

TRANSCENDENTAL WORLD

SRIMAD DURGA SAPTSATI

STEPS 61 TO 120

SRIMAD DURGA SAPTSATI**STEPS 61 TO 120**

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BEGINNING AFRESH**STEPS 61 TO 65****61****BEGINNING AFFRESH AT THE MIDDLE**

1. Here we reach middle of the course with completion of first half three months duration of the VMST course and as such our present beginning afresh at the middle is to be in terms of 'DARK BLACK MONAD'.
2. (DARK BLACK)=(Black One)=63=(Limit).
3. (White)=65=(Centre) =(Real Black).
4. (63, 36) is a reflection pair (thought)=99=(Real limit).
5. (Middle)=47=(Time)=(Monad).
6. Dhritrastra, the blind king, initiates Divine dialogue of Srimad Bhagwat Geeta by asking on tenth day of Mahabhartar war, about its fate, as first shloka of first chapter of 47 shlokas range of Srimad Bhagwat Geeta, and as such the enlightenment of the Divine dialogue of Srimad

Bhagwat Geeta becomes the consolidation of black truth intelligence for the 'blind king' as of the range of the difference of 'white' seen by eyes and 'black' within (solid) vision of mind (ambrosia) as of the range of 78 shlokas of last chapter of Srimad Bhagwat Geeta; (Ambrosia)=78=(blackaxes)=49+29; (volumme)=88=78+10=(ambrosia bag); (Mind)=(Bible bag).

7. As such 'beginning afresh at the middle' is to be in terms of (volumme)=(ambrosia bag).
8. It would be a beginning afresh for 'A' as 'AE', as at sixth chapter of Srimad Bhagwat Geeta, the artifices range of '47' is being availed again.
9. This transition and transformation for '1' as '6' when chased at dimensional level parallel to measure of measuring rod, it shall be taking us to '4' as '1' as tetra monad unit, and with it 'AE' a sequential value for transcendental unit '5' shall be making 'AE' as a manifested value 'DE', and the consolidation path of 'black truth intelligence'.
10. This tetra monad measure's chase is enlightened as to be of four folds accepting formulations as व्यक्तः/*vyakta*(3-space/ cube/ manifest), अव्यक्तः/*avyakta*(4-space/ hyper cube-4/ unmanifest), अव्यक्तो- अव्यक्ततात/ स्नातनः /*avyakto- avyaktat / sanatna* (5-space/ hyper cube-5/ base of unmanifest), and पुश्शः/ *Purusha* (6-space/ hyper cube-6/sun/ soul).
11. Going from अव्यक्तः/*avyakta*(4-space/ hyper cube-4/ unmanifest) to अव्यक्तो- अव्यक्ततात/ स्नातनः /*avyakto- avyaktat / sanatna* (5-space/ hyper cube-5/ base of unmanifest), is a going from 'D'/ 4/ 4-space/ hyper

cube 4/ unmanifest to 'E'/ 5/ 5-space/ hyper cube
5/ base of unmanifest.

12. This is the transition and transformation of the order of 'DE'.
13. This is a step of making 'VOID' as 'De-Void'.
14. It is the attainment state of 'De-Void-ed'.
15. It is a 'De-Void-ed' JOINT.
16. (DE)=(ED) and (DE, ED) is a reflection pair which is a feature of spatial order of creator's space (4-space/4/D).
17. (De-Void-ed)=68=(Joint)=34+34=(one, one).
18. (De-Void)=59=(Solid)=(Double)=(linear)=(cipher), a feature which is there because of the split of a three dimensional frame into a pair of three dimensional frames of half dimensions within creator's space, and as such the transcendental values (solid order values of 5-space) fountaining within creator's space from its base manifest as a pair of transcendental worlds within a pair of hemi spheres, a simultaneous applications of spatial and solid orders of 4-space and 5-space and the creation of a 'De-Void-ed' JOINT.
19. It is a phase and stage of 'De-Void-ed' JOINT state during which the solid order of pair of transcendental worlds flourish out and zoom as of hyper solid orders which unify the pair of hemi spheres and the pair of transcendental worlds of a solid order.
20. It would be a phase and stage of consolidation of 'black truth intelligence', which deserves to be

comprehended well at intellectual level as well as to be experienced fully for its ambrosia of bliss.

21. A phase and stage ahead would be of *mahakal*(egkdky:)/ hyper time/ hyper monad/ hyper (space) middle as well deserves to be chased by the transcending mind as the *Virath Purusha*/ thirteen heads manifestation of Lord *Vishnu* expressed by Lord *Krishna* for enlightenment of *Arjuna* intensified in his urge to know more and more about the reality of the existence of phenomena.
22. It would be a blissful exercise to comprehend intellectually the above expression along hyper cube 6 accepting 13 versions parallel to 13 geometries of 6-space.
23. It would further be a blissful exercise to experience the above expression of its thirteenth phase and stage expressions of the casual truth of our existence phenomena of the order of the existence phenomena of SUN.
24. This as such, as an intellectual exercise as well as an experiential exercise shall be putting us along the organization format of Srimad Bhagwat Geeta for a chase of transition and transformation from micro state spatial order of creator's space to casual state solid order of transcendental worlds, and there by the range of 100 double digit numbers 00 to 99 shall be accepting re-organisation at the middle/ artifice 50 as 50-3 and 50+3, that is, 47 & 53, as a 'monad axis'/ 'axis monad' and 'axis line' as an 'entity' where by 'axis line' as 'sky fire' is to attain an affine state where by 'cipher', 'linear',

‘double’, ‘solid’ all to be of same value, and these together as folds of manifestation layer (0,1,2,3) to be of same values, a phenomena, which deserves to be chased, time and again, for its full comprehension and deep insight for complete consolidation of ‘black truth’ intelligence.

25. It is chase of the ‘axis line entity’ as ‘ultimate creation’ as ‘ultimate caged centre’ of the origin, which shall be ensuring perfection of intelligence as to be of the order of ‘tetra monad’ format as that (perfection)=(tetra-monad). *****

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STARTING AGAIN AT THE CENTRE

1. ‘Middle to centre’ is a range of artifice 18=NVF(Head).
2. It is a range of the order of ‘18 chapters of Srimad Bhagwat Geeta’.
3. It is a range of organization of artifice $18=3+4+5+6$ as 4 fold manifestation layer ‘(3,4,5,6)/(3-space, 4- space, 5- space, 6- space)/ (cube, hyper cube 4, hyper cube 5, hyper cube 6).
4. Reaching from ‘middle’ along artifice ‘47’ as a range of first chapter of Srimad Bhagwat Geeta to the ambrosia bag phase and stage of volume along artifice ‘78’ as a range of 18th chapter of Srimad Bhagwat Geeta, is a coverage of ‘78-47’=31=(cube) as flowing through (seed)=33 like dimensional flow (1-space in the role of dimension) along reverse orientation of domain [(3-space in the role of domain within creator’s space in the role of measure of 6-space measuring rod manifesting

as manifestation layer (3,4,5,6) which with reverse orientation (6,5,4,3) taking from centre to middle as (cube cage)=47].

5. It is a transcendental phenomena of (centre)=65=(white)=(state) of (centre, centre)=(caged sunlight) and there being a reflection pair (65, 56)=(centre, light).
6. As such the students of VMST aiming to consolidate 'black truth intelligence' shall 'start afresh at the centre 'to re-chase the Srimad Bhagwat Geeta by beginning afresh with a start from 18th chapter and to reach again at 1st chapter but as 35th step by shifting from 'domain fold' to 'dimension fold'.
7. One shall remain conscious as that a shift from 'domain fold to dimension fold' is to be through 'boundary fold' which here as a solid domain, that is being solid boundary of creator's space, shall be amounting to enveloping of the centre by 8 solid boundary components and there by making 'centre'=65 as (central)=73=(format).
8. It this way makes (centre head) of transcendental Lord (Lord Shiv) as of (mirror) values; (central head)=73+18=91=(mirror); (mirror)=91 flows out from middle/ centre of (entity)=93.
9. As such for 'consolidation of black truth intelligence' one shall very gently chase the flow of transcendental values from the seat of 'central head' of the Lord of transcendental worlds for the transcendental grace for the creative minds.
10. For it the start afresh at the centre would be as is the placement of centre head within placements

of other 4 heads, like the placement of centre of a square in reference to 4 corners of the square.

11. Young minds may be initiated for this chase along the manifestation layer (2,3,4,5) and to be gently taken along for transition and transformation for the manifestation layer (3,4,5,6).
12. It shall be very gently transited along artifices taking $(2,3,4,5)=14$ and $(3,4,5,6)=18$ leading to '16' as to be of in between $(\text{cage})=16$.
13. This as such shall be leading to a tri-monad format 14,16,18 which along the mathematics of '2 as 1' shall be making '16' at middle placement of 16-1, 16 and 16+1.
14. It is this '15,16,17' range of values '(face), (cage), (back)' which as a half, shall be extending to be full by making it (15,16,17) as (15,16,17), (17,18,19).
15. It is this range (15,16,17,18,19) as of values (face), (cage), (back), (head), (ahead).
16. The reflection pairs values shall be of placements (51), (61), (71), (81) and (91) as of values (full), (church), (sphere), (square) and (mirror).
17. The reflection pairs values gaps emerge to be $(51-15)=36$, $(61-16)=45$, $(71-17)=54$, $(81-18)=63$ and $(91-19)=72$.
18. These gaps values are (real), (range), (sun), (limit) and (origin).
19. This real to origin values range of artifices (36, 45, 54, 63, 72) is a Brahman transcendence range being $[9*(4,5,6,7,8)]$.
20. This chase within creator's space as of range $(4,5,6,7,8)=30=(\text{Bible})$ with reflection joint at 45,

54 as sun range coordinating artifices 5 & 6 as coordination of addition and multiplication operations $2+3$ and $2*3$ availing $2+2=2*2$ format of spatial order makes it to be of full expression value of manifestation for the (cube)=31=(A Bible)=(cave)=8 corner points+12 edges+ 6 surfaces+1 volume+3 axes + 1 centre; a complete consolidation of 'cave', a 'black truth intelligence' (sum-up)=(axis seal)=90=(artifices);(mirror)= (A 'artifices').

21. '(sum-up)=(axis seal)=90=(artifices);(mirror)= (A 'artifices')' deserves to be chased again and again starting afresh at the centre as 'centre head' of 'central'/ format head of mirror values which shall be extending processing of manifestation states beyond 'casual state' and there by '*chaturmukhi (d~)*' shall be flourishing out as '*Panchmukhi (d~)*'.
22. It would be blissful exercise of transcendental values to permit the transcendence mind to glimpse the happening of transition and transformation of '*chaturmukhi (d~)*' flourishing out as '*Panchmukhi (d~)*' with transcendental grace with which the whole consolidation range of black truth intelligence withers away as if it had never existed at all.
23. It is this transcendental grace for which the Sadhkas under take the course of VMST.
24. It is this transcendental grace with whose ambrosia of bliss the Sadhkas live the enlightened life.
25. It is this transcendental grace which transits the intelligence field and transforms the existence

phenomena as being of ever blissful consciousness
format. *****

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INITIATING AT THE ORIGIN

1. One fulfilled with an intensity of urge to 'consolidate black truth intelligence' shall initiate afresh at the 'origin'.
2. (First)=72=(origin).
3. (Second)=60=(four)=(half seed).
4. This initiation at origin shall be taking to (four)/4-space.
5. As such this initiation is going to be at origin of 3-space.
6. In other words, this initiation is going to be the initiation at (origin fold) of cube.
7. (Cube)=31=(cave)=(A Day)=(A Bible).
8. As such it would be a phase and stage of transition and transformation from (A Day)=(cave) to (a cave)=(life); (cave life)=(limit)=(dark black).
9. (Origin)=72=29+43=(black frame).
10. With initiation at (origin)=(black frame) shall be taking to 'a black frame'= 'format'.
11. This initiation leading to 'a black frame'/ 'format' shall be at step ahead shall be leading to 'a format'=(pairing).
12. The steps ahead of initiation at 'origin' shall be taking to 'middle of origin' and ahead to 'centre of the origin'.
13. Reaching at middle of origin and ahead at centre

of origin shall be an attainment which shall be perfecting 'black truth' intelligence.

14. It is perfection of black truth intelligence which shall be helping to have a transition from white truth intelligence to black truth intelligence and vice versa.
15. It is this reality of (white)=65=36+29=(real black) which deserves to be chased for its full comprehension and deep insight.
16. It is in terms of it (zeros)=(units) reality would be within comprehension.
17. It is in terms of the comprehension of (white)=(real black)=(a zero)=(a unit) that one shall be comprehending (origins)=(mirror) and (mirrors)=(sun light).
18. It is with this comprehension and insight of (origins)=(mirror) and (mirrors)=(sun light) that one shall be glimpsing the middle and centre of origin and also while face to face with (origins)=(mirror) and (mirrors)=(sun light) that one shall be comprehending and also shall be having insight about the features and values of the renewing phenomena of sky line generating a recycling system.
19. It would be a blissful exercise to chase 'renewing phenomena of sky line generating a recycling system'.
20. One shall chase and re-chase the 'renewing phenomena of sky line generating a recycling system' time and again till its complete comprehension and full insight.

21. It is with this 'complete comprehension and full insight' of 'renewing phenomena of sky line generating a recycling system' that one shall be simultaneously transcending and ascending the 'renewing and recycling processes at sky line'.
22. It is with this attainment of "simultaneously transcending and ascending the 'renewing and recycling processes at sky line'" that one shall be entering the eternal self referral systems of 'sun' at middle of origin and of eternal unity state systems of 'pole star' at centre of the origin.
23. It is with this "(attainment of "simultaneously transcending and ascending the 'renewing and recycling processes at sky line'" that one shall be entering the eternal self referral systems of 'sun' at middle of origin and of eternal unity state systems of 'pole star' at centre of the origin)" that one shall be successfully coming within the grace umbrella of transcendental worlds of their own transcending through 8 fold nature and leading to 9 fold Brahm.
24. One shall be within prolonged deep sittings of trans to be fulfilled with ambrosia of Brahman bliss.

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REACHING MIDDLE OF THE ORIGIN

1. 'Reaching Middle of the Origin' is to be experienced.
2. 'Reaching Middle of the Origin' is to be is to be intellectually comprehended for its full insight.
3. For it the range to be chased at experiential as well as at intellectual level is of expression: 'त्रिलोकी,

ब्रह्मा, शिव, विष्णु/ 'Triloki, Brahma, Shiv, Vishnu'/ '3-space, 4-space, 5-space, 6-space'/ 'cube, hyper cube 4, hyper cube 5, hyper cube 6'/ (1,2,3,4), (2,3,4,5), (3,4,5,6), (4,5,6,7)/ '(1,2,3,4,5), (2,3,4,5,6), (3,4,5,6,7), (4,5,6,7,8)/ (1,2,3,4,5,6), (2,3,4,5,6,7), (3,4,5,6,7,8), (4,5,6,7,8,9)'.

4. The expression range त्रिलोकी, ब्रह्मा, शिवः, विष्णुः is a 9 syllables long range:
 (i) त्रि (ii) लो (iii) की (iv) ब्र (v) ह्मा (vi) शि (vii) वः (viii) वि (ix) ष्णुः.
5. This expression range त्रिलोकी, ब्रह्मा, शिवः, विष्णुः is of the order of 9 vowels:
 (i) अ (ii) इ (iii) उ (iv) ऋ (v) लृ (vi) ए (vii) ऐ (viii) ओ (ix) औ
6. This expression range त्रिलोकी, ब्रह्मा, शिवः, विष्णुः is further of the order of 9 numerals:
 (i) 1 (ii) 2 (iii) 3 (iv) 4 (v) 5 (vi) 6 (vii) 7 (viii) 8 (ix) 9
7. Further this expression त्रिलोकी, ब्रह्मा, शिवः, विष्णुः is of the values format of 4 Maheswara Sutras coordinating as 1st Sutra, the first three vowels, namely अ इ उ, as 2nd Sutra, the next two vowels, namely ऋ लृ, as 3rd Sutra, the next two vowels, namely ए ऐ and as last/ 4th Sutra, the last two vowels namely ओ औ.
8. Still further this expression त्रिलोकी, ब्रह्मा, शिवः, विष्णुः is of the values formats of 9 geometries of 4-space/ 9 versions of hyper cube 4.
9. It would be a blissful exercise to permit the transcending mind to chase the 4-space values formats of 9 geometries of 4-space/ 9 versions of

hyper cube 4 and to be face to face with the spatial order at work in terms of which it shall be sequentially manifesting affine state creator's space free of boundary, as well as the feature of manifested state of 4-space fully enveloped and sequentially unfolding it self and freeing itself of the boundary components.

10. It would be a further blissful exercise to intellectually chase the above phenomena of manifestation and de-manifestation of creator's space availing artifices of 1 to 9 accepting folding as (1,2,3,4,5) & (5,6,7,8,9) and further re-folding in pairs as [(1,2,3) & (3,4,5)] and [(5,6,7) & (7,8,9)].
11. Availing sequential transcendence and ascendance paths beginning with त्रिलोकी / Triloki/ 3-space/cube/ (1,2,3,4) one shall be reaching middle of cube and also at its centre, as well as at seat of the origin and within 'origin itself' being 4-space/ creator's space presided by Lord Brahma Himself.
12. Sadhkas fulfilled with intensity of urge to experience this phenomena shall perfect one's intelligence about 4-fold manifestation values of shila (शिला)/ solids/ cubes/ 3-space/ Triloki and to go through the attainments of vidhya dhari (विद्याधरी) preserved in the scripture 'Yog-vashisht'.
13. Sadhkas, as a step ahead shall experience the phenomena of "installation of Shiv lingam within creator's space".
14. Sadhkas shall also intellectually chase this phenomena of "installation of Shiv lingam within creator's space" in continuity of the attainments

of 'vidhya dhari (विद्याधरी) preserved in the scripture '*Yog-vashisht*'.

15. The young minds shall be helped to gently to be through this range of sequential steps with the help of 'cube' and 'hyper cube 4' to comprehend as that '4-space' is playing the role of origin fold of '3-space/cube' and that, as a step ahead, '5-space' is to play the role of origin fold of '4-space/ hyper cube 4'.
16. This way, the students of VMST comprehending well with full insight of '4-space' as 'origin of 3-space', the step ahead of 'reaching middle of the origin' would mean 'to enter the 4-space domain' and that way 'it would be the progression path shall be leading to Shiv lingam/ 5-space as solid order values acquired by the spatial order of creator's space because of the sequential progression path because of the "reach of the middle within creator's space as origin of 3-space/ cube/ Triloki".
17. The next learning step for the students of VMST would be of 'reaching at the centre of the origin' which would mean 'entering the transcendental domain itself.
18. And this as such would be a phenomena of the progression path within the transcendental domains leading to its self referral core (6-space as origin fold of 5-space) and with it, the transcendental values shall be manifesting as 12 component transcendental boundary of the transcendental domains.
19. And this, as such shall be a phenomena of

coordination and self sustenance of the transcendental body in terms of $12 \times 6 = 72$ self referral coordinates and together being of number value format of (origin)=72.

20. It is as such the reach at the middle of the origin and ahead at the centre of the origin, together as a sequential step shall be amounting to firstly installation of the Shiv Lingam (solid order of transcendental worlds) within creators space and secondly reaching at the hyper solid order of self referral core of the transcendental worlds and finally to attain the transition and transformation of 'origin of origin' as origin itself play the role of its own origin' and also to be the 'origins source reservoir' unfolding as 'universe' and fulfilling the 'universe' with rings of universes, 'moons', 'stars' as folds within folds.
21. The reach at middle of the origin as centre, shall be a progression path for 'black' manifesting along the manifestation layer format (3,4,5,6).
22. (Black, Black)= $29+29=58$ =(two)=(moon)=(star) is the (Truth)=(black, black, black)= $29+29+29=87$;(monad, monad)=(Tri-monad); 3/ Triloki/ 3-space/ cube/ earth as first element shall be taking to (two)=(moon); and (earth)= 52 =(six) shall reaching other end and reversal of orientation with 6/6-space/ hyper cube 6/ sun as starting point, the same at the next, that is (two)=(star) shall be taking to 'pole star' as that (pole)= $48=2 \times 4 \times 6$, a dimensional order of 6-space and (pole star)= 106 =(knowledge bag), and this way 'black truth' intelligence may be consolidated by reaching at middle of the origin

as centre through the progression path for (pole star)=(knowledge bag)=(black matter).

23. (Pole star) as (black matter) and as (knowledge bag) makes (intelligence)=115=96+19=(knowledge ahead).
24. Accordingly (pole star) would lead to (knowledge ahead) intelligence, and the same deserves to be chased and experienced for its enlightenment bliss.

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ATTAINING CENTRE OF THE ORIGIN

1. Students of VMST aim to attain centre of the Origin.
2. The beginning of the process starts with the processing taking into the 3-space domain.
3. It is to locate 4-space in the role of origin fold of 'Cube' as representative regular body of 3-space.
4. A step ahead, as such would be to start afresh at 4-space to enter middle of the origin.
5. It is a phase and stage of "Installation of Shivlingam within Creator's Space".
6. With attainment of the phase and stage of "Middle of Origin" with "Installation of Shivlingam within Creator's Space", new phase and stage by the way of transition and transformation for attaining Centre of the Origin arises, for which processing comes to be to locate 'core of the transcendental worlds'.
7. This phase and stage, as such takes to 'core of the transcendental worlds' as seat of 'self-referral domain' of format of 'Orb of the Sun' of features and values of 6-space/hypercube-6.

8. With it, this attainment of 'Centre of the Origin', as such becomes the phenomena "Visnu-Lok/6-space" wrapped within "Transcendental worlds/5-space".
9. And, the real pursuit of VMST for applied values, begins here as "study zone of applied values reservoir".
10. Students of VMST for their exposure of this phenomena are introduced to the organization format of "Srimad Bhagwat Geeta".
11. Srimad Bhagwat Geeta, Srimad Durga Suptsati and Haridya Sthanam of Chark Samhita are three scriptures which are specifically availing this "reservoir" as of manifested range of "700" Slokas/Hymns.
12. The learning of applied values, in fact may be taken as beginning with the comprehension chase of organization formats of Srimad Bhagwat Geeta, Srimad Durga Suptsati and Haridya Sthanam of Chark Samhita on Sun Light spectrum.
13. The format beneath the manifested ranges of 700 slokas/Hymns of these three scriptures consolidates 'Black truth intelligence'.
14. These way, one comes face to face with the unique features of Vedic processing process simultaneously organizing pure and applied values of knowledge with Sun Light spectrum availing "Dark Black bag" as manifestation format.
15. With it, one may be having insight as that (Light) = $56 = 27 + 29$ = (Half Black).
16. In this background, it may be blissful to comprehend and chase (Ball) = (Half).

17. Also it would be a blissful exercise to comprehend (A Moon)=58=(Two), and that only one face of Moon faces earth.
18. Also it would be a blissful exercise to chase (Earth)=52=29+23=(Black End).
19. Still further, it would be blissful exercise to chase (Sun)=(Black Area).
20. And, (Star)=58=(Black, Black).
21. Upanishads enlighten as that those remain confined till "Black" they remain ignorant and those who remain confined only to light, they remain deeply ignorant of reality.
22. As such, one whose urge is to know "Reality" shall "Cage" Black and pair the same as "Black Cage, Black Cage" artifice.
23. One shall cage "Black" within as well as outside and thereby to know "Reality" manifested as light as half Black.

PENANCE
STEPS 66 TO 70

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***TAP* (PENANCE)**

1. Learning is itself a *TAP* (PENANCE).
2. The Vedic formulations inherently imbed within their organizations formats the processing processes as well.
3. As such these formulation deserves to be followed and chased in the sequence and order of the letters being availed for composition of the formulations.
4. For chase of word formulation '*Tap*(तप)', one is to follow the sequence and order of letters 'त' and 'प', as of syllables formats (तअ) and (पअ).
5. As such, first of all, the location and placements of letters (त) and (प) as well as of (अ) are to be taken into account as per their fixations in the alphabet format.
6. The letters (त) and (प) are varga consonants of 4th and 5th placements of 1st column.

i	ii	iii	iv	v
1 क्	ख्	ग्	ध	ङ्
2 च्	छ्	ज्	झ	ञ्
3 ट्	ट्	ड्	ढ्	ण्
4 त्	थ्	द्व	ध्व	न्
5 प्	फ्	ब्व	भ्व	म

7. This as such would focus upon the 4th and 5th rows of 5*5 varga consonants matrix

	i	ii	iii	iv	v
4	त्	थ्	द्	ध्	न्
5	प्	फ्	ब्	भ्	म

8. The young minds deserve to be very gently helped to transcend and ascendance along first column [and like wise along other columns; and then to glide and navigate along both orientations of rows, as well as to diagonally to ascend and descend like १ and ५ progressions along 4 (ii) to 5 (i) and vice versa].
9. The young minds deserve to be sequentially taken along transcendence and ascendance paths of first column (and through other columns and rows) with first step being कच् and चक्.
10. Learning progression step in the sequence would be for the first progression formulation कच् being कअच् as to be of *Maheswara Sutras* range क;अ इ उ ऋ लृ ए ऐ ओ औ).
11. During transcendence along 1st column of *varga* consonants matrix, one shall be being through sequential progression phases and stages:
 - (i) कच् (ii) कट् (iii) कत् (iv) कप् (v) चट् (vi) चत् (vii) चप् (viii) टट् (ix) टप् (x) तप् like wise the ascendance steps shall be also covering ten sequential progression phases and stages, and this way these together shall be manifesting 20 flow steps whose chase shall be constituting a very rich flow phenomena of which 'ri/Tap' which is to take from 4th row to 5th row as of spatial to solid order.
12. The pairing formulation (PENANCE)=58 =29 +29 = (Black, black) sequentially is of progression path

of artifices values $16+5+(14+1+14)+3+5$. The transcendence and ascendance along these artifices of elemental values is to be of steps (1) $6+5$ of hyper order at middle (2) transcendental order of artifice 5 of solid order (3) $14+1+14=7*4+1$ as of hyper solid order at centre, parallel to second perfect number (28) (4) to be followed by solid order at the centre leading to (5) transcendental worlds.

13. This is the Penance/Tapas phenomena within creator's space leading to its transcendental centre.
14. It as such shall be helping the students of VMST to comprehend and to have an insight as to (circumference)=123; and to (ABC) path making a definite choice for the sequential progression out of pair of possibilities from (AB) leading to (ABC) or to (ABD) parallel to the sequential values for 1st two entities as '1' and '2' leading to 3rd entity as of value '3' or '4' as per the choice and restriction of the sequence opted.
15. The sequence 1,2,3—as of restriction/choice 1,1+1, (1+1)+1,— and the sequence 1,2,4,— as of restriction/ choice 1,1*2, (1*2)*2,— are two distinct options with 1st two items as to be of values 1&2.
16. These two options are of features $2+3=5$ and $2*3=6$ leading to distinct domains of transcendental worlds and self referral domains respectively.
17. It is in this back ground that the pairing formulation (circumference) 123 deserve to be chase as 1-space in the role of boundary fold.
18. With perfection of comprehension of this feature

of 1-space in the role of boundary fold would help the learners to find distinction between vridhi/ addition and gunna/ multiplication operations.

19. With this perfection of intelligence, Sadhkas shall be acquiring deep insight of the format features of formulation 'ॐ नमो शिवायः' / Om Namō Shivay as of three sub formulations of syllables values 1,2,3 respectively and of formulation 'ॐ नमो भगवते वासुदेवायः' / Om Namō Bhagwate vasu-deway of four sub formulations of syllables values 1,2,4,5.
20. The young minds deserve to be very gently helped for the present phase and stage of transition and transformation for the sequential progression '1,2,4,8' into '1,2,4,5'.
21. It would be a very blissful exercise for the students of VMST to chase the steps of 'middle of origin' and of 'centre of origin' by 'installation of Shiv Lingam within creator's space'.
22. It would further be a very blissful intellectual chase for centre of hyper cube 4 as a seat of transcendental base.
23. The features of hyper cube 4 accepting 8 fold solid boundary and transcendental base (5-space) deserve to be chased as artifices progression '1,2,4,8' restricting up till boundary of hyper cube 4 and the artifices progression (1,2,4,5) taking up till the transcendental base of hyper cube 4.
24. The students of VMST fulfilled with intensity of urge to know more and more about the above features and phenomena shall go for TAP (PENANCE) and to permit the transcending mind

to sequentially glimpse the happening of the solid domain acquiring the role of 8 fold solid boundary of creator's space and the creator's space acquiring the transcendental base as transcendental grace.

67

SRIMAD DURGA SAPT SHATI

1. The Sadhkas fulfilled with an intensity of Urge to CONSOLIDATE 'BLACK TRUTH' INTELLIGENCE shall THINK, MEDITATE, TRANSCEND & GLIMPSE the values and virtues of SRIMAD DURGA SAPT SHATI.
2. The Sadhkas shall sit comfortable and permit the mind to respectfully approach the values of SRIMAD DURGA SAPT SHATI for their intellectual comprehension and further for glimpsing the virtues of SRIMAD DURGA SAPT SHATI by faithfully experiencing during deep prolonged sittings of trans.
3. The scripture; SRIMAD DURGA SAPT SHATI deserves to be approached sequentially from its first to seven hundredth organization step.
4. As the scripture; SRIMAD DURGA SAPT SHATI of seven hundred steps is organized as thirteen chapters, as such its sequential chase shall be chapter wise as of thirteen chase steps.
5. Each chapter of SRIMAD DURGA SAPT SHATI is self sustained transcendental step and as such each chapter of the scripture deserves to be fully comprehended for its deep organizational insight as well as for its values and virtues as a self referral domain.

6. Sadhkas shall firstly go through the text of chapter-1 of SRIMAD DURGA SAPT SHATI for its, comprehension and insight at intellectual level availing geometric formats and artifices of numbers and then to have experiential bliss of this phase and stage of the transcendental phenomena by permitting the transcending mind to glimpse it and to be face to face with it.
7. One shall at initial stage devote one full day for this intellectual comprehension and experiential bliss of this first chapter range of the scripture.
8. Like wise one shall sequentially exclusively devote one day for each chapter in the sequence and order of chapter 1 to 13 of SRIMAD DURGA SAPT SHATI.
9. At second stage of intellectual comprehension and experiential bliss for consolidation of black truth intelligence one may devote one full week to each of the chapters of the scripture.
10. Each (granule)=78=(ambrosia) of (dead zero); (a dead zero)=(nature).
11. (A granule)=79=(nature)=(a dead zero).
12. A dead zero nature as a granule deserves to be chased; each granule a consolidation of black truth intelligence.
13. (A granule, pilgrimage)=(79, 97)=167= (Water Discipline)=(Ultimate single).
14. Granule's pilgrimage/ a pilgrimage of granule/ ultimate single/ water discipline; 'water' is the second element.
15. Reaching second element domain is to reach Nature as a granule and as a dead zero, and it is

this comprehension at intellectual at experiential level which deserves to be chased as that 'reverse' is 'a mirror' and 'entity' is 'a reverse', and like that one is to reach ambrosia to nature, granule to dead zero.

16. (Nature)=(fours)=(a dead zero).
17. (Fours)=(a dead zero) is the phenomena of values and virtues whose comprehension at intellectual and experiential level may help approach the scripture: SRIMAD DURGA SAPT SHATI.
18. 'Four' as artifice and as hyper space deserves to be comprehended well for deep insight and skill of its coverage in terms of 13 edged hyper cube 4.
19. The fixation and coverage of hyper cube 4 as 13 edged cube is to help comprehend the organization features of hyper cube 4 as representative regular body of 4-space.
20. This fixation and coverage of 4-space domain in terms of 13 edged hyper cube 4 shall be further helping who approach centre of 4-space in terms of 13th edged as a spatial edge approaching centre as spatial axis of 4-space.
21. This fixational location shall be further helping to fix and locate central transcendental core of creator's space.
22. This fixational location also shall be helping attain enlightenment as of the order of Vidya dhari/ Goddess of knowledge/ Goddess Saraswati.
23. This as such, sequentially shall be attaining enlightenment of the orders of Goddess Saraswati,

Goddess Parvati and Goddess Laxami, and ahead of the unified values of all gods and Goddesses.

24. It is for this enlightenment that the Sadhkas initiate themselves and do penances and the Sadhkas fulfilled with intensity of urge to attain it shall respectfully approach and faithfully follow the scripture; SRIMAD DURGA SAPT SHATI.

68

SRIMAD DURGA SAPT SHATI-1

1. Here Sadhkas enter the heart of VMST domain.
2. Here Sadhkas come face to face with 'VOLUMME DISCIPLINE'.
3. One way to approach 'VOLUMME DISCIPLINE' is as 'Cosmic Cave New Axis'.
4. It is a 'new entity axis'.
5. Along artifices of numbers, it accepts chase of artifice value of artifice '188'.
6. Artifice 188 has 'Tri-monad' pairings; (Volumme Discipline)=188=94+94=(Tri-monad, Tir-monad).
7. One organizing feature of (Volumme Discipline) is that it goes the pairing feature of 'Tri-monad' way as (Volumme Discipline)=[{(Monad, monad)}, {(Monad, monad)}].
8. This feature of (Volumme Discipline)=[{(Monad, monad)}, {(Monad, monad)}] = (Tri-monad, Tir-monad), deserves to be chased, and young minds deserve to be very gently taken through this chase.
9. One way to charter this chase is to be through the pairing organization format for the artifice 188,

at first round being of 94 steps of features (1,187), (2,186)—(94,94).

10. It is at the second round that $94=(47,47)$ shall be yielding as many as 47 internal pairing steps for it, and like wise, one shall be face to face with series of internal pairing steps for whole range of (Volumme Discipline) being (Ultimate Truth), (Two-space paragraph), (Creation counting), (Four space colour) and so on.
11. Other way to chase (Volumme Discipline) is as (Black Solid Discipline).
12. It is going to be a chase availing 'cave' of 'cube' as (cube cave)=(cosmic), and volumme as (cosmic god).
13. As such (Volumme Discipline) turns out to be the (cosmic god discipline).
14. (Cosmic god)=(black solid).
15. So, the young minds deserve to be very gently initiated as that (Volumme Discipline) is (black intelligence space).
16. The chase of (Volumme Discipline) as (black intelligence space) shall be bringing the Sadhkas face to face with the features of (Transcendental fire).
17. This way, this chase is to take us to the (Volumme Discipline) as a feature of (Transcendental fire).
18. From (Transcendental fire) to (Transcendental light) there are as many as '18' steps which take from (Transcendental fire) to (Transcendental fire head).
19. It is a phase and stage being face to face with

(Transcendental Ion Head). It shall be taking to (Ion Joint Discipline).

20. Such being the features range for (Transcendental light)/ '*Jyoti/ ज्योतिः*', the same deserves to be glimpsed by the transcending mind.
21. It is through this transcendental glimpsing that one shall be initiating one self for enlightenment of the order of 13 steps of organization of 'SRIMAD DURGA SAPT SHATI'.

69

SRIMAD DURGA SAPT SHATI-2

INTRODUCTORY

I

ARTIFICE OF 700

1. Shrimad Durga Sapatsati, Shrimad Bhagwad Geeta and Hirdya Sthanam of Charak Samhita avail artifice of 700 as organization format.
2. Shrimad Durga Sapatsati is a scripture of 13 chapters while Shrimad Bhagwad Geeta and Hirdya Sthanam are respectively of 18 and 12 chapters each.
3. Shrimad Durga Sapatsati is part of Shri Markandya Puran while Shrimad Bhagwad Geeta is part of Urmahabhartum and Hirdya Sthanam is part of Charak Samhita.
4. Shrimad Durga Sapatsati organization format as has the unique feature of even uvachas also to be counted and accepted for specific artifices units to be provided out of the total range of seven hundred units of artifice of whole number 700.

5. There are 57 Uvachas 42 Ardh Shalokas and 535 Shalokas of all the 13 chapters organization of Shrimad Durga Sapatsati.

II

6. The chapter wise, Uvachas, Ardh shalokas and Shalokas of the organization format of Shrimad Durga Sapatsati permit tabulation as under:

Chapter No.	Uvachas		Ardh Shaloka		Shaloka		Total	
	Of	Up till	Of	Up till	Of	Up till	Of	Up till
1	14	14	24	24	66	66	104	104
2	01	15	00	24	68	134	069	173
3	03	18	00	24	41	175	44	217
4	05	23	02	26	35	210	42	259
5	09	32	66	*	54	264	129	388
6	04	36	00	26	20	284	024	412
7	02	38	00	26	25	309	027	439
8	01	39	01	27	61	370	063	502
9	02	41	00	27	39	409	041	543
10	04	45	01	28	27	436	032	575
11	04	49	01	29	50	486	055	630
12	02	51	02	31	37	523	041	671
13	06	57	11	42	12	535	029	700

7. The organization format of Shrimad Durga Sapatsati avails artifice of 700 with its reorganization as 57 Uvachas, 42 Ardh Shalokas, 66 Tripad Mantras and 535 full shalokas.
8. The reorganization of artifice of 700 as of four folds, viz. (i) Uvachas (57), (ii) Ardh Shalokas (42), (iii) Tripad Mantras (66) and (iv) Full Shalokas (535) is the special features of this organization.
9. The number of full Shalokas range as of the order of artifice of 535 deserves to be chased as

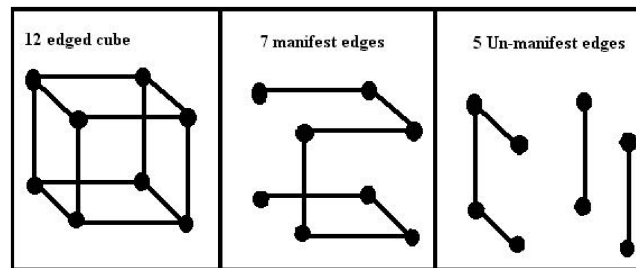
comparison to the range of Brahm Sutra as being of the order of artifice of 555 and also as comparison to the range of Sidha Sidhanta Padti, also known as Gorakshko Upanishad which is of the order of the artifice of 353 Shalokas.

10. The artifices 535, 555 and 353, evidently are availing whole number 3 and 5 which get interlocked as 3-Space as dimension of 5-Space (the transcendental worlds).

III

ARTIFICE 57

11. The artifice 57 is of features, with 7 at unit place and 5 at ten place. This, this way is of composition $50 + 7$.
12. The artifice 57 avails the artifices of 5 and 7 as numerals. This is parallel to the split up of 12 edges of cube as of seven manifest edges (which are sufficient to connect all the eight corners and sustained the setup) and 5 un-manifest edges



13. NVF (SLEEP) = 57 is to focus upon of 5 edges going to sleep.
14. NVF (HEIGHT) = 57 is to focus upon as to the 7 edges height to awake from deep sleep.
15. This 7 edges height to awake from deep sleep is

the range in between origin and center with NVF (ORIGIN) = 72 and NVF (CENTER) = 65.

IV

ARTIFICE 42

16. NVF (OLD) = 31 and NVF (NEW) = 42.
17. NVF (FIVE) = NVF (NINE) = NVF (NEW) = 42
18. NVF (FORMAT) = 73 = 31 + 42 = NVF (OLD) + NVF (NEW).
19. The artifice 31 as NVF (OLD) = NVF (CUBE) with 1 at unit place and 3 at next place value is of linear order organization with 1-Space in the role of dimension of 3-Space. The artifice 42 as NVF (NEW) with 2 at unit place and 4 at next place value is of spatial order organization with 2-Space in the role of dimension of 4-Space.

V

ARTIFICE 66

20. The artifice 66 with 6 at unit place and also 6 at next place value is of the order of self reflecting artifice for the mirror at its joint.
21. NVF (FAMILY) = 66 = NVF (SINGLE); as such this is the artifice of the single family organization format.

VI

ARTIFICE 535

22. (53, 35) reflection pair of unique feature as that, 53 as NVF (NOSE) and 35 as NVF (EYE).
23. NVF (MONAD) + NVF (MONAD) = NVF (TRI-MONAD) is there as transcendental phenomena emerging

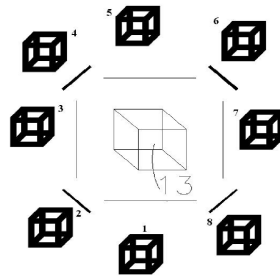
and fading of its own within creator's Space as Lord Shiv, the Lord Creator (the lord of creator).

ORGANIZATION CHASE

CHAPTER-I

104

24. The artifice 104 is of generic NVF (SPACE FOUR).
25. The artifice 104 accepts re-organization as $104 = 13 \times 8$.
26. This re-organization is parallel to eight fold coordination of 13 edged hyper cube -4 with eight solid boundary components of hyper cube-4.



27. 4-Space is creator's space with 5-Space as its center and 6-Space as the origin which itself manifests the boundary of 7-Space/ Sapat Rishi Lok being the domain of unity state of consciousness. This four fold chase beginning with 4-Space and reaching up till 7-Space is the manifestation layer of quadruple of artifices (4, 5, 6, 7).
28. The organization format of Chapter-1 while it avails the artifice 104 as of generic NVF (SPACE FOUR) and the organization folds as 14 Uvachas, 24 Ardh

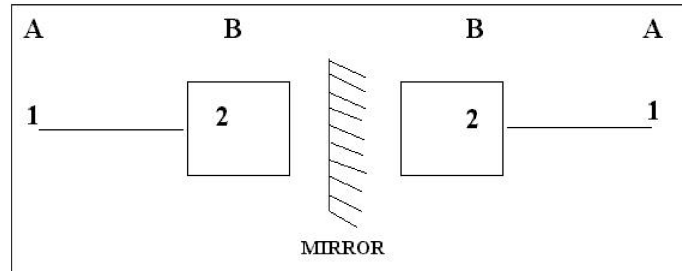
Shalokas and 66 full Shalokas, these as such are of geometric formats with 14 Uvachas as $14A^6$, boundary components of 7-Space in the role of origin fold. The 24 Ardh Shalokas are of geometric format of dimensional frame of 6-Space with each of its dimension being of the order of 4-Space ($6 \times 4 = 24$). The 66 full shalokas are of the di-monad format with 7-Space as the joint and either part being 6-Space as boundary component around the joint of di-monad.

CHAPTER-2

69

29. The artifice of 69 is of generic NVF (ZOOM).
30. The Devnagri numerals 3 & 6 are reflection images of each other this is parallel to the split up of a three dimensional frame as a pair of three dimensional frames of half dimensions.
31. This organization of $3 = 3 \times 1$ and $6 = 3 \times 2$ is of geometric formats of spatial order of pair of axes with second axis resuming the existence of first axis and hence itself, a step ahead of first axis becomes of a spatial order. The 12 and 21 as reflection pair with 12 as 2×6 boundary components of hyper cube-6 and $21 = 1 + 2 + 3 + 4 + 5 + 6$ as Sathapatya measuring rod for 6-Space as domain, this way focus upon the organization and format of pair of axes, as first and second axes covering the unit place and the next place value for the artifices of numbers. Expressed in terms of first and second Tatav/elements of Vishnu Lok (6-Space with range of 26 elements) as AB

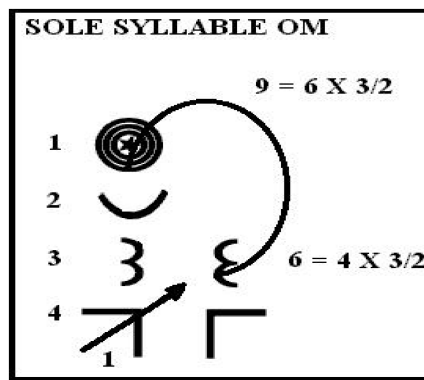
with reflection pair BA, together as ABBA is the first generic formulation of Bible being NVF (ABBA) = $1 + 2 + 2 + 1 = 6$



Here NVF (BIBLE GENERIC) = 91 = NVF (MIRROR).

32. ॐ (Om) is sole syllable. It is of four folds. The artifice of 4 has the feature $1 + 2 + 3 + 4 = 10$ and has reflection pairing with 01 that is 1. As within 4-Space as of spatial order availing features of artifice of 4 as being $2 + 2 = 2 \times 2 = -2 \times -2$, here in this creator's Space, the change of orientation is permissible and the same stands assimilated into the compositions of the organization because of which reflection pairing becomes the main operation. It is because of it that the repeated pairing as pairing of pairs and the consequential four folds when subjected to change of orientation for the order 1, 2, 3, 4, as 4, 3, 2, 1, the 1 and 4 get paired and like wise 2 and 3, 3 and 2 and 4 and 1 as well get paired. This reversal of orientation together with having half of the range of four folds and thereby the pair of pairings (1, 4) and (2, 3) takes to $1 \times 4 = 4$ and $2 \times 3 = 6$ while 4 and 6 themselves get sequenced as 4×1 , $4 \times 3/2$ with this at the next step the sequencing takes to

the artifice $4 \times 3/2 \times 3/2 = 9$. It is this sequential order $4 \times 3/2 = 6$ and $4 \times 3/2 \times 3/2 = 9$, which with reversal of orientation takes to the artifice 69. This may be depicted through the artifices of om formulation as:



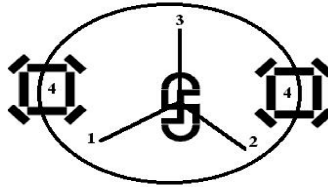
33. The organization of chapter-2 as of artifice 69 range with re-organization as 1 Uvacha and 68 Shalokas is of generic format as of NVF (ZOOM) = $69 = 1 + 68 = \text{NVF (A JOINT)}$.
34. $\text{NVF (JOINT)} = 68 = 34 + 34 = \text{NVF (ONE)} + \text{NVF (ONE)}$.

CHAPTER-3

44

35. The artifice of 44 is of generic NVF (SPACE).
36. Earth, Water, Fire, Air and Space in that sequence and order is fifth sequential step.
37. Origin of 4-Space is 5-Space.
38. 5-Space is solid order space.
39. The trimonad format because of solid order of 5-Space as origin/center/joint of di-monad as organization at the middle with 4-Space in the

role of boundary of 5-Space, the same as boundary components on either side of the middle makes the space as of artifice 44 with middle joint, though of solid order but remaining un-manifest. This may be depicted as:



40. Solid order of joint/center/origin/middle as format for 3 Uvachas and the balance artifice 41 as format for Shalokas as of generic $NVF(AFFINE) = 41 = NVF(LOCK) = NVF(KEY)$ is to help reach at the organization of this chapter.

CHAPTER-4

42

41. The format of artifice 42 flows from middle of the format of artifice 44 as an organization within pair of ends.
42. Artifice 44 as $NVF(SPACE)$ and artifice 42 as $NVF(NEW)$ is the transcendental phenomena of $NEW(SPACE)$ flowing from middle of the space as middle of the space being the seat of space of next dimensional order.
43. The organization of artifice of 42 as format for five Uvachas, 2 Ardh Shalokas and 35 full shalokas, in continuity of the organization format of previous chapter-3 is to take to the format of 5-Space at the middle for the format of five Uvachas and the pair of parts of hyper cube-5 parallel to the spatial

order of 4-Space with the further feature as that pairing of spatial orders to synthesize solid order, as such becomes the format for two Ardh Shalokas.

44. Artifice 35 as of generic NVF (EYE) and further the re-organization of the artifice 35 as 5 x 7 parallel to 7 dimensions of 7-Space constituted by 5-Space, as well as the composition of artifice 35 with 5 at unit place and 3 at next value place along with the parallel interlocking of 3-Space and 5-Space as dimension and domain takes to the basic features of organization format of chapter-4 of the scripture.

CHAPTER-5

129

45. The artifice 129 accepts re-organization as 80 + 49, which is of generic NVF (LORD CREATOR). The lord creator, the lord of creator is lord Shiv, the presiding deity of 5-Space.
46. Lord Shiv, the lord creator is over lord of transcendental worlds (5-Space) and the transcendental range (5,6,7,8,9) takes up till 9-Space/Brahman domain as source origin.
47. Brahm Jyoti flow from the source origin as seven streams flow from the middle of the orb of the Sun manifest as center of the orb of the Sun. With the center of orb of the Sun as joint of di-monad makes the orb of the Sun as self reflecting artifice 66. The manifestation layer (6,7,8,9) coordinates 6-Space as dimension with 9-Space as origin and thereby manifest the organization format of artifice $6 \times 9 = 54$.
48. This, this way manifests with transcendental base,

the organization format of chapter –5 as of 9 uvachas, 66 three padas mantras and 54 full shalokas of four quarter each.

CHAPTER-6

24

49. The artifice 24 is of the generic NVF (EAR). The artifice 26 as of generic NVF (EAR) is to reach the enlightenment a step ahead along the transcendental flow from within the transcendental world taking to its origin, the Sun (6-Space) as of the dimensional frame of six dimensions constituted by 4-Space and thereby there being the organization format of the order of the artifice $6 \times 4 = 24$.
50. With 4-Space in the role of dimension, this order manifest as four Uvachas and further 4-Space being in their role of dimension of 5-Space/ transcendental world further manifest $4 \times 5 = 20$ Shalokas.

CHAPTER-7

27

51. Artifice 27 is of generic NVF (HALF); as half of generic NVF (SUN) = 54.
52. The 4-Space as dimensional order of 6-Space, and it self being of spatial order (2-Space in the role of dimension of 4-Space), manifests organization format as of 2 Uvachas.
53. The spatial order manifests area with NVF (AREA) = 25 as an organization format for manifestation of 25 Shalokas of chapter-7.

CHAPTER-8**63**

- 54. Artifice 63 is of generic NVF (LIMIT). From dimensional order to dimensional order of dimension, there manifests sequential limit of dimensional processing of affine spaces.
- 55. It is this limit of dimensional processing which takes to 1-Space as dimension of dimension of the transcendental world (5-Space) within creator's Space and as such the organization format being of 1 Uvacha as well as there being 1 Ardh Shaloka.
- 56. NVF (CHURCH) = 61 as the limit of the affine order manifests the organization format of 61 Shalokas of this chapter.

CHAPTER-9**41**

- 57. The artifice 41 is of generic NVF (AFFINE).
- 58. $NVF(AFFINE) = 61 = NVF(LOCK) = NVF(KEY)$.
- 59. The affine feature of space at the base of the transcendental world is that it is lock as well as the key simultaneously of its own and it is this affine feature which makes it to be self referral as well as it emerging and fading of its own within the transcendental world and further the emergence and fading of transcendental world within the creator's space.
- 60. These affine features of being lock and key simultaneously makes it to be of pair of features as of complementary and supplementary of each other which together manifest organization format

for 2 Uvachas of the organization format of the chapter.

61. With this artifice of 39 as of generic NVF (ANGEL) manifest as the organization format of Shalokas of the chapter.

CHAPTER-10

32

62. Artifice 32 is of generic NVF (LIFE).
63. It is affine space which sustains pure transcendental values emanating from its origin.
64. NVF (PURE) = 60 = NVF (FOUR) makes it of format of affine space as creator's space (4-Space).
65. The organization of 4 Uvachas, 1 Ardh Shaloka and 27 Shalokas with 27 as of generic NVF (HALF) is the organization format of 4-Space with hyper cube-4 as its representative regular body of domain boundary ratio as of formulation $A^4:8B^3$ with its fixation within complete boundary in terms of $8 \times 4 = 32$ dimensional coordinates.

CHAPTER-11

55

66. Artifice 55 is of generic NVF (HEAVEN).
67. NVF (HEAVEN) = 55 = NVF (SKY).
68. Life attains the heights of heaven.
69. The organization format of 4 Uvachas and 1 Ardh Shaloka further of 50 Shalokas is of the order of 4-Space in the role of boundary of 5-Space fully enveloping it and getting fixed in terms of $10 \times 5 = 50$ dimensional coordinates.

CHAPTER-12**41**

70. Artifice 41 is of generic NVF (AFFINE) = NVF (LOCK) = NVF (KEY).
71. The organization format of 2 Uvachas, 2 Ardh Shalokas and 37 Shalokas is of creator's Space with its boundary unfolding itself as Trishapta (3 and 7) as 7 geometries of 3-Space and as such there being complete seal with NVF (SEAL) = 37 as the organization format of 37 Shalokas of this chapter.

CHAPTER-13**29**

72. Artifice 29 is of generic NVF (BLACK) and its organization as of 6 Uvachas, 11 Ardh Shalokas and 12 Shalokas, is to exhaustively cross over the tri-monad format of the transcendental world as $6 = 1 + 2 + 3 = 1 \times 2 \times 3$, $11 = 2 \times 5 + 1$ and $12 = 2 (1 + 2 + 3)$ and thereby ahead there being the worlds of whole range of "Black" domains.

70**SRIMAD DURGA SAPT SHATI-3****ORGANIZATION CHASE****1****INTRODUCTORY**

1. Yog darshan accepts Panchvaritiya (five folds) to be transcended to reach at unison with the transcendental nature of Brahman.
2. Shrimad Durga Sapatsati concludes with the

enlightenment message as that after hearing discourse of Medha Muni, both King Surath and Samadhi Vaish had proceeded for penance on the bank of river for darshan of goddess. Vaish had started penance by reciting Devi sukt. Both had worshipped Devi by installing clay idol of Devi. Slowly they had reduced their food intake and with one pointed attention continued focusing mind upon the goddess. Both continued sacrifice by outflow of blood from their body and with self imposed discipline continued penance for full three years on this the sustainer of the Jagat (world). Goddess Chandika gave them Prataksh Darshan (appeared with full reality before them). Goddess being satisfied bless them with the demanded favours. So blessed Vaish had Moksha and King Surath had re-birth as Savarni Manu in the next birth.

3. There are 14 Manus (taking birth from Sun). This is unity state (seventh state of consciousness) expressing 14 manifestation as 14 Manus fully enveloping this state of transcendental order. This is the state of Dhruv (pole star)/Sapat Rishi Lok/7-Space with domain boundary expression within creator's Space as $A^7:14B^6$. This is stage, state, order and phase of transcendental worlds (5-Space) playing the role of dimension of 7-Space/transcendental world. Sapat Rishi/Seven seers of transcendental state uniting and collectively sustaining the unity state of expression of Sapat Rishi Lok/7-Space.
4. Each of the 14 Manus is of god state of consciousness (6th state of consciousness/

Vishnu/Atman/Sun/6-Space/hyper cube-6 as boundary component of hyper cube-7/7-Space/Sapat Rishi Lok. Seven seers/Sapat Rishi collectively as of transcendental order (5th state of consciousness/Cosmic consciousness/5-Space presided by lord Shiv) constituting the dimensional order of Sapat Rishi Lok/7-Space.

5. Samadhi Vaish (as of second cast/spatial order/2-Space/square) and King Surath (as of third cast/solid order/3-Space/Cube), together have been through their penance in two phases, firstly as of enlightenment discourses (knowledge) from Medha Muni and thereafter the penance of worshipping the goddess for full three years.
6. NVF (SQUARE) = 81 and NVF (CUBE) = 31 together $81 + 31 = 112 = \text{NVF (MATHEMATICS)}$.
7. Square/2-Space/spatial dimensional order and cube/3-Space/ solid dimensional order, together as 2-Space as boundary and 3-Space as domain, manifesting simultaneously and then in the role of dimension, and that to of two phases (firstly as knowledge and secondly as penance) takes 3-Space to 5-Space and 5-Space to 7-Space. Simultaneously it takes 2-Space to 4-Space and 4-Space to 6-Space. These together take to 7-Space enveloped within 6-Space. The artifice of 6 accepts organization as $1 + 2 + 3 = 1 \times 2 \times 3$. The artifice of 7 gets coordinated with the artifice of 3, as seven geometries of 3-Space, 7 non-negative geometries of 6-Space and as 7 transcendental dimensions of 7-Space with 3-Space as dimension of dimension. It is in this process that the boundary reaches its

optimum as hyper circle 8 onwards, the boundary starts decreasing and hence ultimately it vanishes and there has been Moksha for Vaish. However the domain continues sequentially increasing and as result King Surath in the next birth takes birth as Manu.

2

ORGANISATION FORMAT OF CHAPTER 1

1. The organization format of Chapter-1 of Shrimad Durga Sapatsati is availing the artifice 104.
2. The artifice 104 accepts re-organization as $44 + 60$ which is of the order of NVF (SPACE) + NVF (FOUR). As such the organization format of Chapter-1 being as of space-four, which is creator's space presided by Lord Brahma, the four head Lord, creator the supreme.
3. The organization format chapter-2 of Shrimad Durga Sapatsati is availing the artifice 69.
4. The artifice 69 accepts re-organization as $64 + 5$ which is of the order of NVF (ZERO) + 5. As such this organization has the transcendental feature of artifice of 5 parallel to the transcendental world (5-Space) emerging within creator's Space (4-Space) at its origin.
5. Further artifice 69 is parallel to NVF (UNITE) = $21 + 14 + 9 + 20 + 5 = 69$. As such, the transcendental powers (Tej of gods) emerge and unite as goddess for de-manifestation of the manifested formats of creations.

3

CHASE

1. Artifice 104 as of digit 4 at unit place and digit 10 at the next place is of features as that $4 = 1 + 1 + 1 + 1$ and $10 = 1 + 2 + 3 + 4$. Of these the first expression $1 + 1 + 1 + 1$ is of uniform/affine order while the second expression $1 + 2 + 3 + 4$ is of sequential/ dimensional order.
2. Further the artifice 104 is also of the expression within creator's Space (4-Space) along spatial order of di-monad format with one part as of artifice 1 and other part being of artifice 4 while the joint being 0. Here 4 as 1 and 1 as 4 is the permissible manifestation $NVF (ZERO) = NVF (UNIT) = 64 = 4 \times 4 \times 4$, because of the solid order of the origin, and transcendence their from is to lead to hyper solid order.
3. This makes the expression $1 + 2 + 3 + 4$ also of four folds with first fold as $(1 + 1 + 1 + 1)$. The second fold as $(1 + 1 + 1 + 1) + (1 + 1 + 1 + 1)$, third fold as $(1 + 1 + 1 + 1) + (1 + 1 + 1 + 1) + (1 + 1 + 1 + 1)$ and fourth fold as $(1 + 1 + 1 + 1) + (1 + 1 + 1 + 1) + (1 + 1 + 1 + 1) + (1 + 1 + 1 + 1)$. These together are of the order of artifice 40.
4. $NVF (MIND) = 40$.
5. The domain boundary ratio of hyper cube-5, the representative regular body of the transcendental world as $A^5:10B^4$ makes the boundary as of $10 \times 4 = 40$ spatial coordinates.
6. $NVF (DIVE) = 40$.
7. The dive at the origin of creator's Space brings the

transcendental world within enveloping of 4-Space as of ten hyper cube-4 boundary components.

8. NVF (DIVE) = $40 = 13 + 27$.
9. Artifice 13 parallel to 13 edged hyper cube-4 and artifice $27 = 3 \times 3 \times 3$, as solid order of the transcendental world [which accepts 3-Space as dimension, and further NVF (SOLID) = NVF (LINEAR)].
10. As such the mind dive with NVF (MIND DIVE) = $80 = \text{NVF (CREATOR)}$ and artifice $80 = 8 \times 10$, which is parallel to the availability of precisely 80 cubes (solid components) constituting the boundary of boundary of the transcendental world (5-Space/ hyper cube-5 with boundary as 10 hyper cubes-4 and each hyper cube-4 accepting boundary as 8 cubes).
11. With $2 \times 5 + 1 = 11$ as 11 geometries of 5-Space/ versions of hyper cube-5, the remaining $80 - 11 = 69$ cubes/solids would be available for transition to the organization format of chapter-2 of Shrimad Durga Sapatsati.
12. The artifice $69 = 23 + 23 + 23$ is parallel to NVF (END) + NVF (END) + NVF (END).
13. Tri-angle is the first spatial setup which encloses the spatial space with minimum of three lines. Its further features is that it has three sides as well as three end corners. The simultaneous setup of three points as end corners (points/0-Space/Zero) and three lines as end edges (lines/ 1-Space/Unit). With NVF (ZERO) = NVF (UNIT), the linear order comes to an end here and it transits and

transforms into spatial order as much as that the linear order accepts $(n - 1)$ units within n points while in spatial order n units are available within n points.

4

TRANSITION FROM CHAPTER 2 TO CHAPTER 3

14. This transition from linear order to spatial order in its generality beginning with tri-angle and for polygons of any order with circle as the ultimate infinite polygon enveloping area within, with NVF (AREA) = 25, when transcended takes from the artifice of 69 to that of $69 - 25 = 44$ as the artifice of the organization format of chapter-3 of Shrimad Durga Sapatsati.

5

TRANSITION FROM CHAPTER 3 TO CHAPTER 4

15. Artifice 44 with format as within a pair of end points, is to be of flow in between the end points as of artifice 42 which is the artifice for the organization format of Chapter-4.

6

TRANSITION FROM CHAPTER 4 TO CHAPTER 5

16. Flow adds additional unit. This makes the artifice 42 transiting as artifice 43. NVF (SOLID) = NVF (LINEAR) and within creator's Space (4-Space), the cube/solid having one degree of freedom of motion/flow, that way becomes of three folds flow being of solid order and as such this amounts to transition to that of $43 + 43 + 43 = 129$ artifice as is of the organization format of chapter-5.

7**TRANSITION FROM CHAPTER 5 TO CHAPTER 6**

17. The artifice 129 accepts the organization as $105 + 24$. The artifice 105 accepts re-organization as $5 \times (1 + 2 + 3 + 4 + 5 + 6)$ with $1 + 2 + 3 + 4 + 5 + 6$ being the artifice of measuring rod which with dive at the origin of creator's Space which is of transcendental order (5-Space) is to constitute a format for diving beyond to 6-Space as of the dimensional order $6 \times 4 = 24$ as the artifice, as is of the organization format of chapter 6.

8**TRANSITION FROM CHAPTER 6 TO CHAPTER 7**

18. The sequential increase from 4-Space (as domain) to 5-Space (as domain) to 6-Space (as domain) and so on is of linear order which, as such within spatial order 4-Space, is to be of half order. $NVF (HALF) = 27$ is the artifice, as is of the organization format of chapter-7. This is the stage and state where $NVF (SUN) = NVF (HALF) + NVF (HALF)$ focuses upon the sequential order of the organization formats.

9**TRANSITION FROM CHAPTER 7 TO CHAPTER 8**

19. Further transition feature of the organization formats is of the limit process coming into operation. It is $NVF (LIMIT) = 63$ which as such is the artifice of the organization format of Chapter-8.

10**TRANSITION FROM CHAPTER 8 TO CHAPTER 9**

20. Further transition feature of the organization formats is of the attainment with reaching at the limit process as to be the affine nature of the transcendental order. It is NVF (AFFINE) = 41 which as such is the artifice of the organization format of Chapter-9.

11**TRANSITION FROM CHAPTER 9 TO CHAPTER 10**

21. Further transition feature of the organization formats is that the affine nature of the transcendental order is for sustenance of life. It is NVF (LIFE) = 32 which as such is the artifice of the organization format of Chapter-10.

12**TRANSITION FROM CHAPTER 10 TO CHAPTER 11**

22. Further transition feature of the organization formats is that the sustenance of life within transcendental folds is of the order of heaven. It is NVF (HEAVEN) = 55 = NVF (SKY) which as such is the artifice of organization format of Chapter-11.

13**TRANSITION FROM CHAPTER 11 TO CHAPTER 12**

23. Further transition feature of the organization formats is that the order of heaven as sky is its own affine lock and key. It is this self locking and un locking feature with NVF (AFFINE) = NVF (LOCK)

= NVF (KEY) which as such is the artifice of organization format of Chapter-12.

14

TRANSITION FROM CHAPTER 12 TO CHAPTER 13

24. The ultimate transition feature is to take to the whole range of domains being black within the attainable limits of existence phenomena. It is NVF (BLACK) = 29 which as such is the artifice of organization format of Chapter-13.

(1, 2, 4, 5)
STEPS 71 TO 75

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SRIMAD DURGA SAPT SHATI-4

1. (Volumme Discipline) chase will help reach at different features of the organization format of SRIMAD DURGA SAPT SHATI.
2. One shall sit comfortably and permit the transcending mind to transcend through the cave of cube as 'cosmic' entity for its 'axis' as 'new axis'.
3. This sequential transition from linear to spatial to solid to hyper solid to transcendental to self referral of its own is a transcendental phenomena which deserves to be chased very gently and with respect and faith for its happening.
4. For this chase one shall learn to avail artifices of numbers, dimensional frames, manifestation layers, transcendental paths and self referral happenings.
5. One shall pause at each learning step.
6. Going from '1' to '2' is a very big step.
7. To have an Idea of how big it is, one shall just give a reverse thought of processing while proceeding from '2' to '1' and see how whole mathematics transforms as '2 as 1'.
8. A step ahead, going from '2' to '3' would, as such would be a very big step.
9. If going from '1' to '2' is of the order of transition from 'linear' to 'spatial' order, then going from '2'

to '3' would, as such, is to be a transition from 'spatial to solid order'.

10. One shall chase '1' to '2' as fixation of sequence/ series in terms of first two terms, and see that [1,2] may take to [1,2,3—] as well as to [1,2,4,—].
11. One may pose to one self as to what would be the fourth term for above pair of sequences.
12. See [1,2,3—] taking to [1,2,3,4—].
13. And [1,2,4,—] taking to [1,2,4,5—].
14. Here 1 as 0 power 2, 2 as 1 power 2 and 4 as 2 power 2, may in that sequence take to 3 power 2.
15. But, the geometric frames constraints would work out $(4,4)=(5)$.
16. For it, one may chase afresh beginning with interval format to comprehend and to have insight for $(0,0)=(1)$ like a pair of points/ end points framing interval domain/ length.
17. At a next step $(1,1)=(2)$ shall be a chase of 2-space in terms of a pair of axes/ a bended line.
18. A bended plane shall be leading to $(2,2)=(3)$.
19. And this shall be working out as a general rule $(n,n)=(n+1)$ as of bended hyper cube n format; bended cube taking to $(3,3)=(4)$, bended hyper cube 4 taking to $(4,4)=(5)$.
20. As such [1,2,4,5—] is a sequential order which deserves to be chased as a feature of 'spatial order' of creator's space.
21. It is this feature which deserves to be very gently initiated to young minds as a mathematics of a

bended line/bended square/bended cube/ bended hyper cube 4 for appreciation of the organization features of (black solid)=(volumme)=(space, space)=(44+44)=88.

22. It would be a phase and stage where the young minds deserves to be introduced the concept of 'halving' along with 'pairing'.
23. (Halving)=73=(Format).
24. 'Halving' as 'Format' deserves to be chased as of 'pair of hemi spheres'.
25. This Halving Format deserves to be chased as spatial order along solid base.
26. Its range as such begins with ' water'/ second element and reaches up till 'fire'/third element.
27. Vedic systems transit from 'measuring rods' to '*vrishni*' / वृष्णिः / super- imposed grids.
28. Students of VMST enter cosmic cave as entity as '*vrishni*' / वृष्णिः / super- imposed grids to chase through 'three-spaces voids'/ 'three space zooms'.
29. Young minds deserve to be very gently initiative for 'three-spaces voids'/ 'three space zooms' chase of 'cosmic cave' as entity along '*vrishni*' / वृष्णिः / 'super- imposed grids format'.
30. One may begin construction of '*vrishni*' / वृष्णिः / 'super- imposed grids format' by taking first step to construct a 2*2 grid and then as a second step to super impose it with 1*1 grid connecting all the four centres of four squares of 2*2 grid.
31. When one would begin with 3*3 grid as base grid, it shall sequentially be permitting super imposition of pair of grids of values 2*2 and 1*1 respectively.

32. The grid squares are the affine formats for sequential cubes and these as 'three spaces voids/ three space zooms' manifests flow paths for 'fires'/ third element fountains at centers of grids squares.
33. These flow paths accepts manifestation layers formats, which for fire as third elements in the role of dimension availing artifice-3 takes (ion)=(fire) to (light)=(ion head)=(domain) as manifestation layer (3,4,5,6) with 6/6-space/ sun/ atman/soul/Lord Vishnu as 'origin'.
34. It would be a blissful exercise to chase 'fire paths' as 'three spaces voids' of 'vrishni' / वृषिः/ 'super-imposed grids format'.
35. With perfection of intelligence of 'fire paths' as 'three spaces voids' of 'vrishni' / वृषिः/ 'super-imposed grids format', one shall be making one self to be intelligent enough to chase organization format of SRIMAD DURGA SAPT SHATI beginning with its chapter 1 as chase for 6-space up till its dimension of dimensional order it self manifesting as second element/ water.

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SRIMAD DURGA SAPT SHATI-5

1. For complete comprehension and full insight of the features of organization format of SRIMAD DURGA SAPT SHATI, one is to be acquainted well with the original text of the scripture.
2. There can be no parallel or substitute for it, as no translation of Vedic scriptures can replace the original without sacrificing its values.

3. One shall learn Sanskrit and be blissful of full values and virtues of the Vedic scriptures.
4. 'Meanings' of Vedic sounds as well remain at lower platform than that of the higher platform of Vedic sounds themselves.
5. One way to have an idea of the gap which remains between meanings format and sounds format, one may have an idea of how much gap remains between intellectual comprehensions and experiential insight.
6. As such the chase of organization format of SRIMAD DURGA SAPT SHATI may better be by permitting the transcending mind to glimpse through cosmic cave entity by being face to face with its 'new axis'.
7. (New axis)=42+53=95=(Renewing); (knowledge)=(a
Renewing)=(Recycling)
8. The transcendental glimpse of knowledge as a
Renewing and Recycling process shall be helping
the Sadhkas to consolidate black intelligence as
Volumme Discipline of cosmic cave entity new axis
of SRIMAD DURGA SAPT SHATI organization
format.
9. As such one shall avail Vedic sound of text of
SRIMAD DURGA SAPT SHATI for transcending
mind chasing black intelligence phenomena of
transcendental values and virtues.
10. It would be a blissful exercise to sequentially chase
the organization format of SRIMAD DURGA SAPT
SHATI availing Vedic sounds of one chapter at time.
11. All the words /formulations of text of SRIMAD

DURGA SAPT SHATI are as per the values and virtues of artifices of numbers and geometric formats of dimensional spaces manifesting availing spatial order of creator's space with transcendental base and self referral basis.

12. As such every 'word/ formulation/ sound' of the text of SRIMAD DURGA SAPT SHATI deserves to be gently chased with respect and faith for its values and virtues being of transcendental order zooming within creator's space.
13. The first principle 'word/ formulation/ sound' is 'Medha Rishi / मेधा ऋषिः'/ Transcendental carrier of Intelligence.
14. Like that every 'word/ formulation/ sound' of the text of SRIMAD DURGA SAPT SHATI deserves to be gently chased with respect and faith for its values and virtues being of transcendental order zooming within creator's space.
15. It would be a blissful intellectual exercise to tabulate 'words/ formulations/ sounds' of the text of SRIMAD DURGA SAPT SHATI
16. It would further be a blissful exercise to chase these 'words/ formulations/ sounds' of the text of SRIMAD DURGA SAPT SHATI availing their artifices for to be face to face with the transcendental values and virtues
17. SRIMAD DURGA SAPT SHATI enlightens that the dedicated Sadhkas attain full enlightenment with three years penance.

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SRIMAD DURGA SAPT SHATI-6

‘SAPT/ सप्तः

1. To have an idea of Mathematical basis of Vedic ‘words/ formulations/ sounds’.
2. Atharv Ved/ अथर्व वेद , in its very first mantra enlightens as that ‘this world is enveloped by Tri sapta/ त्रि-सप्तः’.
3. Tri sapta/ त्रि-सप्तः formulation on its chase, at first count would need to its meaning as ‘3,7’.
4. The formulation $f=k$ is a composition of 3 letters namely (i) त्र (ii) र् (iii) इ.
5. The formulation सप्तः accepts artifice 7 three times, as is evident from the artifices of numbers availed by the letters of this composition/ formulation.
(I) स्रज (II) पृ (III) अः
6. The composition (I) स्रज accepts artifices value 3+4.
7. The composition (II) पृ accepts artifices value 5+2.
8. The composition (III) अः accepts artifices value 1+3+3=1+6.
9. For this chase, one is to go to the basics basis of Vedic alphabet letters scripts form, frame, format and frequencies.
10. No doubt the Vedic alphabet is the beginning as well as the end of the pure as well as the applied Vedic knowledge, and as such, the Sadhkas and students starting from the middle have to travel both ways for complete coverage to have beginning and end at the same ‘ment’.
11. This as such, naturally shall be requiring penance.

12. However those who are fulfilled with intensity of urge to immediately be blissful with fruit of Vedic knowledge may approach Vedic sounds with faith and respect and attain every thing just with recitations of the scriptural texts.
13. The other way would be to reach at the organization format of the scriptural text.
14. For it, the two fold path is of reaching at the dimensional frames and artifices accepted by the organization format.
15. Those, who want to go the sun light meditation way, shall permit the transcending mind to go in 'trans'.
16. The repeated prolonged sittings of 'trans' shall be bringing the transcending mind face to face with the transcendental base of manifested creations.
17. With transcending mind being face to face with the transcendental base, it shall be fulfilling itself with the transcendental values as transcendental zoom within creator's domain.
18. It is this phase and stage which be taken as a take of stage from 'black intelligence' field to 'transcendental fire domain' which eventually shall be transiting and transforming of its own into 'transcendental light' by burning all 'black mundane' into 'ash' which as well shall be withering away in 'air domain' as 'space cover'.
19. It would be a blissful exercise to chase 'air domain' as 'space cover'.
20. In this background, the Sadhkas fulfilled with intensity of urge to consolidate black intelligence

for enlightenment shall go to the text of Srimad Durga Sapt Shati with faith and respect by permitting the transcending mind to glimpse this transcendental phenomena of air domain as space cover and to be face to face with all what is happening within space under its cover being air domain fulfilled with 'ash' as left over by 'fire'.

21. It shall be taking us to the domain of (transcendental light) as (ultimate definition).

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SRIMAD DURGA SAPT SHATI-7

TRANSCENDENTAL SUNLIGHT

1. Jyoti (ज्योतिः)/Transcendental light is the 'ultimate definition'.
2. (Transcendental light)= $150+56=206=101+105$ =(ultimate definition) is of many attributes and the same deserves to be chased through (Transcendental meditation) as (Transcendental sunlight).
3. (Transcendental meditation)= (Transcendental sunlight)= $260=26*10$ is transcendental domain of sun; (Transcendental sun domain)=260.
4. The transcendental sun domain fulfills 'God' along all the ten direction at creative boundary of transcendental worlds.
5. Young minds to be very gently initiated for this (Transcendental sunlight) phenomena of (Transcendental sun domain) availing the format of hyper cube 5.
6. The transcendental base for all the ten creative

boundary components of hyper cube 5 shall be chased as phenomena of solid order values being fountained within creative domains.

7. The solid order being fountained within creative domains to be chased as and in terms of '26' geometric components of 'cube' accepting chase for 'cave' in terms of these 26 artifices values as 26 basic elements.
8. at this phase and stage of the chase, the young minds to be pointedly focused upon a total $26 \times 10 = 260$ values being available at the creative boundary of transcendental worlds.
9. (Domain)=(light)=(three) with (counting) = $103 = 56 + 47 = (\text{light monad})$.
10. With the help of above values, the young minds to be helped to chase the features of solid order of transcendental worlds as a manifestation layer (1,2,3,4) accepting transcendental range (1,2,3,4,5).
11. From hypercube 5 to solid order to inflow into creative domain with creative domain itself at its (solid domain's) centre is a range which deserves to be chased as of different roles of 3-space.
12. This deserves to be chased as a phenomena of emergence of '3-space' from within 3-space from its centre.
13. This deserves to be chased as a phenomena of manifested domains as 'entities'.
14. (Entity)= $93 = 31 + 31 + 31 = (\text{cube, cube, cube}) = (\text{cosmic cave})$.
15. Emergence of solids from cosmic cave is the phenomena which deserves to be chased as

‘elephant’ and even (Purusha/ men) emerging from within (buffalo).

16. Spectrums folds within fire flames as well deserve to be chased.
17. (Transcendental light) to (transcendental sunlight) as well deserves to be chased.
18. It would be a blissful exercise to chase (transcendental meditation) as (counting, counting), (two space, four space), (ultimate definition) and so on.
19. The transcendental fire to entity ash there is a ‘sleep’ range, which deserves to be chased to consolidate the gap between ‘black intelligence sphere’ and ‘light intelligence space’ as ‘cipher’ as well as ‘zero’ being the ‘5’/ artifice 5 / hyper cube 5/ 5-space / transcendental worlds / Sanatna / eternal/ avaykto-avaykatat / base of unmanifest.
20. It would be a blissful exercise to chase above phenomena of spectrum folds along super imposed grids format / vrishni to approach transcendental light parallel to chase of transcendental meditation being of values of sunlight meditation.

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SRIMAD DURGA SAPT SHATI-8

BE THROUGH THE TEXT

Be through the text of Srimad Durga Sapt Shati with faith and respect.

SELF PURSUIT PHASE AND STAGE

STEPS 76 TO 80

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SELF PURSUIT PHASE AND STAGE

1. By being through the scriptural text of Srimad Durga Sapt Shati, one shall be comprehending and would be heaving an insight as that one remains within a grip of ignorance till one is within the grip of old mental formats and for enlightenment one is to go for penance for firstly attaining transition and transformation from old mental formats to new mental formats and secondly starting pursuing along new formats.
2. Further the understanding while being through the scriptural text of Srimad Durga Sapt Shati would be as that 'Learning' is to be taken to be complete only when one reaches a 'SELF PURSUIT PHASE AND STAGE'.
3. With it, now, at this phase and stage of the course, it be taken that, hence forth, the course essentially is to be of 'SELF PURSUIT PHASE AND STAGE' features.
4. And, as 'SELF PURSUIT PHASE AND STAGE', one is to sequentially to go through the texts of (i) Srimad Durga Sapt Shati, (ii) Thousand names of Lord Shiv as thousand formulations of transcendental worlds, and (iii) Thousand names of Lord Vishnu as formulations of transcendental light.

5. And, for it, one is to prepare afresh from the starting stage of learning beginning with 'Vedic alphabet'.
6. Learning of 'Vedic alphabet' shall be at its initial stage would be taking to Sanskrit alphabet of 'Devnagri Script'.
7. From 'Devnagri Script' of Sanskrit alphabet to Vedic alphabet, in itself is a big range and the same is to be covered through, initially beginning with 'Sanskrit Grammar' and one is to reach the Vedic grammar systems as geometric formats manifestations of sunlight upon black domains.
8. This attainment is also possible by availing artifices of numbers presuming the existence of geometric formats of dimensional frames.
9. This as such shall be requiring a presumed acquaintance with the measuring rod constituted of hyper cubes 1 to 6 with hyper cube 4 supplying the measures artifices manifesting as creative boundary of the transcendental worlds.
10. With it ultimately the 'SELF PURSUIT PHASE AND STAGE' would turn out to be transcendental meditation as transcendental sunlight of transcendental light carriers.
11. As such, as a last resort, the Sadhkas shall be permitting their transcending minds to be through the inner folds of the transcendental worlds and to be face to face with the self referral core of the transcendental worlds.
12. It is during these prolonged deep sittings of trans for the transcending mind to be face to face with the self referral core of the transcendental worlds that eventually the transcendental carriers of their

own shall be carrying through the self referral core to the ultimate Brahman domain.

13. It would be a blissful state of transcending mind eventually being carried by the transcendental carriers of their own through the self referral core of the transcendental worlds to the ultimate Brahman domain. *****

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BLISSFUL STATE OF BEING CARRIED

BY TRANSCENDENTAL CARRIERS

1. The blissful state of being carried by transcendental carriers is of experiential bliss.
2. It is of pure state knowledge.
3. It is also of parallel applied state knowledge.
4. As such, it is of intellectual satisfaction bliss as well.
5. The way and path of transcendental carriers and their sequential coverage range is of pure state knowledge, as well as of parallel applied state knowledge.
6. It is of transcendental features as well.
7. Ahead, it is of self referral features too, which of their own, initially transit and transform as 'unity state' as first phase, and thereafter in its second phase, as middle phase takes through 'nature as of 8 folds/asht prakriti, and finally to the ultimate Brahman domain.
8. This deserves to be chased at intellectual as well as at experiential level availing the artifices and formats of 9 vowels range: 'अ इ उ ऋ लृ ए ऐ ओ औ '

9. Ahead would be the phase and stage of transcendental carriers transiting from linear order format of artifice 9 parallel to 'अ इ उ ऋ लृ ए ऐ ओ औ ' to spatial order format of artifice 5 parallel to 5*5 Verga consonants :

क्	ख्	ग्	घ्	ङ्
च्	छ्	ज्	झ्	ञ्
ट्	ठ्	ड्	ढ्	ण्
त्	थ्	द्व	ध्व	न्व
प्	फ्	ब्व	भ्व	म्व

10. The Sadhkas shall be conscious of transition and transformation from 9 vowels to 5*5 verga consonants manifesting in between 4 fold range of super imposed 4*4 grid , of which the first quarter range being of 4 antstha consonants 'य र ल व'.
11. The Sadhkas shall also be conscious of second quarter stage 4 ushmana consonants 'भा , ष , स , ह' ए which shall be attaining transition and transformation from spatial order to solid order.
12. Finally, the Sadhkas shall be conscious of 8 fold yamas/ eternal state letters beginning with 'Anuswara'/ (अं), followed by 'Anunashik', (अँ) and so on.
13. With it would be attained transition and transformation from solid order to hyper solid order.
14. It would be a phase and stage of transiting from hyper solid order for transcendental order by taking off from 'manifested formats' to 'transcendental frequencies' of sound ; (format)= 73=(sound).
15. This attainment, ultimately shall be full of potentialies for the body logic of 'impulses' as transition and transformation of 'transcendental

frequencies of sound' into 'self referral impulses' capable of riding 'sunlight rays' which can be attained through transcendental meditation; (transcendental)=150=75+75=(series, series)=(a pairing, a pairing) and (sunlight)=110=(meditation)=55+55=(sky, sky)=(heaven, heaven) and (format)=(sound)=(pulse).

16. It would be a blissful exercise to chase the transcending mind transcending through transition and transformation of (format) = (sound) =(pulse) while the transcendental carriers sequentially attain transitions and transformations from hyper solid order to transcendental order to self referral order.

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MODERN MIND AND ANCIENT WISDOM

1. The Modern mind formats are to be transited and transformed for comprehension and insight of ancient wisdom.
2. For it, as a first step, the 'Pairing Discipline' is to be learnt.
3. A step ahead, is to be learnt working with the Sathaptya measuring rod constituted by hyper cubes 1 to 6.
4. A step ahead, are to be chased the organization format of artifices of numbers availing creative boundary of transcendental worlds manifesting 10 place values system for chase of solid order within creator's space (4-space).
5. A step ahead is to be learned working with artifices of numbers and dimensional frames together

constituting complimentary systems for chase of transcendence through the manifested formats.

6. A step ahead is to be learnt the 'self referral systems' of 'entities'.
7. It would be a phase and stage of transiting simultaneously from 'black intelligence' to 'transcendental light intelligence' and reverse from 'transcendental intelligence' to 'self referral black intelligence'.
8. As such (modern)=69=(life seal) and (modern mind)=109=(solid void) is to be gently transited and transformed for comprehension and insight of (ancient)=(one life)=66=(single)=(family)=(seed, seed) and (ancient wisdom)=149=(Axes Discipline).
9. Life seal to one life is a big transition.
10. This transition is to be attained by 'modern' mind.
11. Modern focus upon 'life seal' is to go the 'ancient' way of 'one life'.
12. For it 'modern life seal systems' as of its 'old format' is to go for transition and transformation into 'new format' of 'ancient one life systems'.
13. As well the gap from 'mind' / 'line' of artifice value 40 to 'wisdom' / 'follow' of artifice value 83=40+43=(mind frame) is to be bridged.
14. 'Mind line'=40+40=80=(creator) to (mind frame follow)=83+83=166=(single discipline)=(ultimate centre) becomes the transition and transformation range.
15. (Mind) is to go the (mind frame) way.
16. The way and path of (mind frame) is to be (followed)=92=(reverse)=(a mirror).

17. 'Pairing' operation is to be followed as 'pairing of artifices as reflection pairs'.
18. The organization format of final chapter of Srimad Durga Sapt Shati avails this pairing discipline of reflection pairs artifices features attaining self referral features for the transcendental carriers, and this attainment deserve to be followed well.

79

ONE THOUSAND TRANSCENDENTAL FORMULATIONS

1. Sadhkas fulfill with an intensity of urge to follow the transcendental way shall avail the frequencies of one thousand names of Lord Shiv as ONE THOUSAND TRANSCENDENTAL FORMULATIONS.
2. Each TRANSCENDENTAL FORMULATION shall be availed fully.
3. The artifices of every TRANSCENDENTAL FORMULATION is to be sequentially fully availed.
4. Each TRANSCENDENTAL FORMULATION shall be availed during exclusive sitting of trans.
5. Every sitting of trans availing artifices of TRANSCENDENTAL FORMULATION shall be prolonged and deep.
6. One thousand names of Lord Shiv are daily recited by the Sadhkas at the time of rising of sun as well as at the setting of the sun and also at the time of middle of the day.
7. Initially, the Sadhkas take the help of written text but ultimately the text gets dispensed with because of the text getting fully imprinted in the memory.

8. Sadhkas for imprinting the text in their memory resort to writing the text, time and again, till the memory imprints it fully.
9. The text imprinted in the memory helps in availing the same during sittings of trans.
10. There are many ways to approach the text; one way is to approach it as 20 groups of 50 names each as the creative boundary of transcendental worlds accepts précising 50 coordinates and the Divya Ganga Flow of transcendental light is of 20 streams coordinating simultaneously the manifestation formats and transcendental ranges through four folds of sole syllable Om.
- 11 Accordingly the text of one thousand names of Lord Shiv as ONE THOUSAND TRANSCENDENTAL FORMULATIONS is made the contents of 20 lessons of 5th month of the course.

80

ONE THOUSAND SELF REFERRAL FORMULATIONS

1. Here we reach the concluding stage of the course, as much as that the 6th month Lessons are left for self referral chase of one thousand names of Lord Vishnu as ONE THOUSAND SELF REFERRAL FORMULATIONS.
2. The Sadhkas fulfill with intensity of urge for chase of one thousand names of Lord Vishnu as ONE THOUSAND SELF REFERRAL FORMULATIONS shall go for the text as a first step and then in the light of the learning up till this stage shall follow their own self referral course.
3. The Sadhkas who want to simultaneously pursue

the STRUCTURAL FRAMES AND SYSTEMS of VISHNU SHASTRANAM SATOTRAM/ one thousand names of Lord Vishnu as ONE THOUSAND SELF REFERRAL FORMULATIONS may search, locate and make available for themselves my research book published by *Maharishi Institution*.

4. With it, I wish let the transcendental grace fulfills the heart and mind of all the Sadhkas.
5. With it I conclude the course.
6. Let the Sadhkas be on self referral course.
7. Soon, I shall be taking up the next stage course of 'Vedic alphabet systems'.

ॐ ueks f'kok; %

Lkukru&i k:

वि लो की ब्र ह्य षि वः वि श्णुः

v b m _ y' , , s vks vks

v vk b b m m _ y' , , s vks vks

d-	[k-	x-	/k	M+
p-	N-	t-	>-	^
V-	B-	M-	<-	.k-
r-	Fk-	n-	/k-	u-
i-	Q-	c-	Hk-	e

'; j y o*

"k] "k] l] g*

81

I r mokp
Jw rka Hkks _f'kJSBk ; u rdVks egsoj %
rngadFk; kE; | 'kba ukel gl deAA1AA
fo". kq mokp
f'koks gj ks eWks : n% i d dj % i ti ykpua
vkrFKx E; I nkukj 'ko% 'kEHkegs oj %AA2AA
plnk i hM' plnekfydfoz oaf o' oEHkj s oj %
onklr l kj l nkg% di kyh uhyyksg rAA3AA
/; kuk/kj ks "i fj PNs| ks xkj hHkrkz x. ks oj %
v"Veirfoz oefirL=oxLoxl k/ku%AA4AA
KluxE; ks n<i Kks nonofoykpua
Okkenoks egkon% i V% i fj o<ks n<%AA5AA
fo'o: i ks fo: i k{kks okxh'k% 'kqpl Uke%
I oi ek. kl dnks o"" kkm-dks o"" kokguAA6AA
bz k% fi ukdh [kvokm-xh fp=o'skf' pjru%
relgj ksegk; lxh xlxrk cak p /ktTV%AA7AA

1	f'ko%	9	'ko%
2	gɟ%	10	'kEHkq
3	eM%	11	egsoj%AA2AA
4	: n%	12	pɪnki nM%
5	i ɬɔj%	13	pɪnekɬy%
6	i ɬi ykpɔ%	14	fo'oe-
7	ɤkɬkɛ;	15	fo'oEHkjs oj%
8	l nkpj%	16	onkɪrɪ kjɪ nkq%

17	di kyh	24	fo'oeir%
18	Uhyyifgr%AA3AA	25	f=oxLox] k/ku%AA4AA
19	/; kuk/kkj%	26	KluxE; %
20	vifjPNs %	27	n<i K%
31	egknø%	28	nøno%
32	i V%	29	f=yipu%
33	ifjo<%	30	Okeno%
34	n<% AA5AA	41	o"kokgu% AA6AA
35	fo'o: i %	42	bZk%
36	fo: i k{k%	43	fi ukdh
37	olxh' k%	44	[kVøM-xh
38	'kqpl Uke%	45	fp=øsk%
39	l o] æk. kl øknh	46	fpjru%
40	o"kkM-d%	47	rekgj %
21	xlg hHkrkz	48	egk; kxh
22	x.ksoj %	49	xkdrk
23	v"Vefir%	50	cāk

82

dkydky% dfÜkokl k% l tkx% i z kokRed%A
 mé/kø i q "kks tq; ks npkz k% i g' kkl u%AA8AA
 fn0; k; qk% LdUnxq % i ješBh i j kRi j %A
 vukfne/; fu/kuksfxjh' kksfxj t k/ko%AA9AA
 dpcj cl/kk% Jhd. Bks ykdo. kkkkks enqA
 l ekf/kos| % dkn. Mh uhyd. B% i j 'o/khAA10AA
 fo'kkyk{kks ex0; k/k% l js k% l w z ki u%A
 /keZkke {kek{ks=aHkxoku~Hkxus=fHkrAA11AA
 mx% i 'kq frLrk{; % fi z Hkä% i j ri %A
 nkrk n; kdj ksn{k% di nhz dke' kkl u%AA12AA
 'e'kkufuy; % l qe% 'e'kkuLFkks egsoj %A
 ykddrkz exi fregkdrkz egkSkf/k%AA13AA

51	/kɪtʃv% AA7AA	76	fo'kkyk{k%
52	dkydky%	77	ex0; k/k%
53	dfukokl k%	78	l j s k%
54	l kx%	79	l w i ki u%
55	i z kolRed%A	80	/keZkde
56	mé/k%	81	{kek(ks=e-
57	i q "k%	82	Hlxoku-
58	tq; %	83	Hlxus=fhkr~ AA11AA
59	nokl k%	84	mx%
60	i j 'kl u% AA8AA	85	i 'kq fr
61	fn0; k; qk%	86	rk(; %
62	LdUnxq %	87	fiz Hkà%
63	i ješBh	88	i j ri %
64	i j kRi j %A	89	nkrk
65	vukfne/; fu/ku%	90	n; kdj %
66	fxjh'k%	91	n{k%
67	xfj tk/ko% AA9AA	92	di nhz
68	dqj cl/k%	93	dke'kl u% AA12AA
69	Jhd. B%	94	'e'kkufuy; %
70	ykdlo. kdk%	95	l f e%
71	eh%	96	'e'kkuLFk%
72	l ekf/kos %	97	egsoj %
73	dkn. Mh	98	ykd drkz
74	uhyd. B%	99	exi fr-%
75	i j 'o/kh AA10AA	100	egkdrkz

83

mÜkj ks xki frxklrk KluxE; % i j kru%A

uhfr% l qhfr% 'kq kRek l k% l kej r% l q khAA14AA

l k ei ks "eri % l kE; ks egkrstk egk | q r%A

rstk; ks kere; ks kée; 'p l qk ki fr%AA15AA

v tkr'k=gkykd% l EHk0; ks g0; okgu%A

ykd dj ks ondj % l w dkj % l ukru%AA16AA

egf"kd fi ykp; kfo' onhfirfóykp%A

fi uk di kf. khkno% LofLrn% LofLrdRI qkh%AA17AA

/kkʀ/kkek /kkedj % l oʔk % l oʔkɔpɔj %A

cāl fʔo'ol DI x% df. kɔkɔj fi z % dfo%AA18AA

'kk [kks fo'kk [kks xks kk [k% f' koks fHk" kxuɔkɔe% A

xM-xklyokndks Hk0; % i ɔdy% LFki fr% fLFkj %AA19AA

101	egkskf/k% AA13AA	126	ykdɔdj %
102	mUkj %	127	ondj %
103	xkɔ fr%	128	l #dkj %
104	xkɔrk	129	l ukru% AA16AA
105	KluxE; %	130	egf"kdɔfi ykpɔ; %
106	i j kru%	131	fo'onhfr%
107	uhfr%	132	f=ykpɔu%
108	l ɔhfr%	133	fi ukdi kf. k%
109	'kɔ kRek	134	Hknd%
110	l kɔ%	135	LofLrn%
111	l kɔjr%	136	LofLrdɔr-
112	l ɔkh AA14AA	137	l ɔkh% AA17AA
113	l kɔi %	138	/kkʀ/kkek
114	veri %	139	/kkedj %
115	l kɔ; %	140	l oʔk %
116	egkrst k%	141	l oʔkɔpɔj %
117	egk ɔr%	142	cāl d-
118	rst kɔ; %	143	fo'ol d-
119	vere; %	144	l x%
120	vée; %	145	df. kɔkɔj fi z %
121	l ɔkɔi fr% AA15AA	146	dfo% AA18AA
122	vtkr'k=ɔ	147	'kk [k%
123	vlykd%	148	fo'kk [k%
124	l EHk0; %	149	xks kk [k%
125	g0; okgu%	150	f'ko%

84

foftrkRek fo/kɔ kRek Hkɔrokɔul kj fFk%A

l x. kks x. kɔk; 'p l ɔhfrɔ' Né l ák; %AA20AA

dkenɔ% dkei kyykɔ HkLeknAfɔyrfoxg%A

HkLofi z ks HkLe'kk; h dkeh dkUr% d'rxex%AA21AA

I ekorks fuoUkkRek /keĩ q' t% I nkf'ko%
 vdYe" k' prcĩgĩj kokl ks nĩj kl n% AA22AA
 nĩjHkks nĩjKeks nĩj% I okĩ q'kfo' kĩj n%
 v/; kRe; ksfuy; % I q'UrĩrUrĩp/kĩ% AA23AA
 'kĩjkkM-xks ykdĩ kj M-xks txnh' kks tuknĩ%
 HkLe' kĩ) dj ks es jkst Loh 'kĩ foxg% AA24AA
 VI k/; % I k/kĩ k/; 'p HkR; edV: i /kdA
 fgj . ; j s k% i kĩ k. kks fj i q' hogj ks cyh% AA25AA

151	fHk" kxubĩk%	176	vdYe" k%
152	xM-xkĩyoknd%	177	prcĩgĩj
153	HkO; %	178	nĩj kokl %
154	i ĩdy%	179	nĩj kl n% AA22AA
155	LFkĩ fr%	180	nĩjHk%
156	fLFkĩ % AA19AA	181	nĩjKeks%
157	foft rkkRek	182	nĩj%
158	fo/ks kRek	183	I okĩ q'kfo' kĩj n%
159	Hkrokĩgul kj fFk%	184	v/; kRe; ksfuy; %
160	I x. k%	185	I q'Urĩ
161	x. kdk; %	186	rUrĩp/kĩ% AA23AA
162	I q'ĩfr%	187	'kĩjkkM-x%
163	fNéĩ ĩk; % AA20AA	188	ykdĩ kj M-x%
164	dken%	189	txnh' k%
165	dkéĩ ky%	190	tuknĩ%
166	HkLeĩn/ĩĩrfoxg%	191	HkLe' kĩ) dj %
167	HkLofĩ z; %	192	es %
168	HkLe' kĩ; h	193	vkst Loh
169	dkéĩ	194	'kĩ foxg% AA24AA
170	dkĩr%	195	vĩ k/; %
171	drĩxe% AA21AA	196	I k/kĩ k/; %
172	I ekor%	197	HkR; edV: i /kd-
173	vfuoUkkRek	198	fgj . ; j s k%
174	/keĩ q' t%	199	i kĩ k. k%
175	I nkf'ko%	200	fj i q' hogj %

85

egkgnks egkxr% fl) olñkj oflñr%A
 0; k?kpekEcj ks 0; kyh egkHkñks egkfuf/k%AA26AA
 verk' kks eroi% i k'ptU; % i Hk' tu%A
 i 'pfoakfrrUoLFk% i kfj tkr% i j koj %AA27AA
 l yHk% l ðr% 'kj ks cāonfuf/kfuf/k%A
 o. kkJexq oZ khZ 'k=ñtPN=ñki u%AA28AA
 vkJe% {ki .k% {kkeks Kkuokupys oj %A
 i ek. kHkñks nK% % l q . kk% ok; ðkgu%AA29AA
 /kuqñj ks /kupñks xq kj kf' kxñ kkñj %A
 l R; % l R; i j k. nhuks /kekM-xks /keñ k/ku%AA30AA
 vuñrñf"Vj kuññks n. Mks nef; rk ne%A
 vfHkok | ks egkek; ks fo'odefo'kkj n%AA31AA

201	cyh AA25AA	221	o. kkJexq %
202	egkgn%	222	o. khZ
203	egkxr%	223	'k=ñt~
204	fl) olñkj oflñr%	224	'k=ñki u% AA28AA
205	0; k?kpekEcj%	225	vkJe%
206	0; kyh	226	{ki .k%
207	egkHkñ%	227	{kke%
208	egkfuf/k%AA26AA	228	Kkuoku-
209	verk' k%	229	vpys oj %A
210	veroi %	230	i ek. kHkñ%
211	ik'ptU; %	231	nK% %
212	i Hk' tu%A	232	l q . k%
213	i 'pfoakfrrUoLFk%	233	ok; ðkgu% AA29AA
214	i kfj tkr%	234	/kuqñj %
215	i j koj % AA27AA	235	/kupñ%
216	l yHk%	236	xq kj kf' k%
217	l ðr%	237	xq kkñj %
218	'kj %	238	l R; %
219	cā&onfuf/k%	239	l R; i j %
220	fuf/k%	240	vnhu%

240	vnhu%	246	nef; rk
241	/kekM-x%	247	ne%A
242	/keI k/ku% AA30AA	248	vfhkok %
243	vulrnf"V%	249	egkek; %
244	vkuln%	250	fo'odefo'kkjn% AA31AA

86

ohrj kxks fouhrkRek ri Loh HkurHkkou%A
 mUeUkošk% i PNéksftrdkeks ftrfi; %AA32AA
 dY; k.ki dfr% dYi % l oýkdiztki fr%A
 rjLoh rkj dks /kheku-i /kku% i Hkq; ; %AA33AA
 ykdikyks UrfghRek dYi kfn% deysk.k.%A
 on'kkóFkFkUoKks fu; eksfu; rkU; %AA34AA
 pln% l w % 'kfu% d r p j kM-xks fonp PNfo%A
 Hkfäo' ; % i j cã exck.kki Z kk- u?%AA35AA
 vfnjn z ky; % dKUr% i j ekRek txnxq %A
 l oðeky; LrðVks eM-xY; ks eM-xykor%AA36AA
 egkri k nh?kz i k% LFkfo"B% LFkfoj ks /kp%A
 vg% dRI j ks 0; kflr% i ek. ka i j ea ri %AA37AA

251	ohrj kx%	264	/kheku-
252	fouhrkRek	265	i /kku%
253	ri Loh	266	i Hkq;
254	HkurHkkou%	267	v0; ; % AA33AA
255	mUeUkošk%	268	ykdiky%
256	i PNé%	269	vUrfghRek
257	ftrdke%	270	dYi kfn%
258	vtrfi; % AA32AA	271	deysk.k.%
259	dY; k.ki dfr%	272	on'kkóFkFkUoK%
260	dYi %	273	vfu; e%
261	l oýkdiztki fr%	274	fu; rkU; ; % AA34AA
262	rjLoh	275	pln%
263	rkj d%	276	l w %

277	'kfu%	289	txnxq %
278	dr%	290	l oðeky; %
279	oj kM-x%	291	rñV%
280	fonPNfo%	292	eM-xY; %
281	Hkfäo'; %	293	eM-xykor% AA36AA
282	ijcã	294	egkri k%
283	exck. kki Z k%	295	nh?kz-i k%
284	vu?k% AA35AA	296	LFlfo"B%
285	vfn%	297	LFlfojks /k% %
286	vnz ky; %	298	vgn ðRI j %
287	dkUr-%	299	0; kflr-%
288	ijekrek	300	i ek.ke-

87

l ðRI j dj ks eUri R; ; % l oh' kU%A
 vt% l oðoj % fl) ks egkj rk egkcy%AA38AA
 ; kxh ; kx; ks egkrst k% fl f) % l okñj xg%A
 ol ðl ðuk% l R; % l oð ki gj ksgj %AA39AA
 l ðhfrZ kkkku% Jheku-onkM-xks onfollefU%A
 Hkkt t". kðkkzt ua Hkksä k ykdukfks ngj k/kj %AA40AA
 ver% 'kk'or% 'kkUrks ck. kglr% i rki okuA
 de. Myqkjks /kUoh vokM-eul xkpj %AA41AA
 vrhflUnz; ks egkek; % l okbkl 'prñi Fk%A
 dky; kxh egkuknks egkñl kgks egkcy%AA42AA
 egkcf) egkoh; kã Hkarpkj h i gñj %A
 fu' kkpj % i rpkj h egk' kfäeðk | ñr %AA43AA
 vfunz; oi ð Jheku-l okpkl; ðuksfr%A
 cgpñrks egkek; ks fu; rñrek /kpk- /k%AA44AA

301	ijeari% AA	305	vt%
302	l ðRI j dj%	306	l oðoj%
303	eUri R; ; %	307	fl) %
304	l oh' kU%A	308	egkj rk%

309	egkcy% AA38AA	329	'kkur%
310	; kxh ; kk; %	330	ck.kgLR% i rki oku-
311	egkrstk%	331	de.Myqkj %
312	fl f) %	332	/kloh
313	l okrn%	333	voKM-eul xkpj % AA41AA
314	vxxg%	334	vrhflnz ks egkek; %
315	ol k%	335	l okbkl %
316	ol kpk%	337	dky; kxh
317	l R; %	338	egkuln%
318	l ol ki gj ks gj % AA39AA	339	egkl l kgs egkcy% AA42AA
319	l qhfrz kklku%	340	egkcf) %
320	Jheku-	341	egkoh; %
321	onkM-x%	342	Hkarpkj h
322	onfollepu%	343	i j nj %
323	Hkktf". k%	344	fu'kkpj %
324	Hkktue~	345	i rpkj h
325	Hkkaak	346	egk'kfäegk qir% AA43AA
326	ykdrukFk%	347	vfunz; oi k%
327	nj k/kj % AA40AA	348	Jheku-
328	ver% 'kk'or%	349	l okpk; kksxfr%
		350	cgpqr%

88

vkstLrstks| qir/kj ks tud% l oz kkl u%A
 uR; fi z ks fur; uR; % i zdk'kkRek i zdk'kd%AA45AA
 Li "Vk{kj ks cqlkkselur% l eku% l kj l Ei Yo%A
 ; qkfn'd'| qkorkz xEHkhj ks o"kokgu%AA46AA
 b"Vks fof'k"V% f'k"VS'V% l g/Hk% l kj 'kks'ku%A
 rhFkz i LrhFKZukek rhFKh"; LrqrhFKh%AA47AA
 vi kuf/kj f/k"Bkuanqtz ks t; dkyforA
 i frf"Br% i æk.kKksfgj .; dopks gfj %AA48AA
 foekpu% l j x. ks fo | s kks folnd j; %
 cky: i ks cykdeUkk. fodrkz xguks xg%AA49AA
 dj . ka dkj . ka drkz l ozU/kfoekpu%A

0; ol k; ks 0; oLFku% LFkunks t xnkfn t%AA50AA

351	vegkek; %	376	rhFkh"; %
352	fu; rkRek	377	rhFkh% AA47AA
353	/kpl8 /kp% AA44AA	378	vi kuf/k%
354	vktLrstks q/r/kj %	379	vf/k"Blue-
355	tud%	380	nqtz %
356	l oZ kkl u%	381	t; dkyfor-
357	uR; fi z %	382	i fr"Br%
358	fuR; uR; %	383	i ek.kK%
359	i dk' kRek	384	fgj.; dop%
360	i dk' kd% AA45AA	385	gfj% AA48AA
361	Li "Vk{kj %	386	foekpu%
362	cqk%	387	l jx.k%
363	eUr%	388	fo s k%
364	l eku%	389	folnq al; %
365	l kj l Ei Yo%	390	cky: i %
366	; qkfn'd' qkor%	391	vcyWeUk%
367	xEHhj %	392	vfodrkl
368	o"kokgu% AA46AA	393	xgu%
369	b"V%	394	xg% AA49AA
370	vfof'k"V%	395	dj .ke~
371	f'k"VSV%	396	dkj .ke~
372	l gYHk%	397	drkl
373	l kj ' kksku%A	398	l oEU/kfoekpu%
374	rhFkZ i %	399	0; ol k; %
375	rhFkZukek	*400	0; oLFku%

89

xq nks yfyrks Hknks HkokRek. · Refu l dLFkr%A
ohj s oj ks ohj Hknks ohj kl ufof/kfoj kVAA51AA
ohj pqlkef. koBkk fpnkulUnks unh/kj %A
vkKk/kkj f6' kuyh p f' kfi fo"V% f' koky; %AA52AA
okyf[kY; ks egkpkf fLrXeka kqI/kj % [kx%A
vfHkj ke% l qkj .k% l qā.; % l qkki fr%AA53AA

e?kollk's'kdksxkæflløjke% l oī k/ku%
 yykV{kksfo'ong% l kj% l d kj pØHkrAA54AA
 veks'kn. Mks e/; LFkksfgj .; ks cāopī hA
 i j ekFk% i j ksek; h 'kEcjks 0; k?kykpu%AA55AA

*400	0; oLFku%	427	l qkj .k%
403	LFkkun%	428	l cā. .; %
404	txnkfnt% AA50AA	429	l qkki fr% AA53AA
405	xq n%	430	e?koku-dk's'kd%
406	yfyf%	431	xkæu-
407	vHkn%	432	fojke%
408	HkokRek? ? Refu l dLFkr%	433	l oī k/ku%
409	ohj s oj%	434	yykV{k%
410	ohj Hkn%	435	fo'ong%
411	ohjkl ufof/k%	436	l kj%
412	foj kV- AA51AA	437	l d kj & pØHkr- AA54AA
413	ohj pMkef. k%	438	veks'kn. M%
414	obkk	439	e/; LFk%
415	fpnkuln%	440	fgj .; %
416	unh/kj %A	441	cāopī h
417	vkKk/kkj %	442	i j ekFk%
418	f= 'kwyh	443	i j ksek; h
419	f'kfi fo"V%	444	'kEcj%
420	f'koky; % AA52AA	445	0; k?kykpu% AA55AA
421	okyf[kY; %	446	: fp%
422	egpki %	447	foj f'p%
423	frXekak%	448	Locd/k%
424	cf/kj %	449	okpli fr
425	[kx%	450	vgi fr%
426	vfhkj ke%		

90

: fpfoj f'p% Locd/kpLi frjgi fr%A
 j fofoj kpu% LdUn% 'kkLrk obLorks; e%AA56AA
 : fä: érdhfrz p l kujkx% i jat; %A
 dSykl kf/ki fr% dkUr% l fork j foykpu%AA57AA
 fo}Ükeks ohrHk; ks fo' oHkÜkZuokfj r%A
 fuR; ksfu; rdY; k. k% i q; Jo. kdhrLi%AA58AA

njJok fo'ol gks/; s ksn^loluuk'ku%A
 mUkkj . kksn^ldfrgk foKs ksn^ll gks Hko%AA59AA
 vukfnHk^lks y{eh% fdjhVh f=n' k^lf/ki %A
 fo'ox^lrk fo'odr^lk l ^lphj ks: fpj kM-xn%AA60AA
 tuuks tut^lekfn% i hf^lrek^lh^lrek^lU/ko%A
 ofl "B% d' ; i ks Hkku^lkh^leks Hkhe i j k^lØe%AA61AA
 i z ko% l Ri Fk^lpkj ksegk^lks ksegk/ku%A
 t^lekf/ki ksegk^ln^l% l dyk^lxei kj x%AA62AA

451	jfo%	478	vukfn%
452	foj ^l ku%	479	Hk ^l ks
453	LdUn%	480	y{eh%
454	'k ^l Lrk o ^l Lorks ; e% AA56AA	481	fdjhVh
455	; fä: érdhfr%	482	f=n' k ^l f/ki %
456	l kuj ^l kx%	483	fo'ox ^l rk
457	i j ^l at ; %	484	fo'odr ^l k
458	d ^l ky ^l kl k ^l f/ki fr%	485	l ^l phj %
459	d ^l kur%	486	: fpj kM-xn% AA60AA
460	l fork	487	t ^l uu%
461	jfoyk ^l pu% AA57AA	488	tut ^l ekfn%
462	fo ^l Uke%	489	i hf ^l reku-
463	ohrHk; %	490	uhf ^l reku-
464	fo'oHkUk ^l z	491	/ko%
465	vfuokfj r%	492	ofl "B%
466	fuR; %	493	d' ; i %
467	fu; rdY; k. k%	494	Hkku ^l
468	i q ; Jo. kdh ^l z% AA58AA	495	Hkhe%
469	njJok%	496	Hkhe i j k ^l Øe% AA61AA
470	fo'ol g%	497	i z ko%
471	/; s %	498	l Ri Fk ^l pkj %
472	n ^l oluuk'ku%	499	egk ^l ks k%
473	mUkkj . k%	*497	egk/ku%
474	n ^l dfrgk	498	t ^l ekf/ki %
475	foKs %	499	egk ^l n ^l %
476	n ^l l g%	500	l dyk ^l xei kj x% AA62AA
477	vHko%AA59AA		

91

rŭoarŭofondkRek foHkfoz ofoHkk. k%A
 __f"ckä.k ,so; ZtUeer; q;j kfrx%AA63AA
 i 'p; KI eqi frfoz os kks foeykn; %A
 vkRe; kŭj uk | ŭrks oRl yls Hkäykd/kdAA64AA
 xk; =hoYyHk% i kdkfoz okokl % i Hkkdj %A
 f'k' kfxj j r% l ekV~l qks k% l j 'k=gkAA65AA
 vekks fj "Vufe'p depks foxrToj %A
 Lo; ā; kŕLruq; kŕj kReT; kŕj p 'py% AA66AA
 fi M-xy% dfi y' eJHkkyus=ó; hruqA
 KkuLdUnks egkuhfrfoz oki fŭk: i lyo%AA67AA
 Hkxks fooLokufnr; ks; ks i j ks fnoLi fr%A
 dY; k.kxq kukek p i ki gk i q; n'kz%AA68AA
 mnkj dhfrz | kxh l | kxh l n l ŭe; %A
 u{k=ekyh ukds k% Lokf/k"Bkui nkJ; %AA69AA

501	rŭoe~	519	i Hkkdj %
502	rŭofo~	520	f'k' kŭ
503	, dkRek	521	fxfj j r%
504	foHkŭ	522	l ekV~
505	fo' ofoHkk. k%	523	l qks k% l j 'k=gk AA65AA
506	__f" k%	524	vekks fj "Vufe%
507	ckä.k%	525	dep%
508	,so; ZtUeer; q;j kfrx% AA63AA	526	foxrToj %
509	i 'p; KI eqi fr%	527	Lo; ā; kŕLruq; kŕ%
510	fo' os k%	528	vkReT; kŕ%
511	foeykn; %	529	vp 'py% AA66AA
512	vkRe; kŭ%	530	fi M-xy%
513	vuk ŭr%	531	dfi y' eJŭ
514	oRl y%	532	Hkkyus=%
515	Hkäykd/kd- AA64AA	533	=; hruŭ
516	xk; =hoYyHk%	534	KkuLdUnks egkuhfr%
517	i kdkŭ	535	fo' oki fŭk%
518	fo' okokl %	536	mi lyo% AA67AA

537	Hkxks fooLokufnr; %	544	m kxh
538	; kxi kj %	545	l kxh
539	fnoLi fr%	546	l nl lle; %
540	dY; k. kxq kukek	547	u{k=ekyh
541	i ki gk	548	ukds k%
542	i q; n'kL% AA68AA	549	Lokf/k"Bkui nkJ; % AA69AA
543	mnkj dhfr%	550	ifo=% iki gjh

LESSON 92

ifo=% iki gjh p ef. ki jks uHkxfr%A
 gRi qMjhdekl hu% 'kØ% 'kkUrks o"kkdfi %AA70AA
 m". kksxgi fr% d". k% l eFkiz uFkLk'ku%A
 v/keZ k=g Ks % i q gr% i q Jp%AA71AA
 cāxHkiz cgnxHkiz /keZkuqkLkxe%A
 txf) rSkh l qrr% dēkj % dēkykxe%AA72AA
 fgj .; o. kiz T; kfr"ekēukHkrj rks/ofu%A
 vj kxks u; uk/; {kksfo'okfe=ks /kus oj %AA73AA
 cāT; kfrōl qkkek egkT; kfrj uqke%A
 ekrkegks ekrfj 'ok uHkLokēkxgkj /kdAA74AA
 i gyLR; % i gygks xLR; ks tknd. ; % i j k' kj %A
 fuj koj . kfuokj ks oj 'P; kso"Vj Jok%AA75AA
 vkReHkj fu:) ks f=KkLuefirēgk; 'kk%A
 ykdojh kxz khotj 'p. M% l R; i j kØe%AA76AA

554	'kØ%	566	cgnxHkiz
555	'kkUr%	567	/keZkuq
556	o"kkdfi % AA70AA	568	/kukxe%
557	m". k%	569	txf) rSkh
558	xgi fr%	570	l qrr%
559	d". k%	571	dēkj %
560	l eFk%	572	dēkykxe% AA72AA
561	v uFkLk'ku%	573	fgj .; o. kiz T; kfr"eku-
562	v/keZ k=	574	ukukHkrj r%

578	fo'okfe=%	591	fujkoj.kfuokj%
579	/kusoj% AA73AA	592	oŋ'P;%
580	cāT;kfr%	593	fo"VjJok% AA75AA
581	ol qkke	594	vReHk%
582	egkT;kfrjuŋke%	595	vfu:) %
583	ekrkeg%	596	vf=%
584	ekrfj'ok uHkLoku-	597	Kkuefir%
585	ukxgkj/kd- AA74AA	598	egk;'kk%
586	i yLR;%	599	ykdohj kxz kh%
587	i yg%	600	ohj %

LESSON 93

0; kykdYi ksegdYi % dYi o{k% dyk/kj %
 vyndkfj ".kj pyksj kfp".kfoDeker%AA77AA
 vk; k'kni frokh lyou% f'kf[kl kj fFk%
 vI d' Vks frfFk% 'kØi æFkh i kni kl u%AA78AA
 ol plok g0; okg% i rlrks fo' oHkstu%
 tl; ks tj kfn'keuksy kgrkRek ruu i krAA79AA
 cgn'oks uHkks kfu% l q rhdLrfel gkA
 funk?kLri uks eŋk% Lo{k% i j i g' t; %AA80AA
 l q kufuy% l qu"i é% l g fHk% f'kf'kj kRed%
 ol Urks ek/koks xh"eks uHkL; ks cht okgu%AA81AA
 vfM-xj k xq j k=s ks foeyks fo' ookgu%
 i kou% l pfrfoz kōfo | ks oj okgu%AA82AA
 euk(f) j gdkj % {ks=K% {ks=i kyd%
 tenfXucyuf/kfo kkyks fo' oxkyo%AA83AA

601	p.M%	605	dYi o{k%
602	l R; i j kØe% AA76AA	606	dyk/kj %
603	0; kykdYi %	607	vyndkfj ".k
604	egkdYi %	608	vpy%

609	j k s p " . k %	630	e s %
610	fo Ø e k e r % AA77AA	631	Lo { k %
611	v k ; % ' k c n i f r %	632	i j i j ' t ; % AA80AA
612	o x h l y o u %	633	l q k k f u y %
613	f ' k f [k l k j f f k %	634	l q u " i é %
614	v l d " v %	635	l j f H k % f ' k f ' k j k k e d %
615	v f r f f k %	636	o l U r k s e k / k o %
616	' k Ø i e k F k h	637	x h " e %
617	i k n i k l u % AA78AA	638	u H k L ; %
618	o l q l o k %	639	c h t o k g u % AA81AA
619	g l ; o k g %	640	v f M - x j k x q %
620	i r l r %	641	v k = s %
621	fo ' o H k k s t u %	642	fo e y %
622	t l ; %	643	fo ' o o k g u %
623	t j k f n ' k e u %	644	i k o u %
624	y k s g r k k e k r u u i k r - AA79AA	645	l p f r f o j k u -
625	c g n ' o %	646	= f o %
626	u H k k s k f u %	647	o j o k g u % AA82AA
627	l q r h d %	648	e u k c q j g d k j %
628	r f e l g k A	649	{ k s = K %
629	f u n k ? k L r i u %	650	{ k s = i k y d %

LESSON 94

v ? k k j k s u q l k j k s ; K % J s B k s f u % J s l i n % A
 ' k s y k s x x u d t i n k H k k s n k u o k f j j f j n e % AA84AA
 j t u h t u d ' p k : f u l % k Y ; k s y k d ' k Y ; / k d A
 p r o p h ' p r o p h k b ' p r j ' p r j f i z % AA85AA
 v k E u k ; k s F k l e k E u k ; L r h F k h o f ' k y k o ; % A
 c g q i k s e g k : i % l o z l ' p j k p j % AA86AA
 U ; k ; f u e k z d k s U ; k ; h U ; k ; x E ; k s f u j ' t u % A
 l g l e y k z n o d n % l o z k L = i H k ' t u % AA87AA
 e q M k s f o : i k s f o Ø k U r k s n . M h n k U r k s x q k k d k e % A

fi M-xyk{kks tuk/; {kks uhyxhoks fujke; %AA88AA

I gl ckg% I ož k% 'kj .; % I ožkd/kdA

i ùkl u% i jaT; kfr% i kjEi .; yin%AA89AA

651	tenfu%	676	U; k; xE; %
652	cyfuf/k%	677	fuj ´tu%
653	foxky%	678	I gl e% kž
654	fo'oxkyo% AA83AA	679	noln%
655	v?k% %	680	I ožkl=i Hk ´tu% AA87AA
656	vubkj%	681	eqM%
657	; K% J\$B%	682	fo: i %
658	fu%Js I i n%	683	foØkr%
659	'k% %	684	n.Mh
660	xxudqinkHk%	685	nkr-%
661	nkuokfj %	686	xqkkke%
662	vfn% AA84AA	687	fi M-xyk{k%
663	j tuhtud'pk: %	688	tuk/; {k%
664	fu%ky; %	689	uhyxo%
665	yk'ky; /kd-	690	fujke; % AA88AA
666	prph%	691	I gl ckg%
667	prhkb%	692	I ož k%
668	prj'prjfi z % AA85AA	693	'kj .; %
669	vkEuk; %	694	I ožkd/kd-
670	I ekEuk; %	695	i ùkl u%
671	rhFhpf'kyo; %	696	i jaT; kfr%
672	cgq i %	697	i kjEi .; yin% AA89AA
673	egk: i %	698	i ùxHk%
674	I ož i 'pj kpj %AA86AA	699	egxHk%
675	U; k; fuekž dks U; k; h	700	fo'oxHk%

LESSON 95

i ùxHk% egxHk% fo'oxHk% fop{k. k%A

i j koj Kks oj nks ojs ; 'p egkLou%AA90AA

nokl j xq nòks nokl j ueLdr%A

nokl j egkfe=ks nokl j egsoj %AA91AA
 nokl j soj sfn0; ks nokl j egkU; %A
 nonoe; ks fpUR; ks nonokRel EHko%AA92AA
 I | kfu j j 0; k?ks nofil gksfnokdj %A
 focqkkxpj JSB% I ohokkkekke%AA93AA
 f'koKkujr% Jhekf 'Nf[kJhi o'fi z %A
 otgLR%fl) [kMxksujfl gfui kru%AA94AA
 cāpkjh ykdpkj h /kepjh /kuf/ki %A
 ulnh' ulnh' oj ks ulrks uxuor/kj % 'kqp%AA95AA
 fyM-xk/; {k% I j k/; {kks; kxk/; {kks; qkog%A
 Lo/kekL Loxr% LoxLoj %Loje; Lou%AA96AA
 Ckk. kk/; {kkscht drkL /keL' ed EHko%A
 nEHkks ykklk. FkzoPNEHkq I oHkuregsoj %AA97AA

700	fo'oxHk%	722	fnokdj%
*704	fop{k. k%	723	focqkkxpj JSB%
705	i j koj K%	724	I ohokkkekke% AA93AA
706	ojn%	725	f'koKkujr%
707	ojs; %	726	Jheku-
708	egkLou% AA90AA	727	f'kf[kJhi o'fi z %A
709	nokl j xq nb%	728	otgLR%
710	nokl j ueLdr%	729	fl) [kMx%
711	nokl j egkfe=%	730	ujfl gfui kru% AA94AA
712	nokl j egsoj % AA91AA	731	cāpkjh
713	nokl j soj %	732	ykdpkj h
714	fn0; %	733	/kepjh
715	nokl j egkU; %	734	/kuf/ki %A
716	nonoe; %	735	ulnh
717	vfpUR; %	736	ulnh' oj %
718	nonokRel EHko% AA92AA	737	vuLr%
719	I kfu	738	uxuor/kj %
720	vI j 0; k?k%	739	'kqp% AA95AA
721	nofil g%	740	fyM-xk/; {k%

741	l j k/; {k%	746	LoxLoj %
742	; kxck/; {k%	747	Loje; Lou% AA96AA
743	; qkxog%	748	Clk. kk/; {k%
744	Lo/kekz	749	cht drkz
745	LoxI-%	750	/ked') eI EHko%

LESSON 96

'e'kkufuy; L«; {k% l rj i frekdr%A
 ykckkij LOq/kydL«; Ecdks ukxHkkk. k%AA98AA
 vU/kdkfj e[k]s'kh fo". kplU/kj i kru%A
 ghunkSkks {k; xq kks n{kkfj % i WknUrfHkrAA99AA
 /knt:V% [k. Mi j 'k% l dyksfu"dyks u?k%A
 vdky% l dyk/kkj % i k. Mj kHks eMks uV%AA100AA
 i w k% i j f; rk i q; % l pdkj % l ykpu%A
 l kexs fi z ks Øj i q; dhfrj uke; %AA101AA
 eukstoLrhFkdj ks tfVys thfors oj %
 thforkUrdj ks fur; ks ol jrk ol q n%AA102AA
 l nfxr% l Rdfr% fl f) % l Ttkfr% [kyd. Vd%A
 dyk/kj ksegdkyHkr% l R; i j k; . k%AA103AA

751	nEHk%	765	ghunkSk%
752	vykHk%	766	v{k; xq k%
753	vFkzOPNEHk%	767	n{kkfj %
754	l oEHkregs oj % AA97AA	768	i WknUrfHkr~ AA99AA
755	'e'kkufuy; %	769	/knt:V%
756	«; {k%	770	[k. Mi j 'k%
757	l s%	771	l dyksfu"dy%
758	vi frekdr%	772	vu?k%
759	ykckkij LOq/kyd%	773	vdky%
760	«; Ecd%	774	l dyk/kkj %
761	ukxHkkk. k% AA98AA	775	i k. Mj kHk%
762	vU/kdkfj %	776	eMks uV% AA100AA
763	e[k]s'kh	777	i w k%
764	fo". kplU/kj i kru%	778	i j f; rk

751	nEHk%	771	I dyks fu"dy%
752	vykklk%	772	vu?k%
753	vFkzOPNEHk%	773	vdky%
754	I oHkregs oj % AA97AA	774	I dyk/kj %
755	'e'kkufuy; %	775	i k. Mj kHk%
756	«; {k%	776	eMks uV% AA100AA
757	I r%	777	i wk%
758	vi frekdfir%	778	i jf; rk
759	ykdsklj LO/kyk%	779	i q; %
760	«; Ecd%	780	I dckj %
761	ukxHkkl. k% AA98AA	781	I ykpu%
762	vU/kdkfj %	782	I kexs fiz %
763	e[k]skh	783	vØj
764	fo". kplU/kj i kru%	784	i q; dhfr%
765	ghunksk%	785	vuke; % AA101AA
766	v{k; xqk%	786	eukst o%
767	n{kkfj %	787	rhFkdj %
768	i HknUr-fHkr~ AA99AA	788	tIVy%
769	/hnt IV%	789	thfors oj %
770	[k. Mi j 'k%	790	thforklrdj %

LESSON 97

ykyko.; drkz p ykdsklj I q[ky; %A

plnti athou% 'kklrk ykdskx=ks egkf/ki %AA104AA

ykdclU/kj kdukFk% drK% dhfr-Hkkl. k%A

vui k; ks {kj % dkUr% I oZ OHkrka oj %AA105AA

rstke; ks | qir/kj ks ykdrukexz khj. k%A

'kqpfLer% i d ékRek nqtž ks ngj frØe%AA106AA

T; kfrež; ks txéFks fujkdj ks tys oj %A

rřcoh. kks egkdki ks fo'kkd% 'kkduk' ku%AA107AA

f=ykdi foykds k% I oZ kq) /kskt %A

v0; äy{k. kks n0ks 0; äk0; äks fo'kkEi fr%AA108AA

oj 'khyks oj xq k% l kjs eku/kuks e; %A
 cāk fo". kē i ztki kyks gā ks gā xfrož %AA109AA
 oškk fo/kkrk /kkrk p l i'Vk grkz p rēk %A
 dšykl f'k[kjkokl h l okōkl h l nkxfr %AA110AA

801	l R; i j k; . k% AA103AA	826	fo'kkcl%
802	ykydyko.; drkz	827	'kkcluk'ku% AA107AA
803	ykykklkj l q'ky; %A	828	f=ykcl i %
804	pūnd at hou% 'kkLrk	829	f=ykcl s k%
805	ykydxw-%	830	l o'kē) %
806	egkf/ki % AA104AA	831	v/kēkt%
807	ykykcll/kykclukfk%	832	v0; äy{k. kks nō%
808	drK%	833	0; äk0; ä%
809	dhfrHkkk. k%	834	fo'kkEi fr-% AA108AA
810	vui k; kē {kj %	835	oj 'khy%
811	dkUr-%	836	oj xq k%
812	l o'kōHkr-ka oj % AA105AA	837	l kj %
813	rstke; ks q'r/kj %	838	eku/ku%
814	ykykukexz kh%	839	e; %
815	v. kē	840	cāk
816	'kēpfLer%	841	fo". kē i ztki ky%
817	i l ēkRek	842	gā %
818	nqē %	843	gā xfr%
819	nj frØe% AA106AA	844	o; % AA109AA
820	T; kfrēz %	845	oškk fo/kkrk /kkrk
821	TxékFk%	846	l i'Vk
822	fujkdij %	847	grkz
823	tysoj %	848	p rēk %
824	rēcoh. k%	849	dšykl f'k[kjkokl h
825	egkdki %	850	l okōkl h

LESSON 98

fgj .; xHkkā nfg. kks Hkur i kyks Fk Hkū fr-%A
 l | kxh ; kxfo | kxh oj nks ctā. kfi z %AA111AA
 nōfi z ks nōukFkks nōKks nōfpUr d%A
 fo"kek{kks fo'kkyk{kks o"" knks o"ko/kL %AA112AA

fuežks fuj gđkj ks fuekđks fu: i nđ%
 ni žk ni žks ntr% l oñđ f jorđ AA113AA
 l gl ftr~l gókp% fl ux/ki đfrnf{k.k%
 HkarHk0; HkoékFk% i Hkoks Hkřuk'ku% AA114AA
 vFkđ uFkđ egdks k% i jdk; đđi f.Mr%
 fu"d.Vd% đrkulnks fu0; kžts 0; ktenđ AA115AA
 l ŮookŮl křlod% l R; đhř% Lugđrkxe%
 vđfđi rks xqkxđgh uđkřek uđđeđr AA116AA
 l qđr% l pđk% l ůe% l pđj ks nf{k.kkfuy%
 uřlŮlđŮ/k/kj ks /kq % i đV% i đřro/kđ AA117AA

851	l nkřř% AA110AA	876	HkarHk0; HkoékFk%
852	fgj. ; xHđ%	877	i Hko%
853	nřg.k%	878	Hkřuk'ku% AA114AA
854	Hkar i ky%	879	vFkđ%
855	Hkar řř%	880	vuFkđ%
856	l křch	881	egdks k%
857	; křfo křch	882	i jdk; đđi f.Mr%
858	oj n%	883	fu"d.Vd%
859	čā.kfi z.% AA111AA	884	đrkuln%
860	nđfi z ks nđukFk%	885	fu0; kžts 0; ktenđ AA115AA
861	nđK%	886	l Ůooku-
862	nđpŮřđ%	887	l křlod%
863	fo"kek{k%	888	l R; đhř%
864	fo'kkyk{k%	889	Lugđrkxe%
865	o"knks o"ko/kđ% AA112AA	890	vđfđi r%
866	fuež%	891	xqkxđgh
867	fuj gđkj %	892	uđkřek uđđeđr-AA116AA
868	fuekđ%	893	l qđr%
869	fu: i nđ%	894	l pđk%
870	ni žk ni ž%	895	l ůe%
871	ntr%	896	l pđj %
872	l oñđ f jorđ AA113AA	897	nf{k.kkfuy%
873	l gl ftr~	898	uřlŮlđŮ/k/kj %
874	l gókp%	899	/kq %
875	flux/ki đfrnf{k.k%	900	i đV%

LESSON 99

vijkftr% l oł ūoks xkfōln% l ūookgu%
 v/kr% Lo/kr% fl) % i rfefrl Z kks/ku% AA118AA
 okj kgJM-x/kDNM-xh cyokuduk; d%
 Jfiri dkl' k% Jfrekudcl/kj uddr AA119AA
 JhoRl yf' kokj EHk% 'kkUrHkn% l eks; 'k%
 Hkōk; ks Hkōk. kks Hkōr-Hkōr dñ-Hkōr Hkōu% AA120AA
 vdEi ks Hkfäd; Lrqdkygk uhyykfgr%
 l R; oregkR; kxh fur; 'kkfuri jk; .k% AA121AA
 i j kFkōfukoj nks foj äLrqfo' kkn%
 'kōkn% 'kōkdrkz p 'kōkukek 'kōk% Lo; eAA122AA
 vufFkRks xqk% l k{kh ádrkz dudi Hk%
 LoHkkoHknks e/; LFk% 'k=quks fo'uuk' ku% AA123AA
 f'k[k. Mh doph 'kwyh tVh eq Mh p dq MyhA
 ver; % l ohdfi gLrstkj kf'kežkekf.k% AA124AA

901	i ffo/kŁ% AA117AA	919	'kkUrHkn%
902	vijkftr%	920	l e%
903	l oł ūo%	921	; 'k%
904	xkfōln%	922	Hkōk; %
905	l ūookgu%	923	Hkōk. k%
906	v/kr%	924	Hkōr-%
907	Lo/kr%	925	Hkōr dñ-
908	fl) %	926	Hkōr Hkōu% AA120AA
909	i rfefrl	927	vdEi %
910	; 'kks/ku% AA118AA	928	Hkfäd; %
911	okj kgJM-x/kDNM-xh	929	dkygk
912	cyoku-	930	uhyykfgr%
913	, duk; d%	931	l R; oregkR; kxh
914	Jfiri dkl' k%	932	fur; 'kkfuri jk; .k% AA121AA
915	Jfreku-	933	i j kFkōfukoj n%
916	, dcl/kq	934	foj ä%
917	vuddr- AA119AA	935	fo' kkn%
918	JhoRl yf' kokj EHk%	936	'kōkn% 'kōkdrkz

937	'kɪkukɛk 'kɪk% Lo; e-AA122AA	944	'k=qɪ%
938	vʊfɪkɪr-%	945	foʔuuk'ku% AA123AA
939	vɪxqk%	946	f'k[k.k.Mh dɒph 'kɪy%h
940	l k{kɪh vdrɪz	947	tVh eqMh p dɪqMyh
941	dudɪHk%	948	veR; ɸ
942	LoHkkoHkn%	949	l oɦdɪl ɟ%
943	e/; LFk%	950	rstɪj kf'keɟkekf.k% AA124AA

LESSON 100

vl ɛ; s ks i æs kRɛk oh; bku-oh; ɪkɪson%A
 os| 'pɒ fo; kɔkRɛk i jkojɛpɪh'oj%AA125AA
 vʊɸkɛksnɟ k/k"kkɜe/kɟ fi z n'kɪu%A
 l ɟ s k% 'kj .ka l o% 'kCncɔ̃ l rka xfr%AA126AA
 dkyi {k% dkydky% dM-d.kɦdrokl ɪd%A
 egʔokl ksɛghHkr-kɪ fu"dyM-dksfo' [kMy% AA127AA
 |ɸf.kLrj f.k/ɪ; % fl f) n% fl f) l k/kɪ%A
 fo'or% l ɒr% Lrɪ; ks 0; Mɪkɟ Ldks egkHkɪt%AA128AA
 l oʔ kɪufuɟ kɪM-dksuj ukj k; .kfi z %A
 fuyɪ ks fu"i i ɪ ɪ pkRɛk fu0; M-xks 0; M-xuk'ku%AA129AA
 Lr0; % Lrofi z % Lrɪk-k 0; kl ɛfɪrɪuɟ M-dqk%A
 fujo |e; kɪ k; ksfo |kɪ k'kɪ j l fi z %AA130AA
 i z kɪUrcɪ) j {kq .k% l æɟh fuR; l ɸnɟ%A
 oʔ kʔk/kq kɜ/kk=h'k% 'kkdY; % 'koɟ hi fr%AA131AA
 i jɛkFkɔq nɪk% l ɸjj kfJroRl y%A
 l kɛks j l Kks j l n% l oɪ ʊokoyEcu%AA132AA

951	v l ɬ ; s kʰ i e s kʰ e k	975	eg kʰ k ɬ % AA128AA
952	oh; bku-oh; ɬ kʰ on%	976	l oʔ kʰ u%
953	os %	977	fuj kʰ rM-d%
954	fo; kʰ s kʰ e k	978	uj u k j k; . k f i z %
955	i j k o j e u h' o j % AA125AA	979	f u y i k s f u " i i ' p kʰ e k
956	v u ɬ k e k s n g i k / k " k %	980	f u 0; M-x%
957	e / k i f i z n' k u %	981	0; M-xuk'ku% AA129AA
958	l j s k %	982	L r 0; %
959	' k j . k e -	983	L r o f i z %
960	l o %	984	L r k r k
961	' k n c ā l r k a x f r % AA126AA	985	0; k l e t r %
962	d k y i { k %	986	f u j M - d q k %
963	d k y d k y %	987	f u j o e; k i k; %
964	d M - d . k h d r o k l ɬ d %	988	f o k j k f ' k %
965	e g s o k l %	989	j l f i z % AA130AA
966	e g h t k r k z	990	i z k k U r c f) %
967	f u " d y M - d %	996	' k k d Y; %
968	f o ' [k M y % AA127AA	997	' k o j h i f r % AA131AA
969	ɸ f . k l r j f . k %	998	i j e k f k x q n ɬ k % l ɬ j
970	/ k U; %	999	v l f J r o k l y % A
971	f l f) n % f l f) l k / u %	1000	l k e %
972	f o ' o r % l o r %	1001	j l K %
973	L r ɬ; %	1002	j l n %
974	0; t k j L d %	1003	l o l U o k o y E c u % AA132AA

SELF REFERRAL VALUES
(1000 THOUSAND FEATURES OF LORD VISHNU)
STEPS 101 TO 120

101

01	vke-fo'ok; Lokgk	26	'kokž
02	fo".kos	27	f'kok;
03	Ok"Velkj k;	28	LFkk.kos
04	HkurHk0; HkoRi Hkos	29	Hkurkn; s
05	Hkur d'rs	30	fuf/kj0; ; k;
06	HkurHk'rs	31	I EHkok;
07	Hkkok;	32	Hkkouk;
08	HkurkReus	33	Hk=ž
09	HkurHkkokuk;	34	i Hkok;
10	i urkReus	35	i Hkos
11	i j ekReus	36	bž oj k;
12	ePrkuka i j exr; s	37	Lo; žHkos
13	v0; ; k;	38	'kEHkos
14	i q "kk;	39	vlfnr; k;
15	Lkf{k.k.s	40	i lldj k{kk;
16	{ks=Kk;	41	egkLouk;
17	v{kj k;	42	vukfnfu/kuk;
18	; kxk;	43	/kk=s
19	; kx fonka us=s	44	fo/kk=s
20	i žkui q "ks oj k;	45	/kk r q Ukek;
21	Ukj fl g oi qks	46	v i æs k;
22	Jhers	47	g"khds kk;
23	ds kok;	48	i neukHkk;
24	i q "kkžkek;	49	vej i Hkos
25	I okž	50	fo' odež ks

102

51	Euos	76	/kflous
52	Ro"Vš	77	es/kkfous
53	LFkfo"Bk;	78	fodek;
54	LFkfoj kštpk;	79	dæk;
55	vxtgk;	80	vutlkek;
56	'kk'ork;	81	ng k?k"kkž
57	d".kk;	82	drKk;
58	yksgrk{kk;	83	d'r; s
59	i rnLk;	84	vkRekors
60	i Hkark;	85	l g s kk;
61	f=ddq/kkEus	86	'kj .kk;
62	lkfo=kl ;	87	'kež ks
63	eMxyk;	88	fo'oj r l s
64	bž kkuk;	89	i žt kHkk;
65	lkk . knk;	90	vgs
66	lkk . kk;	91	l dRl j k;
67	T; ŠBk;	92	0; kyk;
68	JŠBk;	93	i R; ; k;
69	i žt ki r; s	94	l oñ'kLk;
70	fgj . ; xHkkž	95	vtk;
71	HkxHkkž	96	l ož ojk;
72	ek/kok;	97	fl }k;
73	e/ql muko	98	fl } ; s
74	bž ojk;	99	l okh; s
75	fodefe. ks	100	vP; rk;

103

101	o"kkdi ; s	106	l R; k;
102	veš kReus	107	l ekReus
103	l ož kxfofu%l rk;	108	l fferk;
104	ol os	109	l ek;
105	ol øul s	110	vekškk;

111	i q Mj hdk{kk;	131	onfons
112	o"kedz ks	132	do; s
113	o"kdr; s	133	ykd{k?; {kk;
114	: nk;	134	I g k?; {kk;
115	cgf' kj l s	135	/kek?; {kk;
116	chkos	136	drkd{rk;
117	fo' o; ku; s	137	prj kReus
118	'kfpJol s	138	prf; zk;
119	verk;	139	prqzV{k;
120	'kk' orLFkk. kos	140	prh{k{k;
121	oj kj k{gk;	141	Hkkt". kos
122	egkr i l s	142	Hkkt uk;
123	I okk;	143	HkkD=s
124	I oZonHkkuos	144	I fg". kos
125	fo"odt uk;	145	txnkfnt{k;
126	tuknZ{k;	146	vu?kk;
127	onk;	147	fot; k;
128	onfons	148	t=s
129	v0; Mxk;	149	fo' o; ku; s
130	onkMxk;	150	i pof os

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151	mi l{nk;	161	fu; ek;
152	okeuk;	162	; ek;
153	i ka kos	163	o9kk;
154	vek9kk;	164	o9kk;
155	'kp; s	165	I nk; kfxus
156	AftZ{k;	166	ohj?us
157	vrhUnk;	167	ek/kok;
158	I xgk;	168	e/kos
159	I xkz	169	vrhfUnz; k;
160	/kRkkReus	170	egtek; k;

171	egk&l kgk;	186	l j kulnk;
172	egkckyk;	187	Xkkfolnk;
173	egkcq; ; s	188	Xkkfonka i r; s
174	egkoh; kž	189	ej khp; s
175	egk' kDr; s	190	neuk;
176	Ekgk?kq; ; s	191	ga k;
177	vfunš; ; oi qks	192	Lkq . kž
178	Jhers	193	Hkqt xkšjek;
179	veš kReus	194	fgj . ; ukHkk;
180	Ekgkfnz/k"ks	195	l q i l s
181	egšokl k;	196	i neukHkk;
182	eghHk=ž	197	iztki r; s
183	Jh fuokl k;	198	veR; os
184	l rka xr; s	199	l oñ"ks
185	vfu: }k;	200	fl gk;

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201	l U/kk=s	216	L=fXo. ks
202	l fu/kers	217	okpLi fr: nkj f/k; s
203	flFkj k;	218	vxx k; s
204	v tk;	219	xke. ; s
205	nqžkz kk;	220	Jhers
206	'kkL=s	221	U; k; k;
207	foJqkReus	222	us=s
208	l j kfj ?us	223	l ehj . kk;
209	xj os	224	l gL=eŵua
210	xq rek;	225	fo'okReus
211	/kkEus	226	l gL=k{k;
212	l Rdk;	227	l gL=i ns
213	l R; i j kdek;	228	vkori k;
214	fufe"kk;	229	fuolkkReus
215	vfufe"kk;	230	l ōrk;

231	l Ei HknŁuk;	241	l Rd=đ
232	vg%l orŁdk;	242	l Rdŕk;
233	og; s	243	Lkk/kos
234	vfuyk;	244	tgos
235	/kj . kh/kj k;	245	ukj k; . kk;
236	l qđ knk;	246	ukj k;
237	i đ UukReus	247	vđ [; s k;
238	fo' o/k'ks	248	vi e; kReus
239	fo' oHkqt s	249	fof' k"Vk;
240	foHkos	250	f' k"Vdrs

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251	'kp; s	271	uđl: i k;
252	fl } kFkkž	272	ogni k;
253	fl } l đYi k;	273	f' kfi fo"Vk;
254	fl f} nk;	274	i đk' kukl ;
255	fl f} l k/kuk;	275	vłst Lrst kŖkār/kj k;
256	o"kkfg. ks	276	i đk' kkReus
257	o"khkk;	277	i rki uk;
258	o". kos	278	__}k;
259	o"ki oŁ ks	279	Li "Vk(kj k;
260	o"kknj k;	280	eU=k;
261	o/kŁuk;	281	płnt' kos
262	o/kŁekuk;	282	HkkŁdj ?kŕ; s
263	fofoDrk;	283	ve'r k' kñHkok;
264	Jŕŕ l kxj k;	284	Hkkuos
265	l Hkqt k;	285	' k' kŕČkUnos
266	nŕkŕ k;	286	l ğ s o j k;
267	okfXeus	287	vłSk/kk;
268	egłnt;	288	txr%l ros
269	ol ĩpk;	289	l R; /keđ j kŁek;
270	ol os	290	HkŕHkO; HkOłukFkk;

291	i ouk;	296	dkUrk;
292	i kouk;	297	dkek;
293	vuyk;	298	dkei nk;
294	dke/us	299	i Hkos
295	dked'rs	300	; ꝥkfnd'rs

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301	; ꝥkorkž	326	i frf"Brk;
302	uðek; k;	327	LdUnk;
303	egk'kuk;	328	LdUn/kj k;
304	vn'; k;	329	/kq kž
305	0; Dr: i k;	330	oj nk;
306	l gl=ftrs	331	Okk; ꝥkguk;
307	vullrftrs	332	Okkl ꝥnøk;
308	b"Bk;	333	ognHkkuos
309	vfof'k"V/k;	334	vkfnnøk;
310	f'k"VSVk;	335	i ġ Unj k;
311	f'k[kf. Mus	336	v' kksdk;
312	ugðkk;	337	Rkj . kk;
313	o"kk;	338	Rkkj k;
314	dkk/k/us	339	'kj k;
315	dkk/dkd=ð	340	'kkš ; s
316	fo'ockgos	341	tusoj k;
317	Ekgh/kj k;	342	vuphyk;
318	vP; ꝥk;	343	'krkorkž
319	i ffkrk;	344	i nfeus
320	lkk . kk;	345	i nefuHkk{k . kk;
321	lkk . kknk;	346	i neukHkk;
322	okl okuqt k;	347	vj folnk{k;
323	v i ka fu/k; s	348	i nexHkkž
324	v f/k"Bkuk;	349	'kj hj Hkrs
325	v i æUkk;	350	eg }ž s

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351	__}k;	376	JhxHkkž
352	o'}kReus	377	i ješojk;
353	Ekgk{k;	378	dj .kk;
354	Xk: M/otk;	379	dkj .kk;
355	vryk;	380	d=ž
356	'kjHkk;	381	fod=ž
357	Hkhek;	382	xguk;
358	Lke; Kk;	383	xgk;
359	gfogj ; s	384	0; ol j k; k;
360	I oŷ{k.ky{k. ; k;	385	0; oLFkkuk;
361	y{ehors	386	I LFFkkuk;
362	I fefrTt; kk;	387	LFkkunk;
363	fo{kj k;	388	/kpk;
364	j kfgrk;	389	i j }ž s
365	ekxlž	390	i jeLi "Vk;
366	Gros	391	rŷV/k;
367	nkeknj k;	392	i ŷV/k;
368	I gk;	393	'kŷkŷk.k.kk;
369	egh/kj k;	394	j kek;
370	egkHkxk;	395	foj kek;
371	oxors	396	foj rk;
372	vferk'kuk;	397	ekxlž
373	mnHkok;	398	uš k;
374	{kkŷk.kk;	399	u; k;
375	nok;	400	vu; k;

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401	ohj k;	406	i q "kk;
402	'kfŷkerk JšV/k;	407	i k.kk;
403	/kekž	408	i k.kknk;
404	/kefonŷkek;	409	i z kok;
405	oŷŷq Bk;	410	i Fkos

411	fgj . ; xHkkž	431	vuFkž;
412	'k=quk;	432	egkdks kk;
413	0; klrk;	433	egkHkksk;
414	Okk; os	434	egk/kuk;
415	v/kkžktk;	435	vfufož . kk;
416	_ros	436	LFkfo"Bk;
417	I q'kžk;	437	vHkps
418	dkyk;	438	/kež, ŋ k;
419	i j eŋ"Bus	439	Egke [kk;
420	i fj xgk;	440	u{k=ue; s
421	mxk;	441	u{kf= . ks
422	I ØRI j k;	442	{kek;
423	n{k;	443	{kke;
424	foJkek;	444	I ehguk;
425	fo' onf{k. kk;	445	; Kk;
426	foLRkkj k;	446	bT; k;
427	LFkkøj LFkk. kos	447	egŋ; k;
428	i æk. kk;	448	_ros
429	chte0; k;	449	I =k;
430	vFkkž	450	I rka xros

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451	I ohf'kžs	461	eukgjk;
452	foeØRkkReus	462	ft rdkž/kk;
453	I oKk;	463	ohj ckgos
454	KkueØkek;	464	fonkj . kk;
455	I Ørk;	465	Loki uk;
456	I øŋkk;	466	Lop'kk;
457	I ŋek;	467	0; kfi us
458	I Økkŋkk;	468	uŋdkReus
459	I ŋknk;	469	uŋdedŋrs
460	I gns	470	oRI j k;

471	oRl yk;	486	xHkflRue; s
472	ofRl us	487	l UoLFkk;
473	j RuxHkkž	488	fl gk;
474	/kusoj k;	489	Hkuregsoj k;
475	/kekj s	490	vkfnnok;
476	/kežrs	491	egknok;
477	/kfež ks	492	nos kk;
478	l rs	493	noHknoxj os
479	vl rs	494	mUkj k;
480	{kj k;	495	xki r; s
481	v{kj k;	496	xks=s
482	vfoKk=s	497	KkuxE; k;
483	l gl=k'kos	498	i j kruk;
484	fo/kk=s	499	'kj hj HkureHkrs
485	d'ry{k. kk;	500	HkkD=s

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501	di hUnk;	518	vuUrkReus
502	Hkij nf{k. kk;	519	egknf/k'k; k;
503	l kēi k;	520	vlrdk;
504	verik;	521	vtk;
505	l kēk;	522	egkgkž
506	i q ftrs	523	LokkHkkD; k;
507	i q l Ukek;	524	ftrkfe=kk;
508	fou; k;	525	i æknuk;
509	t; k;	526	vkulnk;
510	LkR; l U/kk;	527	ulnuk;
511	nk'kkgkž	528	ulnk;
512	l kRorka i r; s	529	l R; /kež ks
513	thok;	530	f=fodæk;
514	fouf; rkl kf{k. ks	531	Ekgf''kždfi ykpk; kž
515	epUnk;	532	d'rKk;
516	vferfodæk;	533	enuhi r; s
517	vEHkkŝu/k; s	534	f=i rk;

535	f=n'kk/; {kk;	543	xHkhj k;
536	egkUakk;	544	xguk;
537	drkUrd'rs	545	xqkk;
538	egkoj kgk;	546	pdxnk/kj k;
539	xkfolnk;	547	oŝki s
540	I qks kk;	548	LokMxk;
541	dudkxfnus	549	vftrk;
542	xq̄;	550	d".kk;

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551	n'<k;	573	okpLi frj ; kŝutk;
552	Lad"lZ kkP; q'k;	574	f=l kEus
553	o: .kk;	575	Lkexk;
554	o'kk;	576	I kEus
555	i qdj k{kk;	577	fuokZ kk;
556	egkeul s	578	Hkŝktk;
557	Hkxors	579	fHk" k; s
558	Hkx/us	580	I Ů; k; d'rs
559	vkufUnus	581	'kek;
560	vkufUnus	582	'kkUrk;
561	ouekfyus	583	fu"Bkk; S
562	gyk; qkk;	584	'kkUrk;
563	vkfnR; k;	585	lkj k; .kk;
564	T; kŝr-j kfnR; k;	586	'kqkkMXkk;
565	I fg".kos	587	'kkfUrnk;
566	xfrI Ukek;	588	L="Vs
567	I qkUous	589	dēnk;
568	[k. Mi j 'kos	590	dōys k; k;
569	nk: .kk;	591	xkŝgrk;
570	nfo.ki nk;	592	Xkŝi r; s
571	fno%Li "ks	593	xkŝ=s
572	I ohX0; kI k;	594	o"kHkk{kk;

595	o'kfi z k;	598	l qld=s
596	vfuolukus	599	{kæd'rs
597	fuolukkus	600	f'kok;

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601	JhoRl o{kl s	626	vuh'kk;
602	Jhokl k;	627	'kk'orFLFkj k;
603	Jhi r; s	628	Hkq k; k;
604	Jherka oj k;	629	Hkd k. kk;
605	Jhnk;	630	Hk' s
606	Jh'kk;	631	fo'kkædk;
607	Jhfuokl k;	632	'kkæduk'kuk;
608	Jhfu/k; s	633	vfp'ers
609	JhfoHkkouk;	634	vfp'rk;
610	Jh/kj k;	635	d{Hkk;
611	Jhdj k;	636	fo'kq'kReus
612	Jš l s	637	fo'kk'kuk;
613	Jhers	638	vfu: }k;
614	ykæd=; kJ; k;	639	vi frj Fkk;
615	Lo{kk;	640	i f/kfuk;
616	LoMXkk;	641	vferfodæk;
617	'krkulnk;	642	dkyufefu'us
618	uln; s	643	ohj k;
619	T; ksr xZ ks oj k;	644	'kks l s
620	foftrkReus	645	'kj t us oj k;
621	vfo/ks kReus	646	f=ykædkReus
622	l Rdhrž s	647	f=ykæds kk;
623	fNUul ak; k;	648	d's kok;
624	mnh. kkž	649	df'k/us
625	l o'p{kqks	650	gj; s

LESSON 114

651	dkenøk;	676	Ekkg; Tous
652	dki kyk;	677	Ekkg; kKk;
653	dkfeus	678	egkgfo"ks
654	dkUrk;	679	Lr0; k;
655	d'rxkek;	680	LR; o
656	vfunž ; oi ŋks	681	Lrks=k;
657	fo".kos	682	Lrŋ; s
658	ohj k;	683	Lrks=s
659	vullrk;	684	j . kfi z; k;
660	/kuT t; k;	685	lkwkkž
661	cgk. ; k;	686	i j f; =s
662	cgkd'rs	687	i q ; k;
663	cgk. ks	688	i q ; dhrž s
664	cgk. ks	689	vuke; k;
665	cgkfoo/kLkž	690	eukst ok;
666	Ōgkfons	691	rhFkdj k;
667	cgk. kk;	692	ol ġ r l s
668	cfg. ks	693	ol ġ nk;
669	cgkKk;	694	ol ġ nk;
670	cgk. kfi z; k;	695	okl ŋnok;
671	Ekgkdæk;	696	ol os
672	egkdež ks	697	ol ŋpul s
673	egkrst l s	698	gfo"ks
674	egkj xk;	699	l nxr; s
675	egk«kDros	700	l Rdr; s

LESSON 115

701	l Ukk;	705	; nŋšBk;
702	l nHkŋ; S	706	l flUokl k;
703	l Ri j k; . kk;	707	l q keŋuk;
704	'kj l suk;	708	Hkirkokl k;

709	okl ɲok;	730	; Leš
710	l okl ɲuy; k;	731	rLeš
711	vuyk;	732	i neuɲkek;
712	niʒus	733	ykdcll/kuos
713	niʒkk;	734	ykdukFlk;
714	nɲrk;	735	ek/kok;
715	nɲkɲk;	736	HkDrOrl yk;
716	vijkfttrk;	737	l ɲ. kb. kkʒ
717	fo'oerɲ s	738	gɛkMXkk;
718	egkerɲ s	739	oj kMXkk;
719	nɲlr i ɲkʒ s	740	pɲnukMXkfnus
720	veɲlkers	741	ohj /us
721	vudɛrɲ s	742	fo"kek;
722	v0; Drk;	743	'kɲ; k;
723	'kreɲkʒ s	744	/krkf' k"ks
724	'krkuuk;	745	vpyk;
725	, dk;	746	pyk;
726	uɲk;	747	vekfus
727	l ok;	748	ekunk;
728	dk;	749	ekɲ; k;
729	dLeš	750	ykdLokfeus

LESSON 116

751	f=ykd/k"ks	761	fuxgk;
752	l ɲskl s	762	0; xɲg
753	eɲktkl	763	uɲJɲk;
754	/kɲ; k;	764	xnɲxtk;
755	l R; eɲkl s	765	prɛrɲ s
756	/kɲ k/kɲ k;	766	prɛfgos
757	rstko"kk;	767	pr0; ɲk;
758	/kfr/kɲ k;	768	prɛr; s
759	l oʒ kl=Hkrka oj k;	769	prɲkreus
760	i xgk;	770	prɲkɲk;

771	prɒhʃəns	786	bʊndɪz ks
772	, dɪ kns	787	egkdeɪ ks
773	l ekorkɪ	788	dɪrdeɪ ks
774	vʃuəʊkkReus	789	dɪrɪxek;
775	nɒtɪ k;	790	mɪnHkɒk;
776	nɪ frdeɪk;	791	l ɪnj k;
777	nɪHk;	792	l ɪnk;
778	nɒkɪk;	793	j RuukHk;
779	nɒkɪ	794	l ɪkpuk;
780	nɪ kɒl k;	795	vɒlɪ
781	nɪ kfj /us	796	ɒktɪ uk;
782	'kɒkɪMxk;	797	JfMxkus
783	ɪkɒl kj Mxk;	798	tɪ; ʊrk;
784	l ɪlɪros	799	l ɒfoʊtɪf; us
785	rɪlɪp/kɪk;	800	l ɒ. kɪlɪnos

LESSON 117

801	v{kɒkɪ; k;	816	l ɒrkɒkɪk;
802	l ɒkɪxɪ' ɒj sɒj k;	817	l ɪHk;
803	egkɪk;	818	l ɒrk;
804	egkɪrkɪ	819	fɪ }k;
805	egkHkɪk;	820	'k=ɪtɪrs
806	egkfu/k; s	821	'k=ɪki uk;
807	dɒɪk;	822	ʊ; xɒkɪk;
808	dɪnj k;	823	mɪɪcɪj k;
809	dɪnk;	824	v' ɒɪfɪk;
810	ɪ tɪ; k;	825	pɪ. kɪ kɪ/kɪ"kmuk;
811	ɪ kɒk;	826	l gl=fɪp"ks
812	vɪuɪk;	827	l ɪrɪtɪk;
813	vɪrk'kɪk;	828	l ɪrkɪl s
814	vɪrkɒi ɪks	829	l ɪrkɪk;
815	l ɒkɪ;	830	vɪrɪ s

831	vu/kk;	841	Egrs
832	vfpłr; k;	842	v/krk;
833	Hk; d'rs	843	Lo/krk;
834	Hk; uk' kuk;	844	LokL; k;
835	v . kos	845	i kXoak;
836	cgrs	846	oā ko/kLuk;
837	d'' kk;	847	Hkkj Hkrs
838	Lfkyyk;	848	clffkrk;
839	xq kHkrs	849	; kfxus
840	fuxā kk;	850	; ksch' kk;

LESSON 118

851	I oākenk;	871	vfhki k; k;
852	vkJek;	872	fi z kglz
853	Je. kk;	873	vglz
854	{kket;	874	fi z drs
855	I q . kklz	875	i hfro/kLuk;
856	ok; økguk;	876	fogk; I xr; s
857	/kuqkz k;	877	T; kfr''ks
858	/kupnk;	878	I q p; s
859	n. Mk;	879	grHkqt s
860	nef; =s	880	foHkos
861	nek;	881	j o; s
862	vij kftrk;	882	foj kpuk;
863	I oā gk;	883	I w kz
864	fu; U=s	884	I fo=s
865	vfu; ek;	885	j foykpuk;
866	v; ek;	886	vulrk;
867	I Uoors	887	grHkqt s
868	I kfUodk;	888	HkkD=s
869	I R; k;	889	I q knk;
870	I R; /keā j k; . kk;	890	uā tk;

891	vxtk;	896	l ukr-
892	vfufol .kk;	897	l ukrurek;
893	l nkef"l k s	898	dfi yk;
894	ykd kf/k" Bkuk;	899	di ; s
895	vnHkrk;	900	vl ; ; k;

LESSON 119

901	LofLrnk;	926	nŁoi uk' kuk;
902	LoLR; dŁrs	927	ohj /us
903	LoLR;	928	l Ŭrk;
904	LofLrHkqt s	929	j {k. kk;
905	LofLrnf{kŁ kk;	930	tŁhouk;
906	vj knk;	931	i oŁfLFkrk;
907	dq Mfyus	932	vullr: i k;
908	pfdz. ks	933	vullrfJ; s
909	fodŁ. ks	934	ftrell; os
910	AftŁr' kkl uk;	935	Hk; ki gk;
911	'kCnkfrxk;	936	prj Jk;
912	'kCnl gk;	937	xHkhj kReus
913	f' kf' kj k;	938	fofn' kk;
914	'kdŁj hdj k;	939	0; kfn' kk;
915	vclj k;	940	fn' kk;
916	i s kyk;	941	vukn; s
917	n{k k;	942	HkmlkŁpk;
918	nf{k. kk;	943	y{E; S
919	{kfe. kka ojk;	944	LŁohj k;
920	fo} Ŭkek;	945	: fpj knk;
921	ohrHk; k;	946	tŁuuk;
922	i q ; Jo. kdŁrŁuk;	947	tŁtŁlekn; s
923	mŬkkj .kk;	948	Hkhek;
924	nŁdŁfr/us	949	Hkhei j kdŁek;
925	i q ; k;	950	vk/kŁj fuy; k;

LESSON 120

951	v/kk=s	976	; KHkrs
952	i qi gkl k;	977	; Kd'rs
953	i ztkxj k;	978	; fKus
954	A/ožk;	979	; KHkqt s
955	I Ri Fkpkj k;	980	; KI k/kuk;
956	i k. knk;	981	; Kklrd'rs
957	i z kok;	982	; Kxřak;
958	i . kk;	983	vlluk;
959	i æk. kk;	984	vlluknk;
960	i k. kfuy; k;	985	vkrE; ku; s
961	i k. kHkrs	986	Lo; atkrk;
962	i k. kthouk;	987	oſ'kkuk;
963	rUok;	988	I kexk; uk;
964	rUofons	989	nødhuUnuk;
965	, dkReus	990	Ó"Vš
966	tUeer; 'tj kfrxk;	991	f{krh'kk;
967	Hkmb%LoLRkj os	992	lki uk'kuk;
968	rkj k;	993	'kMXkHkrs
969	I fo=s	994	uUnfdus
970	i fi rkegk;	995	Pfdz ks
971	; Kk;	996	'kkMXkZkUous
972	egki r; s	997	xnk/kj k;
973	; Tous	998	j Fkxi k. k; s
974	; KkMXkk;	999	v{kkt; k;
975	; Kokguk;	1000	I ož gj . k; qkk;



