

**SRI-OM
DWADASH VARSH GYAN YAG
2006-2018**

THIRD YEAR 2008-09

FIRST YEAR CREATOR SPACE (4 SPACE)

12-2-2006-11-2-2007

SECOND YEAR TRANSCENDENTAL WORLDS

12-2-2007-11-2-2008

THIRD YEAR GYATRI MANTRA

12-2-2008-11-2-2009

GYATRI MANTRA

(गायत्री मंत्र)

**TRANSCENDENTAL CARRIERS OF CONSCIOUSNESS
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**TRANSCENDENTAL CARRIERS OF
CONSCIOUSNESS IMPULSES**

1

GYATRI MANTRA

ॐ भूः भवः स्वः । तत् सवितुर् वरेण्यम् ॥
भर्गो देवस्य धी मही । धियो यो नः प्रचोदयात् ॥

One shall sit comfortably and recite Gyatri mantra 108 times. And, to repeat such recitations depending upon one's bliss intensity.

Gyatri mantra inherits transcendental carriers for the consciousness impulses of the individuals. It leads to unity state of existence phenomenon.

Sole syllable Om (ॐ) is the transcendental source formulation for jyoti flow as Divya Ganga, which in the process manifests along geometric formats of its components.

This phenomenon becomes the features of transition from jyoti to Nad, and other way round as well from Nad to Jyoti.

This two fold transition from Jyoti to Nad and from Nad to Jyoti is of three stages designated and known as (i) transition from Parkash (to Dwani) Sound (ii) and other way round as well, from Jyoti to Nad is other way round, and further (iii) from braham jyoti to anahat nad and other way round.

These three phases and stages of transitions are distinctively manifesting as the following three Vahovirites, namely (भूः भवः स्वः). As such the Gyatri mantra text of three padas, namely (तत् सवितुर् वरेण्यम् ।। भर्गो देवस्य धी मही । धियो योनः प्रयोदयात्) shall be the attainment formats.

Accordingly are embedded transcendental carriers within Gyatri mantra for carrying the consciousness impulses of the sadkhas for attainment of unity state of existence phenomenon for them.

As within body, so within universe, and other way around enlightenment of ancient wisdom is the end

fruit of attainments of Gyatri mantra itself. Ancient wisdom further preserves as that Vishwamitra had demonstrated its attainment by installing solar system parallel to the natural solar system in the sky as well attaining Brahman order.

2

GYATRI MANTRA RECITATION

With Gyatri mantra recitation, one puts one's consciousness impulses upon the transcendental carriers of the mantra. Mantra composition availing particular letters is sequential chase of the sounds is there. Sequential chase of the sounds manifested along their geometric formats. With recitation these sounds stand resounded and result into a sound (Nad) field with potentialities to transit of its own into jyoti domain.

One shall sit comfortably and recite Gyatri mantra with faith as many number of times as it is going to be blissful for the sadkhas. Soon this practice will become a habit and biological clock would set its own alarm of initiation of the recitation routine at micro level. Micro level making one conscious of the same making it responsibility to set one self for continuing with the practice of macro level recitation routine.

One shall continue with macro level recitation and to blissful enjoy the sounds of one's own recitation. The sequential flow of the individual letters sounds shall be rhythmically one's both ears. It is this rhythmic reach of individual letter of sound of each letter of the composition of the mantra, in the sequence and order of the composition, would soon result into the emergence of the nad field.

The emergence of the nad field would be marking its presence in the mind as well as in heart of the sadkhas and its bliss shall continue fulfilling the whole physiology of the sadkha for prolonged periods even after the recitations of the mantra. This bliss shall of its own being intensifying the urge to go for more and more repetitions of recitations and it is this intensity of the urge shall be index of the self evaluation certification for the right path of Gaytri sadhana.

One shall sit comfortably and continue reciting ritmatically the Gyatri mantra as many number of times as it is blissful.

3

PRIMORDIAL SOUNDS

Ancient wisdom enlightens us for the reach from unity state to Par Braham privilege. This chase begins with creator space (4 space). Beginning with creator space (4 space) and reaching up till Par Braham privilege is the ultimate unity range.

This unity range along artifices of numbers is of values range (4, 5, 6, 7, 8, 9, 10). It is the unity state (7-space) which synthesises and unifies the pair of creative ranges (4, 5, 6, 7) and (7, 8, 9, 10).

This pair of creative ranges (4, 5, 6, 7) and (5, 6, 7, 8) get organized along the spatial format of spatial dimensional order of the creator space (4 space) as of features of 4 x 4 format as follows:

4	5	6	7
5	6	7	8
6	7	8	9
7	8	9	10

Along north east diagonal, it is flow of affine unity state values and virtues. However along west south diagonal it is a sequential transcendence from creative order to self referral order, and ahead from self referral order to Asht Prakrati features and still ahead from Asht Prakrati feature to Braham privilege advantage initiatives.

This transcendence range (4, 6, 8, 10) at one end is of affine values as $4=1+1+1+1$ and at the end reach it is of sequential set up as that $10=1+2+3+4$. The summation value of these sequential steps comes to be $4+6+8+10=28$, the second perfect number. Likewise along another diagonal as well summation value comes to be $7+7+7+7=28$, the second perfect number.

The flow of primordial sounds around this format is as a four quarter flow along the manifestation formats of creator space (4 space). The bare look at the expression values of the above format shall be focusing upon this four rows and four columns set up as the set up of $4+4=8$ manifestation layers parallel to these four rows and four column of this format.

These eight manifestation layers are (i) (4, 5, 6, 7) (ii) (5, 6, 7, 8) (iii) (6, 7, 8, 9) (iv) (7, 8, 9, 10) along four rows and the same with vertical progressions making vertical flow manifestation layers as another four manifestation layers.

Here, one may have a pause, and have a fresh look at the above eight manifestation layers with a focus upon their flow lines. The first four manifestation layers are of horizontal flow lines. However, in respect of the next set of four manifestation layers, though the sequential values remain the same for first layer and

fifth layer and second layer and sixth layer, third layer and seventh layer and finally fourth layer and eighth layer but their values characteristically become different because of shifting the orientations of their flow lines, which in respect of first four rows are of horizontal setting while in respect of the next set of four column being of vertical setting.

To begin with, the first step, for both settings, in reference to the first and fifth manifestation layers is going to be of artifice value $4 / \text{creator space}$, which is of a spatial order. Further as that $4=2+2= 2 \times 2= (-2) \times (-2)$, as such the shift of orientations and the stage gets absorbed at domain level though at dimensional level it very well preserve its orientation features.

The sets of diagonal parallel to the main pair of diagonals as well are the sequential flow paths of manifestation features and these together with all other features of the above unity range setting along 4×4 format become the features of the primordial sounds flow paths along the 4×4 format ultimately emerging as the primordial sounds field.

Ancient wisdom enlightens us that the prime primordial sound Om (ॐ) unfolds its creative field availing the above 4×4 format of the values and virtues of the spatial order of creator space (4 space) and sadkhas on the sadhana path of primordial sounds set themselves along the creative format which shall be leading to the unity state of Brahman privilege and ahead of Par Braham Privilege advantage initiative.

4

PRIME PRIMORDIAL SOUND

Om (Y) is the prime primordial sound. Sadkhas on the primordial sound Sadhana path avail this prime primordial sound. Ancient wisdom well preserves the experiences of senior sadkhas of the primordial sound sadhana path. The enlightenment is that soon, of its own, the primordial sound of Om (Y) continues unfolding its inner folds of more and more Bliss.

This prime Primordial sound in its inner folds leads from sound to Nad and from Nad to Anahat Nad. Parallel to it emerge transcendental transitions for Sound to Light, Nad to Jyoti and Anahat Nad to Brahm Jyoti. These blissful virtues of prime primordial sound manifest the ultimate unity state range (4, 5, 6, 7, 8, 9, 10) of creative organization features of the format of 4 x 4 set ups for the creative ranges (4, 5, 6, 7) and (7, 8, 9, 10).

For proper appreciation of this organization format, one may begin with the initial unity state set up (1, 2, 3, 4, 5, 6, 7). It shall be availing the 4 x 4 organization format of expression values as follows.

1	2	3	4
2	3	4	5
3	4	5	6
4	5	6	7

The prime source formulation Y sequentially unfolds its composition as of four components designated and known as (i) Bindu Sarovar (ii) Ardh Matra (iii) Tripundam and (iv) Swastik Pada shall be sequentially accepting artifices values and their coordination format

as a manifestation layer (1, 2, 3, 4) and like wise as (2, 3, 4, 5), (3, 4, 5, 6) and (4, 5, 6, 7).

One shall learn to have their sequential chase for the sequential flow of Nad as well as of Jyoti through these formats. Sadkhas shall also learn to pronounce the prime primordial sound Om (ॐ) and practice to attain the inherent rhytem and to imbibe its values and virtues to create blissful Nad field which ahead of its own shall be unfolding its inner Anahat Nad domain and parallel to it would sequentially follow values and virtues of Jyoti and Braham Jyoti required for Par Braham privielge initiative.

5

Om (ॐ) as first syllable of Gaytri virtues

Om (ॐ) is the transcendental source origin syllable of the Gyatri mantra. It as such is the first syllable. It is in terms of its unfold ment process that the Gyatri mantra range sequentially unfolds and enhance the potentialities of the Gyatri mantra.

Om (ॐ) sequentially unfolds and manifests itself as formulations range being 'Om (ॐ)', Parnava 'प्रणवः' Aum 'ओम्', Omkar 'ओमकार', Udgith 'उदगीत', Vshtkar 'वष्टकार', Sapt Bhumi 'सप्त भूमि', Asht Prakrati 'अष्ट प्रकृति', Nav Braham 'नव ब्रह्म', and even ahead as Par Braham privilege 'सोभाग्य'.

Parallel to above outward progression, there as well happens inward progression with inward Nad and Jyoti flow. Ancient wisdom chases it as Divya Ganga flow. The intial format is of sequential quadruple artifices values (1, 2, 3, 4) and the fourth step, the spatial order format shall be permitting chase along north east diagonal.

This processing along north east diagonal shall be

leading to next step as of value $4 \times 1 \frac{1}{2} = 6$ and step ahead shall be leading to $6 \times 1 \frac{1}{2} = 9$. This, this way shall be reaching the start with Bindu Sarovar / source origin as Brahman domain fulfilled with Nav Braham structures.

From Nav Braham structure shall flow unity state of Sapt Bhumi values. A step ahead these seven stream flow shall be splitting as three eastern streams, three western streams and the central single stream (i.e. fourth stream), which ahead shall be fulfilling the transcendental domain with self referral values.

It is this range of assessing formats as Divya Ganga flow through Om formulation of four components respectively designated as Bindu Sarovar, Ardh matra, tripundam and swastik pada, accept a transcendental base. This would help comprehend and appreciate the re-organization of Ved as four vedas of sequence and order of Rigved, Yajurved, Samved and Atharav Ved getting re-organized as three fold way of sequence and order as Rigved, Samved and Yajurved.

Further these Divya Ganga flow format features shall be sequentially settling the number of branches of Rigved, Yajur ved, samved and athravved as 21, 101, 1000 and 9 respectively. Also these features shall be settling the organization formats for samhitas of all the Vedas.

This, this way settles the potentialities range of Gyatri mantra as of the order of Vedas. Ancient wisdom well preserves as that lord Shiv lord of transcendental worlds, initiates and culminates a whole process of unfoldment of whole range of mantras of all vedas through the unfoldment process of Gyatri mantra.

This as such makes sadkhas on the right path of transcendental on attainments through Gyatri mantra sadhana. This sadhana initially begins with rhythmic recitation and the same soon results into cration of nad field and parallel to it sets into initiation of the process for transition and transformation of the nad field into jyoti domain.

As such sadkhas shall regularly remain blissful with the rhythmic recitation of Gyatri mantra as many number of times and occasions a day and night as one is designed to be privilege for this grace.

6

TRANSITION FROM NAD FORMAT TO JYOTI FORMAT

Basic inherent feature of sole syllable Om format is that while it becomes the flow path of Nad it simultaneously initiates transition from Nad to Jyoti for its Divya Ganga flow along sole syllable Om path itself.

This basic inherent feature is there as sole syllable Om is parallel to the values and virtues of creator space (4 space) itself. As such, parallel to the spatial order of creator space (4 space) with transcendental source origin for the creator space (4 space), the transcendence features inherently get embedded into the creative order.

This characteristics feature of transcendence values and virtues, in a way amounts to fulfilling creator domain with transcendental values from the transcendental source origin. It in practical terms amounts to super imposition of solid order of

transcendental domain upon the spatial order of the creator space (4 space).

Parallel to spatial and solid order are the roles of 'water and fire' elements being the iind and iiird elements of five basic elements (earth, water, fire, air, space). With it the creative values of water element transit into the transcendental values of the fire element. It is this transition from creative values of water element to transcendental values of fire element which does the wonders of transition for the Nad into jyoti.

One may have a pause here and have a fresh look at the features of water element and fire element. This would help acquire an insight into the basic format of transition from sound (initial state of Nad) to light (the initial state of Jyoti).

Ancient wisdom preserves ragas (formats of rhythmic sounds) which attain the transition from sound to light. It in itself is a complete discipline. However, the sadkhas on the Gyatri sadhana path remain focused upon the recitation of sole syllable Nad and the same shall be followed by the Gyatri mantra text in its sequential order and the same shall be attaining of its own the ultimate unity state of existence phenomenon.

One shall, at least three times a day, in the morning during midday and in the evening, recites Gyatri mantra 108 times in one sitting and have the privilege of remaining blissful with the nad consciousness field through out the day and night.

Soon one shall be realizing that it has become the habit and deeply assimilated into the physiology with whose momentum, the sadhana shall be continue

being intensified and it would be as such a successful step for the sadkhas.

7

LORD BRAHMA

1. Lord Brahma is the creator the Supreme.
2. Lord Brahma is the four head Lord, with each head equipped with a pair of eyes.
3. Lord Brahma has a lotus seat of eight petals.
4. Within cavity of the heart of Lord Brahma is the seat of Lord Shiv.
5. Lord Shiv is the lord of transcendental worlds.
6. Lord Brahma sits gracefully upon his lotus seat and meditates upon his lord, lord of transcendental worlds with seat in the cavity of the heart of Lord Brahma.
7. Lord Brahma, with the grace of Lord Shiv, multiplies ten fold as ten Brahamas.
8. Lord Brahma, as ten Brahamas goes transcendental in Shiv Lok.
9. Lord Brahma, as transcendental ten Brahamas create creative boundary for Shiv Lok.
10. Sadkhas fulfilled with intensity of urge for transcendental values meditate Lord Brahma way and attain transcendental values.

8

4 SPACE

1. 4-space is the creator space presided by Lord Brahma.
2. 4-space is a spatial order space.

3. 4-space as such manifests a manifestation format of four folds, and itself as well manifests on it.
4. The manifestation format of the creator space (4 space) is of order and values (N, N+1, N+2, N+3) / (N space as dimension, N+1 space as boundary, N+2 space as domain and N+3 space as origin).
5. 4 space as such manifests as (2, 3, 4, 5) / (2 space as dimension, 3 space as boundary, 4-space as domain, 5-space as origin).
6. And, 2 space as such manifests as (0, 1, 2, 3) / (0 space as dimension, 1 space as boundary, 2-space as domain, 3-space as origin).
7. With it the dimensional synthesis becomes possible by a pair of dimensions availing unit value of dimension of dimension with a rule as that $N+N-(N-2)=N+2$, $N+2+N-2(N-2)=6$, $6+N-3(N-2)=12-2N$ and so on.
8. With it the sequential synthesis of 4 spatial dimensions of creator space (4 space) lead to a set up of $2+2-0=4$, $4+2-2(0)=6$ and $6+2-3(0)=8$, i.e. the four sequential steps of four dimensional frame leads quadruple (2, 4, 6, 8)/ (2 space, 4 space, 6 space and 8 space) set up because of 0 space being the dimension of dimension of creator space (4 space).
9. One shall sit comfortably and permit the transcending mind to chase this four steps long sequential set up of four spatial dimensions of creator space (4 space).
10. Further, It would be blissful exercise to comprehend and imbibe the values step ahead, that is, at fifth step as being of the value and order

of artifice $10=1+2+3+4$ equal to the value and order of the creative boundary components of the transcendental worlds (5 space).

9

HYPER CUBE 4

1. Hyper cube 4 is the representative regular body of 4-space.
2. Hyper cube 4 is of manifestation format (2, 3, 4, 5) / (2-space in the role of dimension, 3-space in the role of boundary, 4-space in the role of domain and 5-space in the role of origin).
3. Hyper cube 4 as such is designated and known as a manifestation layer.
4. There are four different ways to approach this manifestation layer, (firstly in terms of its first fold that is 2 space in the role of dimension,
5. Secondly in terms of its second fold that is 3 space in the role of boundary,
6. Thirdly, in terms of its third fold that is 4 space in the role of domain,
7. And fourthly, in terms of its fourth fold that is 4 space in the role of origin.
8. Further as 2-space, 3-space and 5-space as well shall be availing manifestation format of creator space (4 space), and as such their representative and regular bodies that is square, cube and hyper cube 5 as well shall be manifesting as four fold manifestation layers, of values and order (0, 1, 2, 3), (1, 2, 3, 4) and (3, 4, 5, 6) respectively.
9. It would be blissful exercise to chase availing of

four fold manifestation format by four consecutive manifestations layers, which in case of format of hyper cube 4 as (2, 3, 4, 5) shall be of the 4 x 4 matrix format.

0	1	2	3
1	2	3	4
2	3	4	5
3	4	5	6

10. It would further be blissful exercise to note as that $0+1+2+3=6$, $1+2+3+4=10$, $2+3+4+5=14$ and $3+4+5+6=18$, and all of them together being of value $6+10+14+18=48=2 \times 4 \times 6$ being parallel to the values and order of split up of 3 dimensional frame into a three dimensional frame of half dimensions.

10

(2, 3, 4, 5)

1. Manifestation layer (2, 3, 4, 5) focuses upon the role of 4 space as domain.
2. However, 4-space has different roles to play along the manifestation format as different folds of the manifestation layers being the representative regular bodies of different dimensional spaces.
3. Along 4 x 4 matrix format, the different roles of 4-space would get depicted as along the North East diagonal as followss

1	2	3	4
2	3	4	5
3	4	5	6
4	5	6	7

4. One shall sit comfortably and permit the transcending mind to comprehend and imbibe the values of the above 4 x 4 format of different roles of 4 space.
5. First feature of this matrix format is that along its North East diagonal, values at all points are equal to artifice 4,
6. While the values along the other diagonal are as quadruple (1, 3, 5, 7), which are of the sequential order of 1-space leading to 3 space, 3 space leading to 5 space and 5 space leading to 7-space.
7. This as such lays down a four step long transcendence path taking up till 7-space.
8. Here It would be relevant to note that this attainment is there as 5-space is in the role of origin (of 4-space) and on the other hand 5-space is in the role of dimension of 7-space.
9. With it while along one diagonal there is an affine flow of 4-space values and along the another diagonal of 4 x 4 matrix of different roles of 4-space, there is a four steps long transcendence path.
10. One shall sit comfortably and permit the transcending mind to chase a pair of diagonals path as a pair of features of 4-space itself because of its spatial dimensional order because of which this pair of distinct features manifest along the pair of diagonals of 4 x 4 matrix for different roles of 4-space.

11**(1, 2, 3, 4, 5)**

1. Manifestation layers are of four fold availing four fold manifestation format of creator space (4 space).
2. Transcendence ranges are of five folds availing the transcendence format of transcendental worlds (5-space).
3. Along artifices of numbers its expression may be as (1, 2, 3, 4, 5).
4. Along geometric formats its expression may be as (1-space, 2-space, 3-space, 4-space, 5-space).
5. Also it can be as (hyper cube 1, hyper cube 2, hyper cube 3, hyper cube 4, hyper cube 5).
6. This as such becomes the format of the measuring rod of 5-space.
7. This shall be covering whole of the 5-space domain / domain fold of hyper cube 5.
8. Within creator space (4 space), it shall be leading to base of the source origin fold of manifestation layers.
9. It, as such, as well be manifesting as a manifestation layer (2, 3, 4, 5) with 5-space as a source origin fold.
10. This shift of the role of 5-space from base of source origin fold to the source origin fold itself of the next manifestation layer is the phenomenon which deserves to be chased thoroughly to fully comprehend and imbibe the values of the transcendence phenomenon amongst the manifestation layers, particularly, between the

pair of manifestation layers, illustratively (1, 2, 3, 4) and (2, 3, 4, 5).

12

SOLE SYLLABLE BRAHAM

1. ॐ is the sole syllable Braham.
2. It is of the values and order of Braham as expressed and manifested in 4-space.
3. This (ॐ) formulation is the expression of the manifestation along the manifestation format of creator space (4 space)
4. This formulation is of four components, known and designated as Bindu Sarovar (●), Ardh Matra (∪), Tripundum (ॐ) and Swastik Pada (卐).
5. Further sequentially this formulation unfolds as (1) ● (2) 卐 (3) ∪ and (4) ∪
6. The fourth phase and stage (∪) is the anunasik elongated third vowel.
7. Third vowel / artifice 3, in its pairing (3, 3) as a pair of solid dimensions, yields structural set up of the value and order $3+3-1=5$ / 5-space / transcendental worlds.
8. As such, seven streams flow from Bindu Sarovar (being Brahman reservoir) manifests transcendental worlds within creator space (4 space) in its each of the spatial dimensions.
9. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans to sequentially chase the four steps manifestation range of sole syllable Braham formulation (ॐ).

10. Further one shall also individually chase the four components of Om formulation (ॐ).

13

BINDU SAROVAR

1. Bindu Sarovar is Brahman source reservoir.
2. It fulfills the constituent points of dimensional formats with dimensional structures.
3. As such, point becomes a structured point.
4. Accordingly, different dimensional domains being of different structural set ups and as such emerge their distinctive structured points.
5. Accordingly the point of line and point of plane emerge differently structured.
6. Illustratively when the Bindu Sarovar accepts Panchamvarti / five folds, it fulfills the point of transcendental worlds with structural set ups of 5-space.
7. Likewise the points of creator space (4 space) are fulfilled with 4-space structures of the order and format of hyper cube 4.
8. It would be blissful exercise to chase points of 3-space as point cubes / point spheres.
9. Likewise it would further be a blissful exercise to chase points of 4-space as point hyper cube 4.
10. And ahead point hyper cubes 5 / hyper cubes 6 and so on.

14**ARDH MATRA**

1. Ardh Matra literally means half measure.
2. Half measure is parallel to the values and order of $(1/2)$.
3. It is parallel to the values and order of half dimension.
4. It would be blissful exercise to chase a three dimensional frame as a pair of three dimensional frames of half dimensions.
5. Within creator space (4 space), the chase of spatial dimension as a pair of half dimensions is a real value.
6. Likewise, working with half solid dimensions, as well is of real challenge.
7. Ahead, to work with half hyper dimensions would be to accept the challenge of transcendental order and values.
8. As a sequential step ahead of half dimension, would be to conceptually reach at three fold dimensions.
9. And ahead to be of four fold and higher folds dimensions.
10. It would be parallel to the sequential range of monads, di-monads, tri-monads, tetra monads, penta monads and so on.

15**TRIPUNDUM**

1. Tripundum literally means three folds of third fold.
2. It leads to mathematics, science and technology of solid dimensions.

3. One way to approach it is as a tri-monad.
4. The other way to approach it is as along artifice 3.
5. One another way to approach it in terms of half solid dimensions.
6. Also it is approachable as re-folded solids in terms of three solid dimensions.
7. Here It would be relevant to note that while $3+3+3=9$ and the synthesis of three solid dimensions, like all other dimensions numbering 3, lead to values and order of '6' / 6-space.
8. It would be blissful exercise to chase first three components of Om formulation sequentially as triple artifices (1, 2, 3).
9. It also further would be very blissful to chase along line, square and cube within a cube.
10. And cube within a sphere enveloping another cube, and also other way around, a sphere within a cube enveloping another sphere.

16

SWASTIK PADA

1. Swastik pada (\sqcap) literally means a quarter of Swastik (卐).
2. Swastik (卐) is a re-organisation set up of 4-space frame within its spatial dimension.
3. In other words, Swastik (卐) is the set up of spatial dimension of creator space (4 space).
4. Swastik pada (\sqcap), as fourth component of the Om formulation is of the values and order of a bended line frame for a surface.

5. It is through the bended line joint that transcendence flows along North East Diagonal.
6. Being a diagonal, it is a set up of a structured points of 2-space.
7. Further, it being a line, and as such it acquires values and order of artifice $1 \frac{1}{2}$.
8. Therefore, during ascendance within the fourth quarter it becomes of a flow value $4 \times 1 \frac{1}{2} = 6$, and ahead as $6 \times 1 \frac{1}{2} = 9$.
9. It would be blissful exercise to chase sequential ascendance from fourth quarter along north east diagonal as of values and steps 4, 6, 9.
10. Further it would be a blissful exercise to simultaneous chase transcendence and ascendance through the Om formulation.

17

उद्गीथ

1. Ancient wisdom enlightens us that the transcendental carriers are of the value and order of उद्गीथ Udgith.
2. उद्गीथ Udgith literally means rising upward and getting established as transcendental carriers of solid dimensional order emanating from the origin of the creator space (4 space).
3. It is of sequential steps of values and order of no. 1 (उ), 2 (उद्) 3 (गी) and 4 (थ), and as such it deserves to be chased along this format.
4. 'उ' is the third vowel, and as such it deserves to be chased along this format.

5. It is the third component of Om formulation, and as such it deserves to be chased along this format.
6. (ॐ) is the fourth letter of the fourth row of varga consonants, and as such it deserves to be chased along this format.
7. It would be relevant to note that formulation wise (ॐ) and (ॐ) are the reflection images of each other, and as such it deserves to be chased along this format.
8. Letter (ॐ) is the third letter of the first row of varga consonants and as such the formulation (ॐ) is a syllable of this letter with values of the second elongated vowel, and as such it deserves to be chased along this format.
9. The letter (ॐ) is the second letter of the fourth row of the varga consonants, and as such it deserves to be chased along this format.
10. The syllable (ॐ) is of the values of letter (ॐ) with the values of the first vowel, and as such it deserves to be chased along this format.

18

उ

One shall sit comfortably and permit the transcending mind to comprehend and imbibe the values of third vowel.

19

उद्

One shall sit comfortably and permit the transcending mind to comprehend and imbibe the values of syllable (उद्).

20

गी

One shall sit comfortably and permit the transcending mind to comprehend and imbibe the values of syllable (गी).

21

थ

One shall sit comfortably and permit the transcending mind to comprehend and imbibe the values of syllable (थ)

22

ॐ भूः

1. The transcendence and ascendance through the Om formulation is of the order and values of the transcendence and ascendance through the origin of creator space (4 space).
2. Creator space (4 space) origin being a seat of transcendental worlds / 5-space, which is of solid dimensional order, and the creator space (4 space) domain being of spatial order, both orders and values get super imposed upon each other.
3. This makes the set up as of the values and order of $2 \times 2 \times 2 = 8$.
4. The letter (थ) is the fourth letter of the fifth row of varga consonants, and as such it is of sequential value '8', with letter 'प' of value '5', 'फ' of value '6', 'ब' of value '7' and 'व' of value '8'.
5. Further as that the elongated third vowel, as synthesis of pair of third vowels, acquires synthesis values $3+3-1=5$.

6. As such, One shall sit comfortably and permit the transcending mind to chase transcendence through four components of Om formulation fulfilling ahead and emerging as उद्गीथ 'Udgith'.
7. Further as that, it during ascendance rises and gets established as transcendental carriers emanating from the origin of the creator space (4 space).
8. It would be blissful exercise to chase this transcendental phenomenon of transcendence and ascendance through Om formulation manifesting as 'भू:'.
9. One shall sit comfortably and permit the transcending mind to chase this manifestation of the syllable 'भू:'.
10. It would be a blissful exercise to chase this manifestation process of Om (ॐ) as bhu (भू:) / time and again to imbibe its full range of values

23



1. ॐ Om to उद्गीथ Udgith is a five fold transcendence range.
2. This transcendence range is of five folds: Om, Parnava, Aum, Omkar and Udgith.
3. The first four folds constitute a manifestation layer.
4. These four folds are the four components of ॐ Om formulation, and the fifth component is the ॐ Om formulation itself.
5. This as such is the process of inherent transition and transformation of spatial order into solid order.

6. This is inherently there because of the origin of creator space (4 space) being the transcendental seat of 5-space, which is a solid order set up.
7. It would be relevant to note that it is because of these inherent values that the first varga consonant 'kakra' 'क्' is of the values and order of Lord Brahma, the presiding deity of 4-space, as well as of values and order of Lord Shiv, the presiding deity of 5-space.
8. It would further be relevant to note that it is because of these inherent values of the creator space (4 space) that Lord Brahma multiplies 10 fold as ten Brahmas by the grace of Lord Shiv, the lord of transcendental worlds.
9. It would further be relevant to note that it is because of these inherent values that transcendental worlds get enveloped within creative boundary of ten components.
10. It would be blissful exercise to chase $10=1+2+3+4$.

24

ॐ to ऋ

1. ॐ Om is a formulation of four components, and hence of artifice value '4'
2. ऋ is of placement value of artifice 8.
3. Artifices pair (4, 8) accepts many organisations, one of which is $(2 \times 2, 2 \times 2 + 2 \times 2)$.
4. The other organisation is (22 , 23).
5. Further these are respectively the values coordination of domain and boundary of hyper cube 4, the representative regular body of 4 space.
6. One shall sit comfortably and permit the

transcending mind to remain in deep trans to comprehend the script features of letter 'भू' as a fourth degree curve sliding down along the vertically down bended portion of Swastik pada.

7. further One shall sit comfortably and permit the transcending mind to remain in deep trans to chase the above transcending fourth degree curve reaching transcendental worlds (5-space) and from within the transcendental worlds ascending again through the origin of creator space (4 space) as of the values and order of Ushmana letter 'शू'.
8. This as such shall be bringing the sadkhas phase to phase with the manifestation of synthesis process of eight solid components of hyper cube 4 as printout values of ten creative boundary components of hyper cube 5.
9. It would be a blissful exercise to chase it as values range -2, 0, 0, 3, 5, 6, 6, 5, 3, 0, 2.
10. It would further be blissful exercise to chase above values range as a sequential transition format for transition from ॐ to भू

25

भू to भू

1. One shall sit comfortably and have a fresh look at the matras of sixth vowel, as well as of elongated third vowel.
2. It would be of focus attention as that the difference between the two being only in terms of their placements as much as that while the elongated third vowel matra has its placement at the foot of the letters preceding it, while the matra of sixth

vowel gets placement at the head of the letter to which it is to follow.

3. Here it also would be relevant to note that the artifices 3 and 6 get coordinated in the manifestation layer (3, 4, 5, 6) as dimension fold and origin fold.
4. Further in terms of the placements of the matras of elongated third vowel and sixth vowel, the origin fold, as such would be at the top while the dimension fold would be at the bottom.
5. It also, as such would help comprehend and imbibe the expression for the matra value of first vowel as a vertical line of orientation from top to bottom.
6. Further, the 3 space being in the role of dimension, as such the elongated third vowel, being a paired third vowel so under the synthesis process shall be of the artifices value $3+3-1=5$.
7. This as such shall be leading to that the above placements of sixth vowel and elongated third vowel would be as origin of hyper cube 5 and the placement of the origin seat to be at the top of lower part of hyper cube 5, and accordingly would get settled the format form expression of scripted composition as to be beneath the separating sky line / within the lower half of hyper cube 5 / within the lower half of a vertical plane as 2-space as dimension leads to 5-space as origin as manifestation layer (2, 3, 4, 5).
8. It is like the horizontal part of the bended line expression of Swastik pada playing its role and regulating the scripted compositions, firstly being

beneath this middle (sky) line and the same as well progressing from east to west.

9. As such, it would be a very blissful exercise to chase the scripted composition of the syllable 'ॐ'.
10. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans state to fully comprehend and imbibe the values of the syllable 'ॐ'.

26

ॐ to ॐः

1. One shall sit comfortably and have a fresh look at the scripted expression of the composed syllable 'ॐः'.
2. This composition is sequential expression of the letters i. (ॐ) ii. (ः) iii. (ः).
3. The letter 'ॐ' is a scripted composition of (a) swastik pada (b) decending fourth degree curve.
4. The elongated third vowel (ः), as matra availed in scripted compositions is of the form and format of a radius line joined with the center of the circle / sphere / half diagonal from center of square / cube.
5. The scripted expression for the letter (ः) / visergania is a pair of points / circles / spheres, one upon the other.
6. This is a set up of a coordinated pair of points / circles / spheres.
7. This coordinated points / circles / spheres is of the format and values of a coordinated pulleys.
8. It is also be coordinated values format of pair of eyes balls.

9. Further it is also a coordinated spheres mechanism of scaling the space.
10. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans to sequentially chase different features of the scripted formulation 'ॐ' to fully comprehend and imbibe the values format of it, as it is going be availed for comprehension and imbibing of the values of 23 letters range of gyatri mantra.

27

LORD SHIV

1. Lord Shiv is the lord of transcendental worlds (5-space).
2. Lord Shiv is a five head lord with three eyes in each head and 10 beautiful long arms.
3. Lord Brahma creator the supreme, meditates and the grace of Lord Shiv, multiplies 10 fold and manifests creative boundary of transcendental worlds.
4. 5-space is a solid dimensional order space with origin being of self referral features / 6-space of hyper dimensional order.
5. This range of hyper dimensional order structuring self referral domain is the range attainable in terms of formulation 'ॐ' / fourth vowel leading up till Ushmana letter (ॐ) by availing the values and order of second vowel.
6. It would be relevant to note that fourth vowel is of values and order of artifice 4, the second vowel is of values and order of artifice 2 and ushmana letter 'ॐ' is of order and values of artifice 6; and

further as that 2-space is the dimension of 4-space and 4-space is the dimension of 6-space.

7. Further as 5-space is in the role of origin of 4-space, as such transcendence at creators origin is like setting 5-space in the role of dimension of 7-space parallel to seven stream flow, and as such this is the range coverage of the formulation 'nsork' / Devta.
8. This coverage, in the process, shall be availing the self sustaining features of a three dimensional frames of half dimensions, parallel to the values and order of the formulation 'स्वरः' / Swara / sounds frequencies carriers.
9. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans to fully comprehend and imbibe the values ranges of the formulations 'देवता' / Devta, 'छंदस~' / 'Chandas', 'स्वरः' / Swara.

28

5 SPACE

1. 5-space is of transcendence range values.
2. The transcendence range is of five folds, first fold of which run parallel to the four folds of manifestation layers while fifth fold manifests at the base of fourth fold of manifestation layer.
3. One way to approach it is as four folds constituting the creative boundary of the fifth fold as the transcendental domain as fourth fold is the origin fold, as such it that way becomes the base of the domain fold.
4. Accordingly the creative boundary of

transcendental domain splits into ten components, and each of it further accepts eight fold solid components boundary and that way the transcendental worlds gets enveloped in terms of $10 \times 8 = 80$ solid components, which together with five solid dimensions, makes a range of 85 solids / cubes as the range of transcendental creations.

5. Further as that as the origin seat of each of the solid dimension being a seat of creator space (4 space), as such the origin seat gets enveloped in terms of solid boundary of each component.
6. One shall sit comfortably and permit the transcending mind and chase this phenomenon of hyper cube 5 being enveloped within creative boundary of 10 components and origin seat along each dimension getting enveloped by solid boundary of eight components.
7. It is this transcendental features of simultaneous outward coverage in terms of 10 creative boundary components and inward coverage in terms of eight solid components, which deserves to be chased fully for completely comprehending the values and order of 5-space.
8. In addition to above two fold coverage of 5-space domain, in terms of the creative boundary and solid boundary at the origin seat of each dimension, 5-space deserves to be chased for its other different features and values, as solid dimensional order and as hyper referral origin.
9. It would be blissful exercise to sequentially chase 5-space for its different roles as depicted in 5×5 matrix along its north east diagonal.

1	2	3	4	5
2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9

10. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans to be phase to phase with the features and values of 5-space in its different roles.

29

HYPER CUBE 5

1. Hyper cube 5 format runs parallel to the format of idol of Lord Shiv.
2. hyper cube 5 has a creative boundary.
3. The creative boundary of hyper cube 5 is of ten components of hyper cube 4 format.
4. Hyper cube 4 being the representative regular body 4 space, it is of the values of artifice 4.
5. Being of the values of artifice 4 / 4-space / hyper cube 4, it is a four fold manifestation layer of spatial order, as much as that 2-space plays its dimensional role.
6. With it, 0-space plays the roles of dimension of dimension fold of the creative boundary.
7. It is this feature of the creative boundary, as that 0-space is playing the role of dimension of dimension, with it, the synthesis of pair of spatial dimensions straight a way, as per the simple addition rule, works out $2+2-0=4$.
8. It is this feature of the creative boundary which

plays it dominant role for the manifestation of manifestation layers along transcendence range format of 5 space / hyper cube 5, which otherwise is of solid dimensional order.

9. One may have a pause here and permit the transcending mind to have a chase of solid order base for synthesis of spatial order dimensions.
10. It would be blissful exercise to chase above phenomenon of synthesis of spatial dimensional order along solid order base parallel to their corresponding artifices '3' and '2', which in terms of their placements shall be of the values of the artifice '23'.

30

TRANSCENDENTAL CARRIERS

1. Two established processes of Vedic systems are of Sankhiya Nishtha and Yoga Nishtha.
2. Sankhiya Nishtha chase along the artifice '23' shall be taking us from artifice 3 at its unit place value to artifice 2 at its ten place value.
3. Along Yoga Nishtha this chase would be from the solid order of the domain of hyper cube 5 to the spatial order of the boundary of hyper cube 5.
4. Parallel to this outward progression flow their would emerge inward progression flow as well.
5. This inward progression flow would be from domain of hyper cube 5 to origin of hyper cube 5.
6. The origin of hyper cube 5 being the seat of 6-space, as such its dimension of dimension level shall be taking us to the spatial order.

7. This inward progression as such shall be from the dimensional order of domain of 5-space to dimension of dimensional order of the origin of 5-space.
8. This inward progression flow from dimensional order of domain to dimension of dimensional order of origin as flow path of transcendental carriers.
9. One shall sit comfortably and permit the transcending mind to chase this inward progression path of the transcendental carriers.
10. It would be a blissful exercise to reaches the transcendental carriers path from inward attainment point, back to the start with transcendence points within 5-space domain along artifice 32 which otherwise would be constituting a reflection pair with the artifice '23'.

31

INNER FOLDS OF TRANSCENDENTAL WORLDS

1. The chase of the transcendental carriers path and its reaches as backward / ascendance path as the inner folds of transcendental worlds (5 space) domain.
2. The ancient wisdom accepts it the chase phenomenon of 'Rishi (seers), Devta (God), Chandus (meter) and Swara (self sustaining vowel).
3. Rishi (ऋषि), is of the features of this formulation as a chase range from creative boundary (of the values and order of fourth vowel) till the origin seat of five space, through its domain, which otherwise plays the role of origin fold of the manifestation layer (3, 4, 5, 6).

4. Devta (देवता), is of features of the formulation of the reflection pair domains.
5. Chandus / meters are of values and order of the measuring rods of the dimensional domains.
6. Swaras / self sustaining vowels are of the values and order of the dimensional frames.
7. The values of Gyatri mantra as Rigved Richa deserve to be imbibed within the frame of the features of the formulations of 'Rishi', Devta / Chandus, Swara' of the Richa.
8. The values of Gyatri mantra as yajurved mantra deserve to be imbibed within the frame of the features of the formulations of 'Rishi', Devta / Chandus, Swara' of the Richa.
9. The values of Gyatri mantra as Samved mantra deserve to be imbibed within the frame of the features of the formulations of 'Rishi', Devta / Chandus, Swara' of the Richa.
10. The values of Gyatri mantra as Atharav Ved mantra deserve to be imbibed within the frame of the features of the formulations of 'Rishi', Devta / Chandus, Swara' of the Richa.

32

TRANSCENDENTAL WORLDS WITHIN CREATOR SPACE (4 SPACE)

1. One shall sit comfortably and permit the transcending mind to chase the phenomenon of emergence of transcendental worlds within creator space (4 space).
2. It is the phenomenon of superimposition of the

transcendental values upon the manifestation features.

3. This is like emergence of sky within space.
4. Yoga Nishtha chase of it would be to split the pair of faces of plane.
5. It would be parallel to the pair of faces of the plane being the pair of surface plates of the cube.
6. It would be parallel to the phenomenon of a plane emerging in between the pair of face the plane.
7. In the process, the middle plane shall be also admitting a plane at its middle in between its pair of faces.
8. And, the middle plane would be of solid features.
9. And, the volumme would be so sandwiched between the pair of faces of the plane that it shall be acquiring the feature of a plane.
10. It would be a blissful exercise of emergence of the volumme as being of such features.

33

तस्य वाचका प्रणवः **THY SYNONUM IS PARNAVA**

1. Yoga Nishtha approaches the existence phenomenon as of the format of the formulation प्रणवः 'Parnava'.
2. To comprehend and imbibe the values and orders of the format of the formulation Parnava, it shall be approached syllableswise.
3. The first syllable of parnava be approached in terms of the values and features of the first components of Om formulation.
4. The second syllable of parnava be approachthd in

terms of the values and features of the first components of Om formulation.

5. The third syllable of parnava be approached in terms of the values and features of the first components of Om formulation.
6. The fourth syllable of parnava be approached in terms of the values and features of the first components of Om formulation.
7. Simultaneously the syllables of Parnava deserve to be approached in the reverse sequence and order of the components of Om formulation.
8. The first syllable of Parnava formulation be approached in terms of the values of the fourth component of Om formulation and second syllable of Parnava component be approached as third components of Om formulation.
9. A step ahead, the third syllable of the Parnava formulation be approached in terms of second component of Om formulation.
10. And finally, the last syllable of Parnava formulation be approached in terms of first component of Om formulation.

34

ॐ नमः SCALING OF SKY WITHIN SPACE

1. The chase of the phenomenon of emergence of transcendental worlds within creator space (4 space) poses a challenge of scaling of sky within a space.
2. It is a challenge of scaling the domain / volume of cube between its pair of surfaces.

3. Such scaling as such shall be along a linear axis of 3-space.
4. As there are three linear axis of a 3-space, as such scaling of its axis formats shall be of three folds.
5. This as such, shall be a scaling in terms of a moving surface.
6. It would be a blissful exercise to chase the structural set up of the volumme of a cube.
7. Further it would be a blissful exercise to chase as a volumme of the sphere.
8. It would be relevant to note that the geometric envelope of sphere is of the features of a single continuous surface.
9. However, the geometric envelope of cube is a stitched structure of 26 components of which 8 are the corner points, 6 are the surfaces and 12 are the edges.
10. However, the real challenge of such chase lies in comprehension and imbibing of the structural values of the center of the cube / sphere.

35

प्रणवः भवः **ATTAINMENT FORMATS**

1. It is the challenge of the structural set up of the center of the cube / sphere, which of the value and order of the origin of 3 space, which deserves to be faced to have transcendence from mundane 3-space domain to creative 4-space origin.
2. One way to approach the center of the cube is in terms of the geometric envelope of the cube, which

would help reach at eight octaves cut of cube as eight sub cube and eight octants cut of 3-space.

3. The other way to approach would be to accept the center of cube / origin of 3-space being the first component of Om formulation / first syllable of Parnava formulation.
4. There being seven versions of cube parallel to seven geometries of 3-space, there would be a seven stream flow from Bindu Sarovar which shall be leading to the second component of Om formulation / (Ardha Matra ∪) component.
5. One may have a pause here and permit the transcending mind to focus upon the formulation (Ardha Matra ∪) / half unit.
6. This half unit set up approach for the spatial order 4-space seat at the center of the cube / origin of 3-space / deserves to be comprehended and imbibed well as, otherwise, one may be swade away by the linear order of 3-space.
7. It is this feature, which would help comprehend and imbibe the values of the first syllable of Parnava formulation.
8. It would be relevant to note that while 3-space plays the role of dimension of 5-space, ahead, 4-space plays the role of dimension of 6-space.
9. Further It would be relevant to note that the first syllable of Parnava is a composition of pair of consonants and a vowel, of which the consonants are the first letter of the fifth row of the varga consonants and the linear set up of the second Anthsta letter (raif).

10. This way, sequentially the formulation of Parnava deserves to be fully chased to imbibe fully the प्रणवः भवः attainment formats.

36

भूः भवः वषट्कार

1. The chase of inner folds of the transcendental domains (5 space) would lead to the self referral values and features of the origin of the transcendental domains.
2. As such, भूः भवः attainment would be of the values and order of 'Vshtkar'.
3. Vshtkar is the formulation, which to start with may be formally accepted as a formulation chasing inner folds of the transcendental domains in terms of grid zones of 6 x 6 grid.
4. It would be relevant to note that 6 x 6 grid zones shall be leading to super imposed grid of the centers of the grid zone being of the order and values 5 x 5 grid.
5. A step ahead shall be leading to further super imposed 4 x 4 grid with the grid vertices, row and column bars, as well as the grid zone getting super imposed upon the corresponding grid zones of the base 6 x 6 grid.
6. Here It would be relevant to note that there would be indistinguishable superimposition of the relevant grid zone of 6 x 6 grid and 4 x 4 superimposed grid.
7. However, the inbetween 5 x 5 grid would be of distinguishing features as much as that here the

vertices would be superimposed upon the centers of the grid zones of 6 x 6 grid.

8. It is this distinguishing features of middle 5 x 5 grid, which as such shall be permitting two fold approach to it from the base 6 x 6 grid and from super imposed 4 x 4 grid.
9. The approach from the base 6 x 6 grid is the approach of the values and features of fountaining of self referral features within the transcendental domains.
10. The approach from the super imposed 4 x 4 grid is of the features and order of the creative boundary of the transcendental domains.

37

LORD VISHNU

1. Lord Krishna, the incarnation of Lord Vishnu, in His divine message designated and known as Shrimad Bhagwad Geeta, enlightens us that he is manifesting himself as Vrshni.
2. To start with one may accepted by way of definition that Vrshni means 6 x 6 grid as base for the transcendental worlds.
3. As such one shall approach transcendental domains in terms of Vrshni / 6 x 6 grid format at base / origin of the transcendental domains.
4. Hyper cube 6 being the representative regular body of 6 space, as such it also deserves to be approach in terms of the values and features of the set up of 6 x 6 grid.
5. Further hyper cube 6 being a manifestation layer (4, 5, 6, 7), as such this manifestation layer as

well deserves to be approached in terms of the values of superimposed 4 x 4 grid, intermediate 5 x 5 grid format, base 6 x 6 format and the base of this base which would be of 7 x 7 grid format values.

6. These grid format approach to 6 space / hyper cube 6/ manifestation layer (4, 5, 6, 7) shall be helping to chase the life phenomenon of transcendental carriers within rays of the Sun.
7. Ancient wisdom approaches human existence phenomenon as of Pursha format.
8. As such 6 x 6 grid format shall also be helpful for comprehension of the values and order of the Pursha format.
9. The idol of Lord Vishnu, accordingly as well may be approached as Vrshni.
10. One shall sit comfortably and permit the transcending mind to simultaneously chase artifice 6 / 6 space/ hyper cube 6 /manifestation layer (4, 5, 6, 7) / Origin seat of transcendental domain / Sun / existence phenomenon within rays of the Sun.

38

6 SPACE

1. 6-space is a self referral space.
2. The values and order of the set up of (6 space D) run parallel to artifice 6, being the first perfect number.
3. It is a space of creative dimensional order and of spatial dimension of dimension which works out

linear equivalence for its dimensional frame as being $2 \times 4 \times 6 = 48$ artifice.

4. This as such works out five steps long transcendence range of value $0+2+4+6+8=20$, which is equivalent to the Divya Ganga flow path of artifice value $20=9+7+3+1$.
5. Of the different roles of 6-space, the three fold manifestation layers along creative dimension, namely, (0, 1, 2, 3), (3, 4, 5, 6) and (6, 7, 8, 9) are of prominent applications.
6. It is this coverage of ten steps long range (0, 1, 2, 3, 4, 5, 6, 7, 8, 9) which is a straight way extension of values and order of $1+2+3=6$ to $1+2+3+4=10$.
7. One way to approach the dimensional features of 6-space is in terms of its creative dimensions (4-space) in the role of dimension, which with initial start of zero dimension as of value '0', one dimension of value '4' of pair of dimensions synthesizing value '6', three dimension synthesizing as value '6'.
8. Four dimension synthesizing together as value '4' and five dimensions synthesizing value 0 and finally all the six dimension synthesising the value '-20'.
9. However, six steps long synthesis process of the creative dimensions, starting with zero dimension and reaching up till synthesis of five dimension, shall be working out a parabolic path (0, 4, 6, 6, 4, 0).
10. It would be blissful exercise to chase the parabolic synthesis path of creative dimensions of 6-space.

39

HYPER CUBE 6

1. Hyper cube 6 is a manifestation layer (4, 5, 6, 7).
2. Transcendence steps within its domain are of artifices value, 6, 4, 2 and there emerges the attainment of spatial dimensional order as dimension of dimension of (6 space $\rightarrow \leftarrow$).
3. This attainment, as such provides a spatial order for transcendence base for (6 space $\rightarrow \leftarrow$) / hyper cube 6.
4. It would be blissful exercise to chase the structural set up of spatial order at the transcendence base, as a set up within a two dimensional frame (within 3 space, as of linear dimensions).
5. One set up of this frame would be as a pair of dimensions with origin of the dimensional frame being the origin of 2-space / center of square whereby the dimensional frame shall be splitting into a pair of dimensional frames of half dimensions, and the 2-space splitting into four quarter / squares splitting into four sub squares.
6. Each of the quarters of 2-space / each of the sub square of square as such shall be a set up within a two dimensional frame of half dimensions with origin being of value (0, 0).
7. The dimension being of linear order, as such, for a spatial order, the two dimensional frame, as such may be with origin of the dimensional frame being of coordinate values (1, 1).
8. Further, in general, the two dimensional frame may be of origin of coordinate values (n, n), which

not necessarily to have its location at the center of 2-space / center of square.

9. That way the two dimensional frames shall be of four types, which in terms of locations of their origins, would get classified as (1) origin being at the center of square (2) Origin being at the corner of the quarter of square (3) Origin being of coordinate values (1, 1) and finally (4) origin being of value (n, n) which may not be the coordinate value of the center of the square.
10. It would be blissful exercise to chase the transcendence base of spatial order for (6 space \rightarrow) as of distinctive and collective features of above four sets of spatial dimensional frames.

40

वषट्कार

1. It would be blissful exercise to chase the formulation वषट्कार (Vshtkar) for its values and order.
2. One way to approach it is as a sequential set up of four syllables.
3. This sequential order of the syllables of the formulation deserve to be chase individually as well as collectively in the sequence and order of their placements in the formulation itself.
4. The other way to approach this formulation is by it being parallel to the four components set up of Om formulation.
5. Further, it would be blissful to chase them parallel to the four syllables of the formulation 'parnava',

in the sequence and order of the syllables of the parnava.

6. Still further It would be blissful to chase the Vshtkara formulation parallel to the formulation 'Aum'.
7. Still further it would be very blissful to chase Vsthkara formulation parallel to the formulation 'Aumkar' and the formulation 'Udegith'.
8. The formulation avails the syllable (भाट्) which has artifice value '6'.
9. It would be a very blissful exercise to chase the composition of first two syllables 'वषट्'.
10. Further to chase the composition of the last pair of syllables 'dkj' following the composition of first pair of syllables 'वषट्'

41

SELF REFERRAL STATE

1. Creative dimensional order to self referral domain is a big range.
2. Creative dimensional order 4-space) is of features and order parallel to artifice 4, which accepts organization as $2+2=2 \times 2 = (-2) \times (-2)$.
3. The self referral domain (6-space) is of values and order parallel to artifice 6, which accepts the organization as $(1+2+3= 1 \times 2 \times 3)$.
4. As such the range from creative dimensional order to the self referral domain is a range from the organization $(2+2= 2 \times 2)$ to $1+2+3= 1 \times 2 \times 3$.
5. One may have a pause here and permit the transcending mind to chase this transition from

the superimposition of addition and multiplication for pair of numbers to superimposition of addition and multiplication operation of triple numbers.

6. It would be relevant to note that it is because of the superimposition of addition and multiplication operation at dimensional level as well as domain level which makes (6 space ७५) distinguishable from the set ups from all other dimensional spaces.
7. It is this feature of (6 space ७५) having superimposition and unison attainment for addition and multiplication operation at dimensional level as well as domain level which makes (6 space ७५) as a self referral space.
8. In a way, the prominent feature of self referral values comes to be as that the addition and multiplication operation gets superimposed for unison values at dimensional level as well as domain level.
9. It would be relevant to note that $2+3=5$ and $2 \times 3 = 6$.
10. It would be blissful exercise to permit the transcending mind to chase the phenomenon of transcendental boundary (5 space) of the self referral space (6 space).

42

८ भूः भवः स्वः / **RIG VED, YAJUR VED AND SAM VED**

1. One shall sit comfortably and permit the transcending mind to transit from Om to four fold *vahuvartitis* (ॐ भूः भवः स्वः)
2. Further one shall permit the transcending mind

to remain in prolonged sittings of trans to reach at transition from *vahuvarities* to the values and order of *Rishi, Devta, Chandus, Swara*.

3. Ancient wisdom preserves that each of the four vahuvarities, further unfold as four fold values and order of Rishi, Devta, Chandus, Swara.
4. One shall sit comfortably and permit the transcending mind to reach at transition from Om as first vahuvarities to its four fold expression as *Rishi, Devta, Chandus, Swara*.
5. Further one shall reach at four fold expression for second vahuvirties (भूः) as *Rishi, Devta, Chandus, Swara*.
6. Still further one shall reach at transition for third vahuvirity (भुवः) as *Rishi, Devta, Chandus, Swara*.
7. Still further one shall reach at transition for fourth vahuvirity (स्व) as *Rishi, Devta, Chandus, Swara*.
8. Gyatri mantra is part of Rig ved Samhita, Yajurved Samhita, Samved Samhita, as well as of Athrav Ved Samhita.
9. Text of Gyatri Richa complete with its Rishi, Devta, chandus and Swara is as follows
 ऋषि : । देवता । छंदस् । स्वरः
 तत् सवितुर वरेण्यम । भर्गो देवस्य धी मही । धियो योनः
 प्रयोदयात्
10. One shall sit comfortably and transcending mind to comprehend and imbibe the values and order of Gyatri mantra as richa of Rig Ved Samhita as
 Rishi Devta Chandus Swara

ॐ सूः भवः **yajur Ved**

1. Yajur Ved is the second Ved.
2. Yaghya yajnas are the applied values of Yajur Ved.
3. Isha Upnishad is the essence of Yajur Ved values and virtues.
4. Yajur Ved has 101 branches and every available yajurved samhita has Gyatri mantra as its part.
5. Each yajurved samhita enlightens us about distinct values and virtues of Gyatri mantra.
6. It would be blissful to imbibe the values and virtues of Gyatri mantra as are deserved distinctively in different yajur ved samhitas.
7. It is the 'Rishi, Devta, Chandus and Swara' of the Gyatri mantra which would help us reach at the values and virtues of Gyatri mantra.
8. As such values and virtue of Gyatri mantra, preserved in given Yajurved samhita are to be approached in terms of the specific 'Rishi, Devta, Chandus and Swara' of the Gyatri mantra of given samhita.
9. It would be a blissful enlightenment to have comparative chase of values and virtues of Gyatri mantra preserved in different yajurved samhitas.
10. Further it would be a very blissful enlightenment to have comparative chase of values and virtues of Gyatri mantra preserved in Rigved Samhita on the one hand with those preserved in Yajurved samhitas on the other hand.

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ॐ भूः भवः **Sam Ved**

1. Samved is the third ved.
2. It has 1000 branches and samhita of available branches of Samved as well preserve the values and virtues of Gyatri mantra.
3. The values and virtues of Gyatri mantra as are preserved in the Samved Samhita of further enlightenment.
4. These values of Gyatri mantra, as such further deserve to be approached in continuity of the distinct values and virtues of Gyatri mantra preserved in Rigved and Yajurved Samhitas.
5. Upnishads being the essence of Vedas, enlighten about different values and virtues of Gyatri mantra.
6. Purans and Epics together with other Vedic literature (accepting vedas as source) unfold values and virtue of Gyatri mantra in great detail.
7. Sadkhas fulfilled with intensity of urge to comprehend and imbibe the values and virtues of Gyatri mantra shall approach senior sadkhas of Gyatri mantra for proper initiation and guidance for gyatri sadhana.
8. Simultaneously sadkhas shall approach the text of Gyatri mantra (तत् सवितुर् वरेण्यम् । भर्गो देवस्य धी मही । धियो योनः प्रयोदयात्)
9. This text be approached syllable wise.
10. Also, a step ahead, this text be also approached letter wise.

45

ॐ भूः AKSHRAS

1. Akshras (syllables) of Gyatri mantra text are 23 in number.
2. These are grouped as three limbs.
3. First limb (तत् सवितुर् वरेण्यम्) is a composition of eight syllables.
4. This composition, as such is to be approached syllable wise in the sequence and order of their placement in the composition.
5. The second limb (भर्गो देवस्य धी मही॥) is also a composition of eight syllables.
6. This set of eight syllables, as such, deserve to be approached in the sequence and order of their placement in this second limb composition of Gyatri mantra.
7. Further as this second limb composition is following first limb composition, as such the compositions of both limbs, in that sequence and order are to be approached as syllable 1 to syllable 16.
8. Third limb (धियो योनः प्रयोदयात्) is a composition of seven syllables.
9. These seven syllables become syllables 17 to 23 of the text of Gyatri mantra.
10. The whole range of 23 syllables grouped as 8 x 8 and 7 of first, second and third limb of Gyatri mantra are to be approached in one go from first syllable to 23 syllable to have full comprehension and for complete imbibing of their values and virtues.

46

ॐ VARNAS (LETTERS)

1. Each syllable is a composition of letters.
2. First syllable is a composition of three letters.
3. It would be a blissful exercise to chase first syllable letter wise.
4. This exercise is to be blissful had with all the 23 syllables.
5. Each letter being of very distinct features and values because of its script form, frame and format on the one hand and also because of its placement in the Devnagari alphabet form, and further as because of its placement in the text of Gyatri mantra, as such each letter deserves to be approached for its all features.
6. Here under glimpse of such chase, in respect of the first letter of the text of Gyatri mantra is being tabulated for some of its prominent features:-

LETTER 'क्'

1. Letter 'क्' is a varga consonants.
2. Placement of letter 'क्' is as first letter of the fourth row of Varga consonants
3. It is of the form and frame of a Swastik pada.
4. It as such is a quarter of Swastik.
5. Being a quarter of a swastik, it is of the form and frame of a spatial dimension of a creator space (4 space).
6. One way to look at it is as of the format of a banded line.

7. It is also of the format of a two dimensional linear frame of half dimensions.
8. This format of two dimensional frame of half dimensions avails a pair of dimensions of three space.
9. 2-space manifests along with 3-space but as a boundary of 3-space.
10. 2-space, in the role of dimension structures 4-space which has a seat at origin of 3-space.
11. It is this boundary to origin role for (2 space ■), in the context of 3-space / A becomes a prominent feature for appreciating the organization format of Gyatri mantra text which begins with letter 'r~' as first letter of the text of Gyatri mantra.
12. The text of Gyatri mantra avails letter 'ॠ' as of frequency '4', which is parallel to the frequency of spatial dimension of creator space (4 space).
13. Of 55 steps long placement range of letters of Gyatri mantra text. The placements of letter 'ॠ' are at placements '1, 3, 8, 55'.
14. Amongst the 23 syllables range of the text of Gyatri mantra, letter 'ॠ' as a twice placement in the first syllable itself and as of once placement in third syllable and 23rd syllable.
15. It would be a blissful exercise to chase, comprehend and imbibe the features and placements of letter 'ॠ' in the syllables and letters ranges of the text of Gyatri mantra.

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SELF REFERRAL STATE (1, 2, 3, 4, 5, 6)

1. Transcendence range is of five folds.
2. Transition from one transcendence range to another transcendence range is of self referral format of six folds.
3. Along artifices of numbers it may be expressed as (1, 2, 3, 4, 5, 6).
4. It permits transition from the transcendence range (1, 2, 3, 4, 5) to the next transcendence range (2, 3, 4, 5, 6).
5. This format is also designated and is known as self referral state.
6. It is in self referral state that transition amongst transcendence ranges takes place.
7. It would be relevant to note that along transcendence range, transcendence takes place amongst a pair of manifestation layers.
8. As such along a pair of transcendence ranges, their shall be emerging a parallel transcendence phenomenon amongst a paired pairs of manifestation layers.
9. This quadruple set of manifestation layers connected by pair of transcendence ranges are ultimately supported by a self referral format.
10. Sadkhas shall urge for complete chase of this phenomenon of transitions amongst the transcendental ranges along self referral format during self referral state of mind.

48**SELF RENEWING VALUES OF GOLOK**

1. Vishnu lok and Go lok are of parallel values and virtues.
2. The self renewing values of Vishnu lok and Go lok are there because of the self referral format of existence phenomenon.
3. The self renewing values of Go lok deserve to be chased as a phenomenon of transition amongst the transcendental range.
4. With transition from one manifestation layer, say (1, 2, 3, 4, 5) to the next manifestation layer (2, 3, 4, 5, 6), there is going to be the renewal of the transcendental values.
5. This renewal of the transcendental values is there as each of its folds acquires a new dimensional order.
6. While the first fold of the range (1, 2, 3, 4, 5) is of order and values of 1-space, the next range (2, 3, 4, 5, 6) has its fold as of order and values of 2-space.
7. Likewise the second fold of this pair of ranges have a shift from order and values of 2-space to 3-space.
8. This way sequentially there would be shift amongst all the five folds of the transcendence range.
9. It is this simultaneous shift for the order and values of the five fold which makes renewal of the values of Go lok.
10. This renewal for Go lok is there as it is of self referral state accepting self referral format of 6 folds (1, 2, 3, 4, 5, 6).

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अ **SELF REFERRAL STATE WITHIN CREATOR
SPACE (4 SPACE)**

1. One shall sit comfortably and permit the transcending mind to glimpse the phenomenon of self referral state within creator space (4 space).
2. In fact, creator space (4 space) plays the role of dimension for the self referral domain (6-space).
3. It is the transcendence at the source origin fold (1, 2, 3, 4) which takes to its base.
4. A step ahead, transitions at the base shall be attaining self referral formats for the base of the source origin fold role being played by creator space (4 space).
5. Further, a pair of hyper dimensions (4-space in the role of dimension) shall be synthesizing a self referral domain.
6. Still further triple dimensions of any order are always synthesizing a self referral state.
7. It is this unique phenomenon of pair of creative dimension as well as triple creative dimension synthesizing a self referral state, which deserves to be comprehended and imbibed fully.
8. Further, it also would be relevant to note that as artifices $1+1=2$ but these as a pair of linear dimensions shall be synthesizing $1+1-(-1)=3$, a solid set up.
9. It is this pair of values, simultaneously being 2 and 3 as above and further the pair of creative dimension and triple creative dimension as well

reaching at the same self referral state, which deserve to be chased thoroughly for imbibing their values.

10. One shall sit comfortably as many times as one feels blissful to be face to face with this unique phenomenon of self referral state within creator space (4 space).

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उ

तस्य वाचका ओम्

1. Om to Parnava and Om to Aum are distinct features to be chased distinctively.
2. It would be like transcending from first vowel to the second vowel, and further transcending from first vowel to third vowel.
3. Along artifices of numbers it would amount to transiting from artifice 1 to artifice 2, and ahead transiting from artifice 1 to artifice 3.
4. It may be a shift from dimension fold to boundary fold and ahead a shift from dimension fold to domain fold.
5. Also it can be a shift from linear order to spatial order, and ahead a shift from linear order to solid order.
6. As transcendence process, it may be a shift from first manifestation layer to the second manifestation layer, and ahead from first manifestation layer to third manifestation layer.
7. As transition process of self referral format, it may be a shift from first transcendence range to the second transcendence range and ahead from first

transcendence range to the third transcendence range.

8. Even ahead this shall be leading to sequential shifts for the self referral formats in their unity state.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon of transitions from Om to Parnave and from Om to Aum.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

51

म् ॐ भूः भवः **SCALING OF GOLOK WITHIN SKY**

1. Scaling of Go lok within sky is a unique phenomenon.
2. It is like reaching self referral state during transcendence process.
3. Transcendence process intially takes from manifestation layers to transcendence ranges.
4. A step ahead transcendence ranges lead to self referral state .
5. ॐ भूः भवः as triple (1, 2, 3) shall be having expression limit bound of artifice 4 (letter e~)
6. It would be like the limit bound of first three fold of manifestation layer being the fourth fold.
7. This as such would lead to source origin as the limit bound of the domain fold.
8. Sky as transcendental domain of solid order shall

be having for it go lok as hyper solid order as limit bound.

9. Go lok within sky as such would be like source origin with domain.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon of Golok with sky.

52

ओम् स्वः

1. Om to Aum and parallel to it transcendence from first manifestation layer to the third manifestation layer with fourth manifestation layer as its limit bound is the phenomenon which deserves to be chased.
2. This phenomenon is of the features and values of the formulation 'स्वः'.
3. This formulation avails pair of consonants namely 'स्' and 'व'.
4. The first consonant namely 'स्' is of the script form, frame and format of a three dimensional frame of half dimension within creator space (4 space) which of a spatial order.
5. Here the formulation 'स्वः' as such depicts the expression range of a three dimensional frame of half dimension 'स्' within creator space (4 space) of spatial order (वृ).
6. This expression format, availability for the motion of the solids within creator space (4 space) as a degree of freedom of motion shall be making the formulation (स्वः) as a full range of its values.

7. It is this whole range of values of the formulation 'स्वः' which deserves to be fully comprehended as manifested bodies getting replaced by their formats values.
8. It is this shift for manifestations to their manifestation formats values which becomes the ultimate attainment of Vahuvirites (भूः भवः स्वः).
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

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भूः भवः स्वः **SAPT BHUMI**

1. This attainment of Vahuvirities (भूः भवः स्वः) from manifestation to manifestation formats values is the attainment of Sapt Bhumi / unity state of existence phenomenon.
2. Sapt Bhumi as unity state of existence phenomenon is the source origin of our solar universe.
3. It is of the values and order of Pole star.
4. It is of the values and order of 7-space.
5. With it artifice 7 and hyper cube 7 become the basic formats for its chase.
6. Hyper cube 7 is of transcendental dimensional order as here 5-space plays the role of dimension fold.
7. Therefore this whole phenomenon becomes a transcendental phenomenon.

8. It as such is the phenomenon of transcendental carriers as here the dimensions are the transcendental dimensions.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

54

UNITY STATE

1. Sadkhas always urge to attain unity state.
2. It is the ultimate state within human frame.
3. Human frame is of the range of Shad Chakra formats.
4. It is of the order and values of the Go lok lively within sixth chakra, designated and known as Braham Randra.
5. Source origin of Go lok is of unity state.
6. It is this feature of sixth chakra / Braham Randra, which in its unity state at its source origin permits transcendence along the transcendental dimension.
7. It is because of it that the Being gets potentialize for its take off from the Braham Randra to ride he transcendental carriers of Sun light with orb of Sun as its source origin.
8. It is this virtue of unity state which is urged by the sadkhas.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.

10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

55

7 SPACE

1. One shall sit comfortably and permit the transcending mind to chase the phenomenon of (7 space ♫) within (6 space ♪).
2. This would be the phenomenon of (7 space ♫) accepting (6 space ♪) as self referral boundary.
3. It further would be a phenomenon of origin of (6 space ♪) being of unity state seat of the values and order of (7 space ♫).
4. One shall sit comfortably and permit the transcending mind to remain in prolonged deep trans to simultaneously chase the outward and inward transcendental progression within self referral progression within unity state (6 space ♪).
5. It would be blissful exercise to chase (6 space ♪) in its different role, as well as (7 space ♫) in its different role and simultaneous existence phenomenon of (6 space ♪) and (7 space ♫) in manifestation layer, transcendence ranges and self referral range and unity state with Asht Prakrati as base.

56

HYPER CUBE 7

1. Hyper cube 7 is the representative regular body of 7-space within creator space (4 space).

2. It manifests as a four fold manifestation layer (5, 6, 7, 8) along the manifestation format of creator space (4 space).
3. Hyper cube 7 accepts self referral boundary of 14 components.
4. Parallel to it are the formats of 14 Maheshwara Sutra.
5. These are the formats of 14 Bhuwans.
6. Artifice 14 admits re-organization as $2+3+4+5$.
7. Parallel to it would be the manifestation layer (2, 3, 4, 5).
8. With 5-space as source origin and 5-space as dimension fold shall be shifting from manifestation layer (2, 3, 4, 5) to (5, 6, 7, 8, 9).
9. It would be a shift from artifice 14 to artifice 26.
10. Lord Rama is 14 kalan sampuran and He as incarnation of Lord Vishnu is of the expression range of 26 elements.

57

POLE STAR

1. Pole star is origin fold of the solar universe.
2. It is of 7 space format with Sun as 6 space format.
3. Being of 7 space format, as such its format imbibes all the values of artifice 7.
4. One shall sit comfortably and permit the transcending mind to glimpse the values of artifice 7 to imbibe the values of the format of pole star.
5. Artifice 7 is of the values of the biggest prime of the numerals range of ten place value system.

6. There are precisely 7 geometries of 3 space.
7. Hyper cubes 1 to 7 increase while hyper cube 8 onwards start decreasing.
8. Rainbow as visible spectrum through human eye balls is of seven colours range.
9. All the eight corners of the cube accept sequential coordination through seven edges.
10. 5 space in the role of dimension of 7 space makes $7 \times 5 = 35$ as value of dimensional frame of 7 space and it is the value of NVF (EYE)=35.

58

DHARUV MANTRA

1. Dharuv mantra (ॐ नमोः भगवते वासुदेवायः) Om Namoh Bhagwate Vasudevaeye is a formulation of 12 syllables (1+2+4+5).
2. Artifice 12 is structurally very rich artifice.
3. There are 12 edges of the Cube.
4. The boundary components of hyper cube 6 are also 12.
5. There are 12 months of the year.
6. 12 Adityas (Suns).
7. There are 12 Rashis.
8. There are 12 hours in india, and
9. There are 12 hours of a night.
10. One shall sit comfortably and permit the transcending mind to glimpse and imbibe the values and order of artifice 12 being of the order and value of Dharuv mantra.

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ॐ भूः भवः स्वः **RIG VED**

1. Sakala Rig ved samhita is the source scripture.
2. Whole range of vedic knowledge is freezed in it.
3. Whole range of vedic samhitas can be reconstructed with it.
4. The organization format of Sakala Rigved samhita as ten mandals and eight ashtaks simultaneously of 432000 akshras range deserves to be chased.
5. Whole of the organization format would unfold in terms of values and virtues of 'ॐ भूः भवः स्वः'.
6. Entire range of 21 branches of Rig ved can be unfolded in terms of 'ॐ भूः भवः स्वः' further unfolding as Gyatri mantra.
7. Artifice 21 admit re-organisation as $1 \times 3 \times 7$ which is of the format of Divya Ganga flow.
8. It further organizes as $1 + 2 + 3 + 4 + 5 + 6$ parallel to the synthesis of sathapatya measuring rod.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

60

ॐ भूः भवः स्वः **SAM VED**

1. Nad to jyoti transitions are the attainments of Sam Ved.
2. The same richas of Rig ved being the mantras of

Sam Ved deserve to be chased for their such inherent features.

3. The chase shall begin with organization format of Sam ved.
4. It is the ascendance process from pushpikas along the Om formulation which shall be enlightening about the virtues and values of Sama.
5. Parallel to it would follow the transcendence process at the source origin / of manifested creations.
6. With Bindu Sarovar as structured source origin shall be giving way to the Divya Ganga flow through Om formulation.
7. This flow shall be fulfilling the pushpikas.
8. Ascendance would take place from pushpikas fulfilled with transcendental values.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

61

ॐ भूः भवः स्वः YAJUR VED

1. All yajnas ved is Yajur Ved.
2. Isha Upnished is the essence of Yajurved.
3. Yajur Ved is the second Ved of the linear sequential order.
4. Yajur Ved is the third ved of the spatial sequential order.

5. Parallel features of both orders are there as $1+1=2$ along geometric formats makes $1+1 - (-1)=3$.
6. It is like pair of planes framing 3-space / solids.
7. Transitions from Rig Ved to Yajur Ved and from Sam Ved to Yajur Ved deserve to be chased.
8. Rig ved to Yajur Ved means going from line to rope.
9. Samved to Yajur Ved means going from liquid to surfaces.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

62

ॐ भूः भवः स्वः **ATHARAV VED**

1. Atharav Ved is the Ved of applied values of three vedas (Rig ved, Sam Ved, Yajur ved).
2. Linear order sequence of Rig ved, Yajur Ved and Sam Ved (1, 2, 3) transit and transform into spatial sequence of (Rig ved, Sam ved and Yajurved) (1, 3, 2) within creator space (4 space).
3. It is like (अ] इ] उ] transforming as (अ] उ] इ] parallel to Om transiting into Aum.
4. Atharav Ved has nine branches parallel to nine versions of hyper cube 4 as representative regular bodies of nine geometries of 4-space.
5. Sathapatya Upved is the Upved of Atharav Ved.
6. Vedic mathematics, science and technology is the discipline of sathapatya ved.
7. Sathapatya measuring rod takes through panch mahabhut to orb of the Sun.

8. Parallel to it are coordinated shed chakras of human frame.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

63

ॐ भूः भवः स्वः **SELF REFERRAL VALUES**

1. Om Bhu Bwah Swah is of self referral values of unity state.
2. These self referral values are of expression of Trimurti as Triloki.
3. It is the vesting of self referral values within Triloki for which the sadkhas perform sadhanas.
4. To live within Triloki with self referral values is the aim of life within human frame.
5. It is for the attainment of these values that sadkhas do Gaytri sadhana.
6. These values are fulfilled within Earth by Sun through Sun light.
7. It is to sun light that orb of the sun regulates the transcendental existence phenomenon of birth rebirth cycles.
8. Being fulfilled with self referral values takes off from braham randra and rides the transcendental carriers of Sun light and reach the orb of the Sun.
9. One shall sit comfortably and permit the transcending mind to chase this phenomenon.

10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

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ॐ भूः भवः स्वः

1. Sadkhas fulfilled with urge to be on Gyatri sadhana path shall initiate themselves with transcendental origin source of sole syllable Om (ॐ).
2. One shall practice to resound and assimilate the Om nad.
3. It is with creation of the Omnad field that one's consciousness field would get fulfilled with the values and virtues of Omnad as three fold Vahuvirities (भूः भवः स्वः).
4. These three Vahauvirites (भूः भवः स्वः) are like trimurti unfolding as Triloki.
5. One shall follow the transcendental path of Om bhu ॐ भूः.
6. Ahead as Om Bhu Bhwah ॐ भूः भवः.
7. And further ahead as Om Bhu Bhwah Swah ॐ भूः भवः स्वः.
8. Om trimurti ॐ त्रिमूर्ति.
9. Om Trimurti Triloki ॐ त्रिमूर्ति त्रिलोकी.
10. Om Bhu Bhwah Swah ॐ भूः भवः स्वः.



