

**ORGANIZATION FORMAT OF GANITA SUTRAS**

**Step – 69 :** Ganita Sutra-14

**Ganita Sutra-14**  
**एकन्यूनेन पूर्वेण ।**  
**(Ekanyunena Purvena)**

SUTRA - XIV एकन्यूनेन पूर्वेण									
01	02	03	04	05	06	07	08	09	10
ए	क्	अ	न्	य्	ऊ	न्	ए	न्	अ
11	12	13	14	15	16	17			
प्	ऊ	र्	व्	ए	ण्	अ			
Total Letters			Vowels		Nasels		Consonents		
17			8		-		9		

1. The working rule of Ganita Sutra-14 ‘one less than before’, may be appreciated in the light of the sequence (0, -1, -2, -3, ---)
2. The sequence (0, -1, -2, -3, ---) shall be helping construct a sequence (-2, -2-3, -2-3-4, -2, -3-4-5, --)
3. This way the sequential decrease sequence (-2, -2-3, -2-3-4, -2, -3-4-5, --), i.e. (-2, -5, -9, -14, -20, -27, -35, -44, ----) would be available.
4. To appreciate the pure and applied values of this sequence (-2, -5, -9, -14, -20, -27, -35, -44, ----), we may take note of the dimensional synthesis values rule leading us to following tabulations

-----

-9	-7	6	30	65	111	168	226	315
-8	-6	6	28	60	102	154	206	288
-7	-5	6	26	55	93	140	196	261
-6	-4	6	24	50	84	126	176	234

-5	-3	6	22	45	75	112	156	207
-4	-2	6	20	40	66	98	136	180
-3	-1	6	18	35	57	84	116	153
-2	0	6	16	30	48	70	96	126
-1	1	6	14	25	39	56	76	99
0	2	6	12	20	30	42	56	72

---

+1	+1	0	-2	-5	-9	-14	-20	-27
----	----	---	----	----	----	-----	-----	-----

---

1	3	6	10	15	21	28	36	45
2	4	6	8	10	12	14	16	18
3	5	6	6	5	3	0	-4	-9
4	6	6	4	0	-6	-14	-24	-36
5	7	6	2	-5	-15	-28	-44	-63
6	8	6	0	-10	-24	-42	-64	-90
7	9	6	-2	-15	-33	-56	-84	-117
8	10	6	-4	-20	-42	-70	-104	-141
9	11	6	-6	-25	-51	-84	-124	-168

---

5. Let us re-capitulate a pre-dimensional state: a state while even the first dimension has not come into play. It shall be leading value '0'.
6. Next would be a single dimension state . It shall be contributing value '1' for a linear dimension and value '2' for spatial dimension, value '3' for solid dimension and so on.

7. Step ahead, the pair of dimensions shall be synthesizing value '3' for linear order, value '4' for spatial order, value 5 for solid order and so on.
8. Triple dimensions shall be synthesizing, value '6' for whole range of dimensional orders.
9. One may have a pause here and take note that in respect of linear dimensional order, the synthetic values sequence would be (0, 1, 3, 6, ---)
10. In case of spatial dimensional order the sequential values would follow as '0, 2, 4, 6, ----'.
11. One may have a pause here and take note that the difference of 0 state for linear order and spatial order would be  $0-0=0$ .
12. The values difference for single dimension for linear order and spatial order would be  $1-2=-1$ .
13. Values difference for pair of dimensions of linear order and spatial order would be  $3-4=-1$ .
14. The values difference for triple dimensions of linear order and spatial order would be  $6-6=0$ .
15. Let us have a pause here and take note the values difference sequence for linear and spatial order in respect of 0 state, single dimension state, double dimension state and triple dimension state would be:

0, -1, -1, 0

16. One may further have a pause and appreciate the re-organization for difference values quadruple (0, -1, -1, 0) as follows:
  - i.  $0-0=0$
  - ii.  $0-1=-1$
  - iii.  $-1-2=-3$
  - iv.  $-1-2-3=-6$
  - v. -----\*\*

17. The values difference of synthesis of five dimensions of all dimensions is '5' for every pair of consecutive dimensional orders.
18. Illustratively synthesis value of 5 dimensions of linear order is 15 while synthesis value of 5 dimensions of spatial order is 10 and thereby the difference of values for them comes to be  $15-10=5$ .
19. Further feature of this difference values sequence in case of synthesis of 5 dimensions is that while the pair of consecutive dimensional orders is say from order  $n$  to order  $n+1$ , the difference value would be '-5' and the difference value between order  $n-1$  and order  $n$  would be +5
20. One may have a pause here and take note that as the dimensional order increases, the synthesis value for 5 dimensions decreases by '5' at every step.
21. One may further have a pause that artifice 5 is 5 steps long affine format '1+1+1+1+1'
22. This as such shall be permitting super imposition of transcendence range (0, 1, 2, 3, 4) to make the affine format a sequential format (1, 2, 3, 4, 5).
23. Here it would be relevant to note that the sequential range (0, 1, 2, 3, 4) is of summation value '10' which admits re-organization as '2+2+2+2+2'.
24. One may further have a pause here and take note that the organization '2+2+2+2+2' is affine format for the transcendence range but of a spatial order.
25. These features would help us appreciate and comprehend as to how the pair of affine formats of linear order (1+1+1+1+1) and of spatial order (2+2+2+2+2) together lead to a sequential format for the transcendence range (1+2+3+4+5) with summation value  $5+10=15$ , which shall also be permitting re-organization as of affine format for solid order (3+3+3+3+3).

26. These features shall be further helping us appreciate and comprehend as that 5 x 5 format of varga consonants would permit us association of transcendental ranges artifices which shall be supplying us many pure and applied values.

27. Illustratively any row or column of 5 x 5 varga consonants may permit association of transcendental range values (n, n+1, n+2, n+3, n+4).

28. This association also can be in the reverse order (n, n-1, n-2, n-3, n-4).

29. The values of n may be parallel to the dimensional orders and the sequential range of values (n, n+1, n+2, n+3, n+4) may be parallel to the synthesis values of 1, 2, 3, 4 and 5 dimensions of given order

30. In this light, the synthesis values range for 5 dimensions of linear order, spatial order, solid order, creative order and transcendental order, viz. (15, 10, 5, 0, -5) and like that consecutive such synthesis values of 5 dimensions of 5 consecutive dimensional orders, can be availed for many applied values.

31. Here in the context, the transcendence range (10, 11, 12, 13, 14) parallel to the sequential placements of Ganita Sutras (10, 11, 12, 13, 14) and further Parallel to the third row of 5 x 5 varga consonants of Devnagri alphabet, namely (ॢ, ॣ, ।, ॥, ०), would help us have an insight of the manifestation code of alphabet:

2	3	4	5	6
6	7	8	9	10
10	11	12	13	14
14	15	16	17	18
18	19	20	21	22

32. One may have a pause here and take note that the values range (10, 11, 12, 13, 14) as such being associated with third row of 5 x 5 varga consonants, as such it is of a central placement of the features of placement at the middle from where two fold sequential flow on its either end would follow, coordinated and manifest along which format

transcendence through manifestations can be chased for their pure and applied values.

33. One may have a pause here and permit the transcending mind to remain in prolonged sittings of trans and be face to face with the script format features of five letters of third row of 5 x 5 varda consosant of Devnagri alphabet.

34. It would be blissful to sequentially chase the script forms of first to fifth letters of third row of 5 x 5 varda consonant of Devnagri alphabet.

35. Beginning with the first letter (ॢ, ॣ, ।, ॥, ७) we shall be observing that it is in the lower half of the vertical plane.

36. The script format in the second lower half of the vertical plane is of two parts.

37. The first part is a vertical line increasing downward

38. The second part is a semi circle format

39. This second part is as such to be taken as standing removed.

40. This feature of second part standing removed is indicative of its manifestation only with the stage of its transition from the status of a letter to the status of a syllable as a composition in Union with one of the vowels.

41. One may have a pause here and take note that the emergence of semi circle at the end of the first part is there because of the working unit within spatial order being 'half', and also that only 'half transcendence' would be permissible for reach uptill the 'base' which as well is of its NVF value being equal to half.

42. One may further have a pause here and permit the transcending mind to take note that line transiting and transforming into circumference of a

circle within a linear order set up, is restricting itself only up till half of the circumference.

43. One shall further have a pause here and permit the transcending mind to remain face to face with the phenomenon of pair of orientations standing super imposed upon the circumference to which the line ultimately transits.
44. The semi circle in the set up, that way shall amount to having segregation of orientations
45. These features of the script format of letter (ॠ) deserve to be comprehended fully and imbibed well as that the transcendence within lower half of the vertical plane would be of orientation of transcendence (distinguishably different than ascendance) and the same, at the end manifesting as semi circumference.
46. One may have a pause here and permit the transcending mind to transit from the script format of first letter (ॠ) to second letter (ॡ)
47. It would be relevant to note that the letter 'ॢ' is a synthetic set up with the script format of letter with its reflection image format
48. One may have a pause here and take note that the reflection pairing of script format of letter with it shall be a feature thereof super imposition of pair of orientation and synthesis.
49. With this a phase and state would arise for transition from the script format of second letter 'ॢ' to script format of third letter 'ॣ'
50. One may have a pause here and permit the transcending mind to have a fresh look at the script format of second letter 'ॢ' particularly upon its second (lower part) which is of the format of full circle but to remain segregated from the first part while being in the status of a letter and till it transits to the status of a syllable in union with one of the vowels.

51. It would be relevant to note here that the first part of script format of second letter is a vertical line having its pair of orientations superimposed upon each other.
52. Second as that likewise the second part is having superimposition of pair of orientations where by semi circles synthesized to be a synthetic circle
53. However, the inherent feature of the set up of second letter 'ॐ' is that it is a synthetic set up of script format of first letter 'ॐ' with its own reflection image. With this, the segregation of the second part shall be of the features, firstly as that the semi circles shall be segregated and secondly as that the first part of first letter in the process would get its position in the reflection image getting reversed as that the second part (semi circle) coming with the first part but going to the bottom
54. This phase and stage reaches for transition from the script format of second letter to the third letter of third row.
55. The second part of the third letter is a set up of semi circles coordinated in reverse orientations
56. It is this attainment of this phase and stage which deserves to be comprehended well and to be imbibed fully
57. Further the focus here should be upon the joint of the pair of the hemisphere.
58. It is this joint which is of the format of a point (as points) pairing, which shall be helping us to appreciate the existence of a compactified center being the center of concentric circles.
59. One may have a pause here and permit the transcending mind to be face to face with this emergence, which shall be very smoothly attaining a transition from the set up of the script format of third letter to the fourth letter of the third row.



60. A step ahead shall be very smoothly helping us to attain transition from the script format of fourth letter to the script format of fifth letter of third row, which in a way is an attainment of simultaneous availability of segregated pair of orientations.

61. One may have a pause here and permit the transcending mind to continuously remain in prolonged sitting of trans to comprehend comprehensively all these features.

62. Further, it also would be relevant to take note that the synthesis values of linear order to hyper – 5 order dimensions from their role as single dimensions to five dimensions at a time, shall be permitting association of artifices with 5 x 5 varga consonants as follows

1	3	6	10	15	with summation value 35
2	4	6	8	10	with summation value 30
3	5	6	6	5	with summation value 25
4	5	6	4	0	with summation value 20
5	7	6	2	-5	with summation value 15

63. It would be relevant to note that the above summation values of 5 rows of above 5 x 5 matrix, in its reverse order as summation values sequence (15, 20, 25, 30, 35) is of the following transcendental values (5 x 5) matrix of artifices associated with 5 x 5 varga consonants

1	2	3	4	5	with summation value 15
2	3	4	5	6	with summation value 20
3	4	5	6	7	with summation value 25
4	5	6	7	8	with summation value 30
5	6	7	8	9	with summation value 35

64. This pair of 5 x 5 artifices matrices association with 5 x 5 varga consonants shall be helping us to have transition to the features of Ganita Sutras 15 and 16

\*\*\*

Dr. S.K. Kapoor