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GYATRI MANTRA TEXT

1. Gyatri mantra text is of three padas: -
तत्सवितुर्वरेण्यं । भर्गो देवस्य धीमही । धियो यो नः प्रचोदयात्
2. This text is of 23 syllables range

1	2	3	4	5	6	7
तत्	स	वि	तु	र्व	रे	ण्यं

8	9	10	11	12	13	14	15
भ	र्गो	दे	व	स्य	धी	म	ही।

16	17	18	19	20	21	22	23
धि	यो	यो	नः	प्र	चो	द	यात्

3. The letters split of first pada is of eight syllables and twenty letter.

1	2	3	4	5	6	7
तत्	स	वि	तु	र्व	रे	ण्यं

4. The letters split of second pada is of seven syllables and sixteen letter.

8	9	10	11	12	13	14	15	
भ	र्गो	दे	व	स्य	धी	म	ही।	
2	3	2	2	3	2	2	2	16

5. The letters split of third pada is of eight syllables and ninteen letter.

16	17	18	19	20	21	22	23	
धि	यो	यो	नः	प्र	चो	द	यात्	
2	2	2	3	3	2	2	3	19

6. The text as such runs over 23 syllables and 55 letters range.
7. Distinct letters range with their frequency is as under:-

Sr. no.	Letter	Frequencies	Range
1	अ	11	11
2	आ	2	13
3	इ	2	15
4	ई	2	17
5	उ	1	18
6	ए	2	20
7	ओ	3	23
8	।	1	24
9	:	1	25
10	ग्	1	26
11	च्	1	27
12	प	1	28
13	त्	4	32
14	द्	2	34
15	ध्	2	36
16	न्	1	37
17	प्	1	38
18	भ्	1	39
19	म्	1	40
20	य्	5	45

Sr. no.	Letter	Frequencies	Range
21	८	1	46
22	८	2	48
23	२	1	49
24	व्	3	52
25	स्	2	54
26	इ	1	55

8. There are nine vowels including yamas range.
9. The vowels 'अ, इ, उ]' and 'अ+ अ, अ+ इ, अ+ उ' and 'इ+ इ' are marking their presence.
10. Raif is in its all three folds ' ८, ८, २'. of total frequency range as 4, parallel to the fourth degree curve of raif (२).

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First Pada chase

1. First pada of Gyatri mantra text (तत्सवितुर्वरेण्यं) avails 20 letters as eight syllables.

1	2	3	4	5	6	7
तत्	स	वि	तु	र्व	रे	ण्यं

2. It would be relevant to note that Mahamritunijya mantra avails Vahuvirities (ॐ भूभुर्व स्वः।) with transcendental suffix (ॐ ह्रौं जूं सः)

महामृत्युञ्जय मन्त्रः

ॐ ह्रौं जूं सः ॐ भूभुर्व स्वः।

ॐ त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनं।

उर्वारुकमिव बन्धनान्मष्योर्मुक्षीय माऽमप्तात्

उर्वारुकमिव बन्धनान्मष्योर्मुक्षीय माऽमप्तात्

ॐ स्वः ॐ भुव भूः ॐ सः जूं ह्रौं ॐ ।

3. The above text avails both the orientations for (ॐ

ह्रौं जूं सः) and (ॐ भूर्भुव स्वः।) for their external and internal sequences.

4. It would help us have an insight about the first syllable of the text of Gyatri mantra, namely 'त्'.
5. It is a three letters composition but first and the last letter being the same namely (त्).
6. The middle letter being the first vowel, (अ) as a self referral carrier and further as the letter (त्) being the first letter of the fourth varga consonant row, and being of a spatial frame (bended line) and still further as it is the reflection pair of the fourth component of the Om formulation, as such unison of orientations feature comes into play of its own in the first syllable formulation (त्).
7. With it the sequential chase of the Gyatri mantra text, on the whole as well as pada wise and even syllable wise is to take account of the orientations as well to avail its values and virtues.
8. Sadkhas fulfilled with intensity of urge to chase Gyatri mantra text are to be faithful to the sequential order of the text, in its padas, syllables and letter availed.
9. As such the script form, frame and format of each letter is to be carefully chased.
10. The Devnagri alphabet format features beneath the letters availed as well have to be taken care of during sadhana along Gyatri mantra path.

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LETTER 'त्'

1. Letter 'त्' is a varga consonants.

2. Placement of letter 'ॠ' 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 / ▣ becomes a prominent feature for appreciating the organization format of Gyatri mantra text which begins with letter 'ॠ' 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 'अ' in the syllables and letters ranges of the text of Gyatri mantra.

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LETTER 'अ'

1. Letter 'अ' is the first vowel.
2. Being first of the range of nine vowels, it is the first step of the Brahman range.
3. Being first step of the Brahman range of nine steps, it accepts the values and order of artifice '1'.
4. Artifice '1' is of values and order parallel to the values and order of '1 space'.
5. Also, it is of the format of '1-manifestation layers'.
6. The manifestation layers are of four folds, and first amongst them is the quadruple (1, 2, 3, 4).
7. The quadruple (1, 2, 3, 4) is parallel to the quadruple (1-space, 2-space, 3-space, 4-space).
8. The manifestation layer (1-space, 2-space, 3-space, 4-space) is of the values and features of 3-space as domain / cube as a representative regular body of 3-space.
9. This as such takes from 1-space in the role of dimension of 3-space.
10. Parallel to cube, sphere is another representative regular body of 3-space.
11. The devnagri script format of Letter 'अ' is as of

‘cube’ having placement upon ‘four legged table’

12. This script format of cube placed upon four legged table is parallel to 3-space having 4-space as origin base.
13. 3-space with 4-space as origin, in the role of dimension shall be leading to 5-space with 6-space as origin. It is this transcendental feature which gets expression as preserved in the Divine dialogue of Shrimad Bhagwad Geeta, where in Lord enlightens as that amongst akshras / syllables, he is ‘akara’ / first vowel.
14. It would be blissful exercise to chase first vowel as of above features and values.
15. Further It would be a very blissful exercise to chase format of first letter of Gyatri mantra text followed by the format of second letter of the Gyatri mantra text.

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FORMULATION ‘त्त्’

1. The first syllable of Gyatri mantra text is ‘त्त्’.
2. This formulation ‘त्त्’ is a composition of three letters namely (1) ‘त्’ (2) ‘अ’ and (3) ‘त्’.
3. This three letters compositions with letter ‘त्’ at the beginning and at end, is having letter ‘अ’ at the middle.
4. One way to approach this sequential formulation is to have a pair of parallel plances coordinated by a line (a linear rope bridge).
5. It is like bridging a space.
6. It would be a blissful exercise to structure the

space by moving a plane from one end to other end of the linear bridge.

7. It would further be a very blissful exercise to chase the space gap being structured as a 3-space 'domain / 'volumme'.
8. Still further it also would be a blissful exercise to chase this structured space gap as solid domain with pair of parallel planes as the pair of parallel surface plates of cube.
9. Still further it also would be a blissful exercise to chase the space gap by providing expression for the linear rope bridge of the space gap between pair of parallel planes as a horizontal plane through the middle of both the parallel vertical planes.
10. Still further it would be a blissful exercise to have three placements for the above set of three planes by availing three sets of pairs of parallel surface plates of the cube.
11. Still further it would be a blissful exercise to coordinate eight corners of the cube as four pairs of vertices of four internal diagonals of the cube.
12. Still further it would be blissful exercise to chase the structural set up of center of the cube as being different than the structural set up of all other points of the cube.
13. Still further it would be a blissful exercise to chase the structural set up of the cube as the seat of the corner points of eight sub cubes of the cube.
14. Still further it would be blissful exercise to chase center of the cube as (4 space \mathbb{R}) enveloped by eight solid boundary components.

15. One shall sit comfortably and permit the transcending mind to chase center of the cube as a seat of hyper cube 4 / representative regular body of (4 space ङ) (creator space (4 space)

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ORGANIZATION FORMAT OF FIRST SYLLABLE

1. It being syllable, accepts artifice-1 as its organization feature.
2. It avails a pair of distinct letters, namely first vowel and first letter of fourth varga consonants row, as such it accepts artifice 2 as well as its organization feature.
3. This composition range being of three letters, as such it as well as accept artifice 3 as its organization feature.
4. The first and the last letter being the same and the middle letter being the first vowel of self referral features, as such it parallel to orientation unison features of creator space (4 space), is of orientation unison features.
5. 'त्' means essence / Juice.
6. Letter 'त्' being the first letter of fourth varga consonant row, as such it shall be of the format of hyper cube 4 with boundary feature (1, 1)
7. Along hyper cube 5 it shall be of boundary features (2, 1).
8. The reflection pair of boundary feature (1, 1) shall be itself.
9. The boundary feature of reflection pair member (2, 1) shall be (1, 2) which shall be taking to the second letter of the fifth varga consonants row.

10. One shall sit comfortably as many times as one feels blissful to be face to face with the features of the organization format of first syllable of Gyatri mantra text, namely (स्र)

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SECOND SYLLABLE (स्र)

1. The second syllable (स्र) avails pair of letters (स्र+अ).
2. The script form, frame, format of first letter of the syllable, namely (स्र) is of feature, parallel to that of a three dimensional frame of half dimensions.
3. The location of such frames is there as embedded in the eight corner points of a cube.
4. The second letter of the syllable is first vowel.
5. It as such amounts to a linear motion format for a three dimensional frame of half dimensions.
6. It would be parallel to a motion along one of the two dimensions of spatial order of 4-space.
7. One may have a pause here and have a fresh look at the format of first syllable, in its both orientations.
8. In continuity, one may have a look at the format of the second syllable.
9. One may further have a pause and have a fresh look at the motion of the earth around Sun from west to east for its both hemispheres as along the format of the second syllable.
10. Simultaneously one may have a fresh look at the motion of moon around Earth maintaining its same face towards a given hemisphere of the Earth, and one may be blissful with the enlightenment of

ancient wisdom about the impact of such motions upon the life on earth.

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THIRD SYLLABLE (ॐ)

1. The composition of third syllable as well avails a pair of letters namely 'ॐ'.
2. The combined features of the formats of this pair of letters, as such is as of a circle / a 2-space curve.
3. The second letter namely 'ॐ' being the second vowel is of the format of a spatial order.
4. the first letter of this syllable namely 'ॐ' which is of the form, frame and format of circumference of a circle, as such manifests the limiting position of a straight line at infinity, i.e. within a plane.
5. One may have a pause here and have a fresh look at the organization formats of third syllable as being in continuity of the first pair of syllables.
6. The second syllable availed a pair of letters being a three dimensional frame and a linear order.
7. The third syllable is availing a spatial order as the limiting position of the linear order.
8. This as such shall be helping understand the inherent features of the first syllable which are sequentially unfolding as the organization formats of second and third syllables.
9. It would be blissful exercise to distinctively tabulate the features of the first syllable and second syllable on the one hand and of first syllable and third syllable on the other hand.

10. Simultaneously it would be a blissful exercise to chase transition and transformation from second syllable to third syllable as being from transition and transformation from linear order 3-space into spatial order 4-space.

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FOURTH SYLLABLE (तु)

1. This syllable avails three letters.
2. The combined organization format of the syllable is of the features of three components composition, parallel to three quarters of a square, which impliedly of its own attains the values and virtues of the fourth quarter as well.
3. It is like three letters of AUM formulations namely 'AUM' together synthesizing the fourth component as AUM.
4. Further this fourth syllable, otherwise being the third syllable of the formulation (सवितु) and these syllables are namely '1' 'fo' and 'तु', as per the number of letters availed by these syllables are of artifices values (2, 2,3).
5. Further as that pair of planes frame a solid space under them.
6. The simple rendering of the meanings of this syllable 'तु' is to walk/ motion / in dynamic state.
7. One may have a pause here and as such have a fresh look at the single syllable first formulation (तत्) and three syllables formulations (सवितु) .
8. It shall be a chase from the essence of a manifested creations in static state transiting and transforming into dynamic state.

9. Here the chase of the dynamic state would be of three phases and stages of the organization formats of the three syllables namely (स) (वि) (तुं).
10. One shall sit comfortably as many times as one feels blissful to be face to face with the sequential progressions at the phases and stages of first formulation (त्त) and second formulation (सवितुं) .

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FIFTH, SIXTH AND SEVENTH SYLLABLE

1. First pada of Gyatri mantra text is of eight syllables range availing 20 letters.
2. This eight letters range organizes as three sequential formulations, namely (त्त), (सवितुं) and (वरेण्यं).
3. These three formulations of first pada are sequential composition of (1, 3, 3) syllables.
4. The third formulation namely (वरेण्यं) is a composition of fifth, sixth and seventh syllables namely (व) [रे] (ण्यं).
5. These three syllables respectively avail (2, 2, 4) letters.
6. The triple, (2, 2, 4), amongst others, has the features of synthesis of pair of spatial dimensions of creator space (4 space) as that here the synthesis mathematics because of 0-space in the role of dimension of dimension of 4-space yields $2+2-(0)=4$.
7. Otherwise as well artifice 4 as unique organization feature as $2+2= 2 \times 2 = (-2) \times (-2)$.
8. The simple english rendering of the formulation

(ojs.;a) is of the features of eternal enveloping.

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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FIFTH SYLLABLE (ॐ)

1. Fifth syllables avail a pair of letters (ॐ +ॐ).
2. Features of the combined format because of this pair of letters would be parallel to the linear motion for a 2-space body.
3. One may have a pause here and have a fresh look at linear motion of a surface within a bended line / dimensional frame / letter (ॐ), on the hand, and that of a circular disk / circumference / ring on the other hand.
4. It would be relevant to note that square and circle are two distinct representative regular bodies of 2-space.
5. Further as that a two dimensional frame of half dimensions is embedded in all the four corner points of a square.
6. Still further as that a two dimensional frame at center of the circle or of a square shall be splitting them in four quarters.
7. It is this internal and external division of square as of four boundary components and of four quarter squares, which makes this set up to be of special features because of which the spatial order really

makes the creator space (4 space) as the creator space (4 space).

8. It would be blissful exercise to chase transition and transformation from second formulation of first pada of Gyatri mantra text namely " (सवितुं) to its third formulation namely (वरुणं) of which the fifth syllable (व) being the first phase and stage of the transition.
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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SIXTH SYLLABLE (रे)

1. The composition of this syllable as well pair of letters namely raif (र) and sixth vowel (ए).
2. The letter raif (र) is in its third phase and stage in the sequence ((र, ऋ, ॠ)).
3. This as such is manifestation of the mundane matter (रि).
4. The sixth vowel is self referral life breath (प्राण).
5. The combined features of the format of the syllable are of a range (3, 4, 5, 6) with mundane matter (3-space matter) and self referral content of 6-space life breath content as the end points of the range.
6. With it the simple rendering of the meanings of this syllable re (रे) shall be as of the range of manifestation layer (3, 4, 5, 6) / hyper cube 5 format.

7. This as such shall be leading to the transcendental values format of 5-space.
8. With it the transition at this second phase and stage of the formulation (वरेण्यं) shall be very blissful.
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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SEVENTH SYLLABLE (ण्यं)

1. The four letters availed by the syllable are (ण+य+य+ण).
2. The first and the last letters namely (ण) and (ण) are the anubandas.
3. The first anubanda / prefix (ण) is the anubanda of the first maheshwara sutra.
4. The last anubanda / suffix (ण) is the anubanda of the anubandas (fifth varga consonants of all the rows).
5. With it shall be leading us to from the phase and stage of coordination of three vowels to the coordination of five consonants.
6. The letter (ण) being the last varga consonant and it being the anubanda of itself, as such it shall be of the values and virtues of creator space (4 space) which manifests itself upon its own manifestation format.
7. This as such shall be making the in between pair

of letter namely 'य+अ' as to be of very distinct values and virtues.

8. Ancient wisdom preserves this pair of letters namely 'य, अ' as to be forms, frames and formats of a spatial reflection pair, which deserves to be chased have a complete comprehension and imbibing of the values of internal folds of the formulation (वरेण्यं) eternal envelops.
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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BLISSFUL EXERCISE

As the sequential chase of the formulations of first pada of Gyatri mantra text, in their sequential order of syllables and letters shall be a very blissful exercise which shall be repeatedly attempted as many number of times. As are blissful and needed for their thorough apprehension and complete imbibing of the values thereof.

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SECOND PADA OF GYATRI MANTRA TEXT

(भर्गो देवस्य धीमही ।)

1. The second Pada of Gyatri mantra text (भर्गो देवस्य धीमही ।) is of eight syllables availing 18 letters in all.
2. This pada is of three formulations namely (i) भर्गो (ii) देवस्य and (iii) धीमही ।

3. Of these, the first formulation is of a pair of letters namely (i) ऋ and (ii) ऌ .
4. The second formulation is of three letters namely (i) दे (ii) व and (iii) स्य,
5. The third formulation is well of three syllables, namely (i) धी (ii) म and (iii) ही.
6. These three formulations have following distinct consonants:-
(i) ऋ (ii) ऌ (iii) ग् (iv) ङ् (v) व् (vi) स् (vii) य् (viii) ध् (ix) म् (x) ह्
7. Further these three formulations have following distinct vowels.
(i) अ (ii) ई (iii) ए (iv) ओ
8. It would be relevant to note that every consonant here is occurring only once while first vowel is occurring four times and second vowel is occurring two times and other two vowels namely sixth and seventh vowels are occurring only once.
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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EIGHTH SYLLABLE (ऋऌ)

1. Eighth syllable (ऋऌ) is the first vowel of the second pada.
2. It is a composition of three letters (ऋ+ अ+ ऌ).
3. The third letter (ऌ) transits and transforms as letter (ऌ).

4. One may have a pause here and have a fresh look at the above transition and transformation.
5. The consonant (ञ) is of placement of fourth letter of the षवर्ग / fifth varga consonants row.
6. As per one code, this consonant is associated artifice value (8).
7. Parallel to it is the geometric format of Asht Prakrati / eight fold nature.
8. One may have a pause here and have a fresh look at the form, frame and format of script of this letter (Hk~) as fourth degree curve desending vertically downward along the vertical line of the fourth component of Om formulation.
9. These features together with the linear order progression path of the first vowel, followed by visergania, transiting and transforming into raif within spatial print out ('), mundane content of 3-space within 2-space, constitute a geometric format of this syllable.
10. One shall sit comfortably and permit the transcending mind to thoroughly chase and completely imbibe the different feature of the above organization format of the syllable (ञः).

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NINTH SYLLABLE (ॐ)

1. This ninth syllable (ॐ) is the second syllable of the second pada of the Gyatri mantra text.
2. This infact is the second syllable of the first formulation (ॐ) of the second pada.
3. As such its chase would be in this sequence and order.

4. The composition of this syllable (गो) availing pair of letters (ग्+ओ) of yields different features for its organization format because of this pair of letters.
5. The first letter (ग्) is the third letter of the first varga consonant row.
6. The second letter (ओ) is the seventh vowel.
7. Ancient wisdom preserves transcendental formulation (गोलोक) / self referral space / 6-space / Vishnu lok / Go lok.
8. It is in this background that the features and values of the formulation (गो) deserve to be deciphered.
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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COMPLETE SECOND PADA

1. Complete second pada is of three formulations, namely 'भर्गो देवस्य धीमही ।'.
2. The first formulation 'भर्गो' in its features is of the path of decadence here on Earth the self referral values from the Go lok / Vishnu Lok / orb of the Sun.
3. The second formulation 'देवस्य' in its features is of the path of flow of godly values and virtues.
4. The third formulation 'धीमही ।' as such, in its feature is of the processes of manifestation of self referral values (महः) into intelligence field 'धी'.

5. The complete second pada in its above three phases lead to a format of the decendance here on Earth the self referral values from the Go lok / Vishnu lok / orb of the Sun as godly values and virtues manifesting as self referral values and virtues into the intelligence field of the sadkhas.
6. This is the middle pada phase of the Gyatri mantra range.
7. The chase of this middle phase / second pada is to be in sequence of the first pada.
8. As such it is to be chased as transition and transformation of the values and virtues path of attainments of the first pada phase of Gyatri mantra range.
9. A step ahead there would be a need to chase further transition and transformation from the attainment phase of the middle pada to the final pada of the Gyatri mantra range.
10. One shall sit comfortably and permit the transcending mind to be face to face with this whole range of the Gyatri mantra with focus here upon the middle / second pada of the Gyatri mantra text (भर्गो देवस्य धीमही ।).

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FINAL PADA OF THE GYATRI MANTRA TEXT

(धियो यो नः प्रचोदयात्)

1. The final pada of the Gyatri mantra text (धियो यो नः प्रचोदयात्) is of four formulations.
2. The attainment of the values and virtues uptill second pada are sequentially extended ahead.

3. The attainment up till the second pada is the manifestation of the self referral values into the intelligence field of the sadkhas.
4. A step ahead is the flow of such intelligence field for the consciousness field within the intelligence field.
5. It is this emergence of the consciousness field within intelligence field because of the transcendental flow of the self referral values which settles the flow path of such values as third pada of the Gyatri mantra text.
6. This being of four formulations range, as such this final stage attainment becomes of four phases and stages.
7. Of these the first phase and stage is the organization format of the first formulation (धियो) and same is to be chased as such.
8. The second phase and stage of the organization format is of the features of second formulation (यो) and the same is to be chased as such.
9. Likewise third phase and stage of the organization format is of the features of third formulation (नाः) and the same is to be chased as such.
10. Finally, the fourth phase and stage of the organization format is of the features of fourth formulation (प्रचोदयात्) and the same is to be chased as such.

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UNITY STATE ATTAINMENT

1. Gyatri mantra sadkhas attainment is of unity state.

2. as is the rendering of the text of three padas, in their sequential order the sequential progression comes to be :-

First phase

- i) The essence of manifested creations (in static states)
- ii) The transition and transformation of static state into dynamic state.
- iii) Resulting into the features of eternal enveloping

Second phase

Complete second pada is of three formulations, namely 'भर्गो देवस्य धीमही ।'.

- i) The first formulation 'भर्गो' in its features is of the path of decadence here on Earth the self referral values from the Go lok / Vishnu Lok / orb of the Sun.
- ii) The second formulation 'देवस्य' in its features is of the path of flow of godly values and virtues.
- iii) The third formulation 'धीमही ।' as such, in its feature is of the processes of manifestation of self referral values (महः) into intelligence field 'धी'.

* The complete second pada in its above three phases lead to a format of the decadence here on Earth the self referral values from the Go lok / Vishnu lok / orb of the Sun as godly values and virtues manifesting as self referral values and virtues into the intelligence field of the sadkhas.

Third phase

The attainment up till the second pada is the manifestation of the self referral values into the intelligence field of the sadkhas. A step ahead is

the flow of such intelligence field for the consciousness field within the intelligence field.

It is this emergence of the consciousness field within intelligence field because of the transcendental flow of the self referral values which settles the flow path of such values as third pada of the Gyatri mantra text.

3. Sequentially this attainment is at first step as being of the features of eternal enveloping. At next step, it is the format of the decendance here on Earth the self referral values from the Go lok / Vishnu lok / orb of the Sun as godly values and virtues manifesting as self referral values and virtues into the intelligence field of the sadkhas. Finally are settled the flow path of such values as third pada because of the transcendental flow of the self referral values.
4. As eternal enveloping of the domains / fields for the decendance of the self referral values from the Go lok / Vishnu lok which shall be settling the flow path for the flow ahead of such values.
5. It is this enveloped domains phenomenon of being fulfilled with self referral values from Go lok transcendently flowing ahead to the unity state of existence phenomenon which becomes the attainment for the sadkhas of the Gyatri mantra path.
6. It would be like the manifestation layer (3, 4, 5, 6) transiting and transforming into a transcendence range (3, 4, 5, 6, 7).
7. It would be like Triloki (3) and Trimurti (4, 5, 6)

unify at the base (7) of self referral source origin (6).

8. Reaching at the base of self referral source origin is of the feature of unity state in the role of base and the same as such, of its own, because of its inherent transcendental carriers shall be leading to the Brahman domain.
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.

85

Triloki to Trimurti

1. Gyatri mantra sadkhas sequentially transit from Triloki features to Trimurti values.
2. It is infact the transition and transformation of the manifestation layer (0, 1, 2, 3) to the manifestation layer (3, 4, 5, 6).
3. A step ahead, which is to happen of its own with unity state base of self referral origin, would be of the format, values and virtues of the existence feature (6, 7, 8, 9).
4. These three phases and stages are designated and known as the mundane state of (0, 1, 2, 3) accepting 3-space / mundane domain as the source origin, the self referral state (3, 4, 5, 6) accepting 6-space (go lok) as the source origin and finally the transcendental state (6, 7, 8, 9) as the transcendental carriers domain.

5. Our start with phases of (0, 1, 2, 3) / mundane domain as source origin.
6. Sadkhas on the Gyatri mantra path attain (3, 4, 5, 6) (7).
7. Ahead is the Brahman domain of the reach of transcendental carriers.
8. It is a Brahman privilege phase and stage of transcendental existence phenomenon.
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.

86

TRIMURTI TO BRAHMAN PRIVILEGE

1. Trimurti to Brahman privilege is the phenomenon designated and known as aporshia (अपौरुषीय) domain of format (6, 7, 8, 9).
2. It is in continuity of porshia (पौरुषीय) domain of format (3, 4, 5, 6) and also the same is in a cut off state as well.
3. It is because of the features like $3+3=6$ and $3 \times 3=9$.
4. It is also because of the fact that $2+3=5$ and $2 \times 3=6$.
5. Still further it is because of the fact that $4= 2+2=2 \times 2 = (-2) \times (-2)$ and $6= 1+2+3 = 1 \times 2 \times 3 = -(-1) \times (-2) \times (-3)$.
6. Also the coordination of artifices as Trishpata (3, 7) parallel to the coordination of seven geometries

of 3-space within three dimensional frame as well contributes both for continuity as well as for the cut off state like the cut off state for the range of hyper circles 1 to 7 and 8 onwards.

7. It is Brahman privilege which maintains continuity for the cut off ranges of hyper circles 1 to 7 and hyper circles 8 onwards.
8. The artifices (1, 2, 3) with even at the middle is the biggest range of three consecutive primes parallel to three consecutive numbers.
9. The artifices (4, 5, 6) is the range with transcendental domain at the middle being of prime values coordinating the creative domain and the self referral domain.
10. One shall sit comfortably and permit the transcending mind to chase this phenomenon.

87

BRAHAM VIDYA

1. Triloki as source origin is the first pada / quarter of Brahman Vidya.
2. Within creator space (4 space), it is of manifestation layer path (0, 1, 2, 3).
3. Trimurti Lord, Lord Vishnu, as source origin is the second pada of the Brahman Vidya.
4. It is of manifestation layer path (3, 4, 5, 6).
5. It is of synthesis features of pair of manifestation layers (1, 2, 3, 4), and (1, 2, 3, 4) in their dimensional roles, synthesizing as four folds (1, 1) as (3), (2, 2) as (4), (3, 3) as (5) and (4, 4) as (6) together as (3, 4, 5, 6).

6. Third pada of Braham Vidya is of the features and values of the manifestation layer path (6, 7, 8, 9).
7. Fourth pada transcends the manifestation paths and is attainable as transcendence steps of transcendence ranges (0, 1, 2, 3, 4), (3, 4, 5, 6, 7) and (6, 7, 8, 9, 10).
8. The Gyatri mantra in its manifested attainments leads up till (3, 4, 5, 6, 7) transcendence range and beyond that is the Brahman privilege feature of the unity state as source origin.
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.

88

(6, 7, 8, 9, 10)

1. Transcendence range (6, 7, 8, 9, 10) shall be firstly deserve to be chased as a transition from the manifestation layer (6, 7, 8, 9) to the manifestation layer (7, 8, 9, 10).
2. Of it the transition from (9) to (10) deserve focused attention.
3. Artifice $6=1+2+3$ and artifice $10=1+2+3+4$ deserve focused attention.
4. Artifice $6=3+3$ and artifice 9 as $=3 \times 3$ as well deserve focused attention.
5. Artifice $8 = 2^3$ and artifice 9 = 3^2 and $(2^3, 3^2)$ as vertical reflection pair of swapping of base and index values as well deserve focused attention.

6. 6-space in dimension fold, 7-space in boundary fold, 8-space in domain fold and 9-space in origin fold with 10-space as base fold deserved to be sequentially chase.
7. A shift from origin to its base, is a transcendence phenomenon.
8. It is a step ahead of manifestation process, and as such it transcends manifestation process itself.
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.

89

(7, 8, 9, 10)

1. Source origin of unity state dimensional order along manifestation layer and base of source origin of self referral dimensional order are distinct attainment values and their distinctive features deserve to be chased.
2. (6, 7, 8, 9, 10) with (10) at base of source origin (9) goes beyond the manifestation layer and as such in such placement, the values and virtues (6) in dimensional row along manifestation format are naturally to be beyond the view from the base itself.
3. This being so, that Ravana despite being equipped with ten heads was finding himself in capable of glimpsing the values and virtues of Lord Rama, the incarnation of Lord Vishnu, the Lord of 6-space.
4. One shall have a pause here and permit the

transcending mind to be face to face with this phenomenon.

5. Further along manifestation path of (7, 8, 9, 10), it is the unity state which shall be leading to Brahman domain with Par Braham at its own privilege state.
6. To be in unity state, is to be attained and for it the sadhana paths are of Gyatri mantra and also of Dhuruv Mantra / Dwadash Adityas path.
7. Gyatri mantra path as such is the path of values and virtues of Dwadash Adityas.
8. As such it is the path of transcendental sky (55).
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.

90

JYOTIFLOWPATH

1. Gyatri mantra as Dwadash Aditya path is the Jyoti flow path.
2. It is the path of Jyoti flow from within the Bindu Sarovar / Orb of the Sun.
3. Orb of the Sun as Bindu Sarovar component of Om formulation, as such becomes the initiation point of this path.
4. Bindu Sarovar as structured point of 6-space (Orb of the Sun) shall be accepting structured features as of the manifestation layer (4, 5, 6, 7).

5. One shall have a pause and have a fresh look at the features of the manifestation layer (4, 5, 6, 7).
6. It is the Trimurti (4, 5, 6) in unity state (7).
7. This layer (4, 5, 6, 7) as boundary fold of the manifestation layer (5, 6, 7, 8), shall be leading to values and virtues of goddess Saraswati, goddess Parwati and goddess Luxmi in unity state.
8. Goddess Saraswati is the Goddess of Anahat Nad.
9. Unity state as source origin of Goddess Saraswati / Anahat Nad in creative dimensional order in unity state source origin is of the features and values of transition and transformation path of Anahat Nad into Braham Jyoti.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

91

CREATIVE DIMENSIONAL ORDER

1. Creative dimensional order is there because of goddess Saraswati.
2. It is there in the form of Anahat Nad.
3. Goddess Saraswati is the eternal consort of Lord Brahma, creator the supreme.
4. Sadkhas worship goddess Saraswati as Anahat Nad.
5. Sadkhas approach Anahat Nad as creative dimensional order.
6. This approach of sadkhas to Anahat Nad as creative dimensional order leads them to Braham Jyoti.
7. It is the unity state as source origin which of its

own leads the sadkhas to Braham Jyoti.

8. Transcendental domains (5-space) as Aditya (transcendental Sun) lead to light in sky, self referral domains (6-space) lead to Sun with Jyoti as its orb and unity state (7-space) leading to Braham Jyoti, is the phenomenon which deserve to be chased.
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.

92

ANAHAT NAD TO BRAHAM JYOTI

1. Sadkhas on Gyatri mantra sadhana path aim to attain transition and transformation from Anahat Nad to Braham Jyoti.
2. It is the path of creative dimensional order / 4-space in the role of dimension.
3. 4-space in the role of dimension fold of manifestation layer (4, 5, 6, 7) is of creative order of artifice $4+5+6+7=22$, parallel to which are 22 visergas / विसर्गः / transcendental creations as boundary (5-space) of self referral domain (6-space).
4. One shall have a pause here and have a fresh look at the range of 22 visergas (प्र, परा, —-).
5. Each of these 22 visergas deserves to be sequentially chased for their composition formats.
6. It is this chase of this range of composition formats with focus upon the forms, frames, and formats of

the individual letter availed by these compositions which shall be giving proper insight for their features and values.

7. Ultimately it shall be leading the sadkhas to the virtues range of these visergas.
8. It is in terms of this virtues range that one shall be having insight for the transition and transformation path for Anahat Nad into Braham Jyoti.
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.

93

BINDU SAROVAR FULFILLED WITH TRILOKI STRUCTURES

1. Bindu Sarovar fulfilled with Triloki structures shall be unfolding process for transition from Sound to light.
2. Bindu Sarovar as structured point of 3-space domain with 4-space as source origin shall be following a Divya Ganga flow path through four components of Om formulation.
3. 3-space shall be unfolding seven geometries range as seven streams flow as second component of the flow path.
4. Parallel to it shall be seven basic swaras.
5. Further parallel to it there shall be seven colour spectrum of light.

6. Seven stream flow shall be having a three fold split, of three streams each on either side of the central stream.
7. This stream availability and either side of the middle stream shall be constituting the third component of the flow path.
8. Central stream shall be manifesting the fourth component of flow path.
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.

94

BINDU SAROVAR FULFILLED WITH CREATIVE STRUCTURES

1. Bindu Sarovar fulfilled with creative structures of 4-space shall be following the Divya Ganga flow path.
2. The first component of this flow path shall be of the order of creator space (4 space) itself.
3. Creator space (4 space) as creative domain shall be the third fold of the manifestation layers format.
4. This as such, at a next step, shall be sequentially increasing up till seven steps range of hyper circles and beyond that it would start decreasing.
5. The sequentially increasing seven steps range, as such shall be manifesting as seven stream flow.
6. It shall be manifesting the second component of the flow path.

7. Beyond that at higher dimensional order of source origin fold, there shall be a bridging and continuity for the sequential increase even beyond seventh sequential step.
8. It is because of this continuity that the central stream shall be of a sequential format of manifested representative regular bodies of dimensional spaces within creator space (4 space).
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.

95

BINDU SAROVAR FULFILLED WITH TRANSCENDENTAL STRUCTURES

1. Bindu Sarovar fulfilled with transcendental structures, as dimensional order shall be leading to unity state domain.
2. It is this feature of transcendental structure (of 5-space) leading to unity state (7-space), which deserves to be chased.
3. It is like a take off from the sky (5-space) at boundary of self referral domain (Sun / 6-space) leading to pole star / 7-space as unity state.
4. In reverse orientation it would be a phenomenon of unity state (7-space) of transcendental order (5-space in the role of dimension) leading to Triloki / 3-space as its dimension of dimension order.
5. And ahead 1-space as dimensional order of 3-space

shall be taking us to the fourth component of Divya Ganga flow path.

6. This chase from 1-space to 3-space to 5-space to 7-space and ahead to 9-space is a very blissful chase.
7. This chase, in its both orientation from 1-space to 9-space and also from 9-space to 1-space shall be very blissful.
8. Both orientation chase shall be bringing to focus the lively transcendental domain (5-space at the middle of the range).
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.

96

BINDU SAROVAR FULFILLED WITH SELF REFERRAL STRUCTURES

1. Bindu Sarovar fulfilled with self referral structures is a beginning like the flow of Sun light from orb of the Sun.
2. Sun light as rainbow in sky is the phenomenon which deserves to be chased.
3. It is this chase which shall be bringing us face to face with the automation process of the transcendental carriers within sky.
4. The transcendence range (5, 6, 7, 8, 9) becomes the automation path of the transcendental carriers.
5. The transcendence range (1, 2, 3, 4, 5) takes Triloki at its middle.

6. The transcendence range (5, 6, 7, 8, 9) takes Pole star at its middle.
7. It is this coordination of the middles which becomes the unique feature of the Divya Ganga flow path.
8. Transcendental domain (5-space) as middle of the middles is the unique transcendental feature.
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.

97

ELEVENTH RUDRAAVTAR (INCARNATION)

1. Ancient wisdom enlightens about Hanuman as Eleventh Rudra Avtar (incarnation of Lord Shiv).
2. It is of the format of eleventh geometry of 5-space.
3. Parallel to it would be the eleventh versions of hyper cube 5.
4. It shall be hyper cube 5 being free of its all creative boundary component.
5. It is a transcendence phenomenon of 5-space accepting source origin seat of creator space (4 space) as creative dimensional order of self referral domain (6-space).
6. It is this feature, which deserves to be chased thoroughly.
7. One shall sit comfortably and permit the transcending mind to be face to face with this transcendental phenomenon.
8. It is the phenomenon of Hanuman being devotee

of Lord Rama, the incarnation of Lord Vishnu.

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.

98

ASHT PRAKRATI AND NAV BRAHAM

1. To comprehend and imbibe the values and features of automation, one shall have a fresh look at Asht Prakrati and Nav Braham simultaneously.
2. Asht Prakrati, as domain fold of the manifestation layer (6, 7, 8, 9) accepts Nav Braham as source origin.
3. Nav Braham as source origin fulfills Asht Prakrati with Brahman values regulations.
4. It is this fulfilling process of Asht Prakrati with Nav Braham values which through its regulations regulates the automation values and features of Asht Prakrati.
5. $8=2^3$ and $9=3^2$ makes $(2^3, 3^2)$ a reflection pair permitting swapping of the values of base and index.
6. It is this swapping features which amounts to potentialities of Asht Prakrati under Nav Braham regulations.
7. As such the automation features of Asht Prakrati are there because of Nav Braham values in flow into it.
8. Further this automation of Asht Prakrati, as such ever remains under Nav Braham regulations.

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.

99

UNITY STATE BOUNDARY OF ASHT PRAKRATI

1. One shall have a fresh look at the unity state boundary of Asht Prakrati.
2. One shall further have a fresh look at the features of unity state take off from Asht Prakrati to attain Brahman state.
3. It is this take off and attainment which shall be completing the automation cycle of Asht Prakrati.
4. Here it would be relevant to note that unity state and Brahman state stand coordinated as dimension fold and domain fold of the manifestation layer (7, 8, 9, 10).
5. Further It would be relevant to note that with Brahman values fulfilled within Asht Prakrati, the self referral order of the Asht Prakrati would get super imposed by the unity state order.
6. As asht Prakrati as well in the process would get Par Braham privilege as such the automation of Asht Prakrati shall also be of the transcendental features.
7. It is this whole range of automation features of Asht Prakrati which deserve to be chased fully.
8. It would be blissful exercise to tabulate the whole

range of automation features of Asht Prakrati as domain fold of the manifestation layer (6, 7, 8, 9).

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.

100

(9, 8, 7, 6) ORIENTATION FOR (6, 7, 8, 9)

1. Sadkhas may discipline the self referral values of their intelligence field by being face to face with the orientation (9, 8, 7, 6) for (6, 7, 8, 9).
2. The orientation (9, 8, 7, 6) as such shall be at dimensional level shall be leading to transcendental dimensional order as dimension of dimension of 9-space.
3. Ahead their would be self referral dimensional order for the boundary fold.
4. Still ahead their shall be Asht Prakrati enveloped within unity state.
5. Finally their shall be a self referral dimensional order with Asht Prakrati as source origin.
6. Collectively the manifestation layer (5, 6, 7, 8) as the format for the orientation (9, 8, 7, 6) shall be a sequential step prior to the manifestation layer (6, 7, 8, 9) itself.
7. This would be a chase for the pair of orientations (9, 8, 7, 6) and (6, 7, 8, 9) as sequential manifestation steps (5, 6, 7, 8) and (6, 7, 8, 9).
8. This chase as such, as well, would emerge to be a

chase along the transcendental range (5, 6, 7, 8, 9).

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.

101

RIDING TRANSCENDENTAL CARRIERS

1. One may have a pause to approach Brahman range (1, 2, 3, 4, 5, 6, 7, 8, 9) as sequential pair of steps along transcendental ranges (1, 2, 3, 4, 5) and (5, 6, 7, 8, 9).
2. This phasing of the Brahman range is there because of the transcendental role of 5-space.
3. It is there because of the special features of hyper cube 5 within spatial order creator space (4 space).
4. It is because of it that hyper cube 5 permits split as a pair of transcendental domains.
5. Both these transcendental domains remains synthesized because of the creative order of the self referral source origin of hyper cube 5.
6. Further as that the source origin of such creative order of self referral source origin of transcendental domain being a transcendental seat, as such the whole phenomenon deserves to be chased as the way transcendental carriers carrying the creative order itself.
7. One shall have a pause here and have a fresh look at this feature of the transcendental carriers carrying the creative order itself.

8. It is because of this feature that Being takes off through the Braham Randra and rides the transcendental carriers of Sun light.
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.

**SRI-OM
DWADASH VARSH GYANYAG
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

PHASE-1 GYATRI MANTRA STEPS 1 TO 101

**PHASE-2 SEQUENTIAL STEPS OF GYATRI
MANTRA SADHANA PATH**

STEPS 102 TO ———

GYATRI MANTRA

(गायत्री मंत्र)

PHASE-2

**SEQUENTIAL STEPS OF GYATRI MANTRA SADHANA
PATH**

102**GYATRI MANTRA PATH OF TRANSCENDENTAL
CARRIERS**

1. Sadkhas on Gyatri mantra sadhana path attain it as a path of transcendental carriers.
2. It is with this attainment that rest of the privilege attainment of Brahman and Par Brahram privileges follow of there own.
3. As with attainment of transcendental carriers path, rest is to follow of its own so, the whole focus of the sadhana remains to attain transcendental carriers path.
4. As this path is of the features of the sequential composition format of Gyatri mantra itself, as such the sadkhas on Gyatri mantra sadhana have to sequentially chase this composition in the sequence and order of 55 letters text of Gyatri mantra.
5. Beginning with the first letter (ऀ) and reaching up till (अनुस्वार) / yama letter, the whole range deserves to be sequentially followed.
6. With it, one way would be to continue this chase for 55 days by fully concentrating upon one letter a day.
7. Simultaneously one shall naturally would be imbibing the sequential transitions from the previous day attainment to every sadhana day.
8. The script form, frame, format of the concerned letter, together with the placement format of the letter along the alphabet format, and the way alphabet format permits coordination are to be

comprehended well to imbibe the values of the transcendental carriers path.

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.

103

STEP-1 APPROACH '2 AS 1'

Approach '2 as 1' is of different features and values then that of '1 as 1'. It is of values and virtue of transition from linear order of '1 as 1' to spatial order of '2 as 1'.

It is going to be a shift from Triloki / linear order 3-space to creator space (4 space) / spatial order 4-space. It as such, shall be making a breakthrough from the processing systems of 3-space to those of 4-space.

One way to eye distinguishing features of these two processing systems (of 3-space and 4-space), one may distinguish the space set ups within three linear axis dimensional frame of 3-space and for spatial axes dimensional frame of 4-space.

A three linear axis, three lines and four spatial axis (four planes). Obviously because of number of dimensions as well as because of distinguishing structural features of dimensions there are going to be a big range of distinguishing feature of the structural set up of 3-space (space within a dimensionoal frame of three linear dimension) to that of 4-space (a space) within four dimensional frame of four spatial dimensions.

In simple terms it shall be a distinguishing range because of a line of three parts and a plane of four parts. The other way to approach it would be in terms of a line as comparison to that of a bended line.

And it is this format for the script form of letter 'r~' comes to focus in this phase of **'Sequential steps of Gyatri mantra sadhana path'**.

104

DAY'S SADHANA

1. Day's sadhana: To sit comfortably and to recite Gyatri mantra blissfully.
2. The recitation bliss to be focused upon the first letter 'r'.
3. The form, frame, format, features, values and virtues of this phase and stage of first letter 'r' to be chased by the transcending mind fulfilled with bliss of Gyatri mantra.
4. The form of this letter is of a spatial curve.
5. The frame of it is, as of a bended line / half boundary of square / two dimensional frame of half dimensions.
6. The format of it is as of the first varga consonant of fourth row of varga consonants.
7. It is the format of a specific version of hyper cube 4.
8. The features of the specific version of hyper cube 4 shall be the features of this letter.
9. The values of this format of such features shall be of the order and values of manifestation of Nad

along the manifestation layer format of creator space (4 space).

10. The virtues of this form, frame, format, features and values would be the transcendence permissible at hyper cube 4 format into hyper cube 5 format and consequential transcendental transition for manifested nad into transcendental Jyoti.

105

SECOND DAY SADHANA ATTAINMENT FEATURES

The second day sadhana is to focus upon the second letter of the Gyatri mantra text, that is upon the first vowel 'अ'. The vowels are the transcendental carriers. These carry the dimensional frames of half dimensions within creator space (4 space).

At this phase and stage, spatial order first letter 'अ' is carry forward. One shall sit comfortably and permit the transcending mind to chase this phenomenon sequentially its feature would be, a plane scaling the cube / solid domain. A step ahead the solid domain scaling hyper solid domain. It would be like beginning with the spatial dimension and reaching at hyper solid domain.

This may amount to starting with a surface plate of cube / spatial boundary component of solid and structuring the outside space as spatial order creator space (4 space). Simultaneously it may be viewed as that the center of the cube / solids / 3-space structuring a seat of creator space (4 space).

It is this feature of first vowel 'अ' together with the

letter 'त', composing inner and outer structural progressions of creator space (4 space) format.

One shall sit comfortably and permit the transcending mind to chase this attainment as the attainment of first syllable composition of 'त'. Step ahead, the addition of another phased letter 'त्', would make the end position as the start with position, both being of the features of letter 'त्'. It is beginning with 'spatial order' and also still reaching at the 'spatial order', is the value and virtue which deserve to be glimpsed by the transcending mind.

Spatial order creating creator space (4 space) and the creator space (4 space) providing a spatial order manifestation format, is the phenomenon which makes creator space (4 space) to be unique and as such it is designated and known as creator space (4 space).

It is like a surface becoming a two facet surface. It is this feature which deserves to be chased by the transcending mind by remaining in prolonged deep sittings of trans.

Surface becoming two facet surface is like a 2-space set up being of distinct features while in 2-space as comparison to while in a 3-space. It is like a plane within a cube. It is like a pair of surface plates sustaining volume in between.

It is this transition and transformation for a surface into a double facet plane sustaining volume at zero value which deserves to be chased as the center of the cube / 3-space.

It is this phase and stage of glimpsing which shall be bringing transcending mind face to face with the

transition and transformation of spatial order into a solid order.

One shall have a pause here. Sit comfortably. Permit the transcending mind to remain in deep trans. And, to glimpse the way center of the cube / 3-space transits and transforms from the point of a 3-space to a point of a 4-space.

It is this feature of the creation phenomenon which deserves to be chased further to fully comprehend and completely imbibe the values and virtues of solid order transcendental source origin seat of creator space (4 space).

And further it would bring the sadkhas face to face with the phenomenon of a composition step ahead of the text of Gyatri mantra, i.e. ahead of the first syllable 'त्' to that of the next syllable 'स्'.

One shall complete Day's sadhana with bliss of sequential transition and transformation from the first letter 'त्' and through the first syllable 'त्' to the first letter 'स्' to the next syllable 'स'. This attainment of transition and transformation from spatial order to solid order is really very blissful. Further so as it is in terms of the starting point being a 2-space dimensional order of half dimensions 'त्' to a 3-space dimensional order of half dimensions 'स'.

106

SHIFT FROM 'त्' TO 'स'

1. One shall sit comfortably and chase 'shift from 'त्' to 'स'.
2. This shift is from a two dimensional frame of half

dimension 'त' to a three dimensional frame of half dimensions 'स'.

3. One shall have a fresh look at the script forms of letters 'त' and 'स'.
4. It would come to pointed attention as that while the script form of letter 'त्' is of bended line features, while the letter 'स' is of a flow of triple lines from the common joint / source.
5. This as such, while in case of letter 'त' gives a focus upon a pair of flow lines, however in case of letter 'स', the same in addition to three flow lines, also focuses upon the common joint / source, like origin of the dimensional frame.
6. As such while in case of letter 'त', the focus is upon a pair of dimensional lines, on the other hand, in case of letter 'स' in addition to three dimensional lines, there is also availability of the origin of the dimensional frame as well.
7. However, in both cases a dimensional frames avail only half dimensional axis.
8. These all features, as such deserve to be comprehended and imbibe simultaneously to have complete comprehension of the transition and transformation phenomenon, being designated, as a shift from letter 'त' to letter 'स' in the composition range of the Gyatri mantra text.
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.

107**TRANSITION AND TRANSFORMATION FOR SPATIAL ORDER INTO SOLID ORDER**

1. The phenomenon of transition and transformation for spatial order into solid order deserves to be chased fully.
2. For it, one may begin with spatial order creator space (4 space) and reach at the solid order transcendental source origin seat of creator space (4 space).
3. One may have a pause here and have a fresh chase of the Gyatri mantra text beginning with its first letter 'ॐ' and sequentially reach at fourth letter 'ॐ' within creator space (4 space).
4. The attainment from first letter 'ॐ' upto third letter 'ॐ' deserves to be chased fully to completely imbibe the features of this range.
5. The beginning with spatial order and again being at the spatial order is the attainment feature which deserves to be imbibed fully. Beginning and the end points being at the same ment, which deserves to be comprehended completely.
6. It would be like a straight line sequential order transiting and transforming into the order of the circumference of a circle. It may help appreciate the way the boundary of cube splits into spatial components and on the other hand the way domain of the sphere splits into solid components.
7. The chase of it, would further help appreciate the way simultaneous internal and external progressions of linear orders with 3-space at its

center, shall be providing format for the rainbow spectrum of seven colour strips as concentric circles / spheres strips within a hemisphere sky within space, as solid order values getting super imposed upon spatial order creative domain as a pair of hyper spheres.

8. This rainbow phenomenon is a 'new brain' phenomenon as it transits and transforms from the original spatial order creative mind format to that of solid order transcendental mind format.
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.

108

‘तत सत इति निर्देशः’ TAT SAT ITI NIRDESHA

1. One shall sit comfortably and recite Gyatri mantra blissfully.
2. One shall sequentially chase the progression starting with first letter ‘त्’ and reach at first syllable ‘त्त’ progression.
3. A step ahead one shall chase transition from first syllable ‘त्त’ to the second syllable ‘स’ range.
4. Initially attainment of transition would be a progression step from letter ‘त्’ to the letter ‘स’.
5. This being a progression within creator space (4 space) and taking from spatial order domain to solid order source origin of creator space (4 space), as such it would be inherent in the manifestation

process of the creator space (4 space) itself as that the orientations reversal would get absorbed into the structural set up of its own.

6. One shall sit comfortably and permit the transcending mind to chase this phenomenon of orientation reversal absorption feature of creator space (4 space) by chasing it by following the inherent internal re-organization features of artifice 4 expressing re-organization format as $4=2+2=2 \times 2 = (-2) \times (-2)$.
7. It would help appreciate the sanskrit grammar rule of having transition and transformation for 'त्' varga ('त्' 'थ' 'द्' 'ध' 'न्') into 'स्' varga ('स्' 'त्' 'थ' 'द्' 'ध' 'न्').
8. It would be a blissful exercise to chase it as a transition and transformation step for 5 x 5 matrix formats into 6 x 6 matrix format.
9. One may have a pause here and have a fresh look at the sequential ranges of five non negative geometries and of six non negative geometries of 5 space.
10. It would be blissful to chase the ancient wisdom enlightenment : "तत सत इति निर्देशः" Tat Sat Iti Nirdesha' / Truth as the essence is the end fruit of all commands by comprehending the placement of letter 'स्' with fourth placement in the text of Gyatri mantra, as well as being the first placement of the 'स - वर्ग' Sa varga range ('स्' 'त्' 'थ' 'द्' 'ध' 'न्').

109

SOLID ORDER SOURCE ORIGIN

1. Source origin of creator space (4 space) is of solid order.

2. Solid origin of creator space (4 space) at middle / center of the domain, because of spatial order of creator space (4 space), splits dimensional frames within creator space (4 space) as pair of dimensional frames of half dimensions.
3. It is this feature of creator space (4 space) manifestation process splitting domains, as well as dimensional frames into pair of domains together with the split of dimensional frame into pair of dimensional frames uniquely makes our existence phenomenon of opposite values phenomenon existing simultaneously like domains remaining unsplitable at mundane level and same splitting at the micro level.
4. It is this feature of mundane domains remaining intact and the same at their micro levels accepting splits which makes existence at mundane level and at micro level / at the level of sathul sharir and at the level of suksham sharir, being of different values and virtues.
5. It is a phenomenon like creator space (4 space) permitting enveloping as having solid boundary.
6. The solid order source origin and solid boundary for the domain of creator space (4 space) makes the creator space (4 space) as of transcendental features.
7. It is this features of creator space (4 space) which deserves to be chased time and again to completely comprehend and fully imbibe this phenomenon.
8. It is because of this phenomenon of virtues and values of creator space (4 space) which, in a way permit transcendence from micro state of

existence level of spatial order into casual state of existence level of solid order.

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.

110

JUMP FROM LINEAR ORDER TO SOLID ORDER

1. One shall sit comfortably and permit the transcending mind to chase the happening of a jump from linear order to solid order in the process of transition and transformation from 'त वर्ग' ta varga ('त्' 'थ्' 'द्' 'ध्' 'न्') to 'स - वर्ग' Sa varga range ('स्' 'त्' 'थ्' 'द्' 'ध्' 'न्' 'त्').
2. Linear order has sequential jumps of the order steps 'linear order (1-space), solid order (3-space), transcendental order (5-space)'.
3. Spatial order has sequential jumps of the order steps [spatial order (2-space), creative order (4-space), self referral order (6-space)].
4. As such 5 x 5 varga format gives full expression to linear order steps.
5. On the other hand, 6 x 6 format gives full expression to spatial order steps.
6. Here one may have a pause and have a fresh look at the set up of a straight line and comprehend pair of orientations along this format, to be designated as positive and negative orientation respectively.

7. This pair of orientations (+1, -1) has a jump over '0'.
8. It is this jump which is workable as a mathematics $(-1+2) = +1$ and in reverse $(+1-2) = -1$.
9. This mathematics is of the geometric format of (-1) space in the role of dimension of (+1) space.
10. In general it is mathematics of the features of (N space being in the role of dimension (N+2) space).

111

REFLECTION PAIRS

1. The pair of orientations (-1, +1) are of the format of reflection pairs.
2. Likewise as double digit artifices (01, 10) are also of the reflection pair format as here the digits swap their places.
3. Devnagri numerals (3] 6) as well are of reflection pair format, as that script forms of (3) and of (6) are of reflection images of each other.
4. The formulations (ऋक्) and (क्) as well are of reflection pair format.
5. The formulation (तत्) =(त्+अ+त्) with vowel (अ) as of mirror placement absorbing linear orientations makes letter (त्) at (object, image) pairing format retains spatial orientations, and as such it becomes a reflection pairing of spatial order.
6. The linear and spatial reflection pairing process deserve to be chase as availed by composition formulations as letters in Devnagri letters script forms like (ऋक्) and (क्) as well as (तत्).
7. It is in this context that a transition from (त वग्) ta

varga (त् 'ध्' ङ् 'ध्' न्) into (स् 'त्' 'ध्' ङ् 'ध्' न्) deserves to be chased while comprehending the ancient wisdom 'तत सत इति निर्देशः' Tat Sat Iti Nirdesha.

8. One may have a pause here and have a fresh look at the sequential order of third and fourth letters of Gyatri mantra text.
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.

112

TRANSITION FROM SYLLABLE 'स' TO SYLLABLE 'FO'

1. 'स' to 'वि' is of sequential range 'स+अ+व+इ'.
2. The steps 'अ+व+इ' are three in number of which first and third are first and second vowel respectively.
3. Sequentially, first and second vowel are of the formats of 1-space and 2-space respectively.
4. The middle step letter 'o' is of the format and values of circumference of a circle.
5. It is of the format and values of 1-space in the role of boundary of 2-space.
6. As such in this sequential order, the three steps long expression 'अ+व+इ' comes to be of the format and values of '1-space, as domain, 1-space as boundary of 2-space domain and 2-space domain.
7. This as such amounts to bridging of the gap between 1-space domain and 2-space domain.

8. And this bridging in terms of surface within linear boundary.
9. The letter 'सु' of the script form, format, and features of three dimensional frame of half dimension, ahead as three sequential steps 'अ+व+इ', as 1-space domain, 1-space as boundary of 2-space domain and 2-space domain, brings to focus the way within three dimensional frame, the 3-space domain gets structured.
10. It is this structural process of 3-space domain within three dimensional frame in the sequential order of feeling the gaps between 1-space and 2-space domains, which deserves to be chased completely and to be imbibed fully.

113

STRUCTURAL PROCESSING AHEAD

1. The structural processing ahead of 'सवि' is of the format and values of 'सु'.
2. The formulation 'सु' is of expression steps 'त्' + 'उ'+ 'ँ'.
3. It would be relevant to note that the letter 'ँ' is infact of placement prior to letter 'त्' itself.
4. This, as such would mean that the expression steps for 'सु', are of the serial order '(i)' ' (ii) त् and (iii) ँ .
5. This, this way would take the letter "ँ" to be chased first, and the same, as such, shall be taking into be along with the syllable 'वि'.
6. With it the previous stage processing steps of 3-space domain, which shall be meant for bridging

the gap between 1-space domain and 2-space domain, shall as a sequential step ahead would amount to making surfaces as strips in between the concentric circles chords.

7. With it, a phase and stage would emerge for bridging the void between the circumference in terms of a 2-space frame of half dimensions.
8. Further the symmetric organization of circumference, and as such reflection pairs split of circumference as cords, shall be providing a reflection pair image for every cord, in terms of which the upward motion for the surfaces to have transition and transformation from surfaces to solids may be attainable in terms of the third vowel availed in the composition of syllable 'तु'.
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.

114

'सवितु'

1. 'त्त्' is a complete formulation.
2. It is the first formulation of the first pada of the Gyatri mantra text.
3. Likewise 'सवितु' is a complete formulation.
4. It is second formulation of the first pada of Gyatri mantra text.
5. It would be a blissful exercise to have a chase of

transition and progression from formulation 'त्' to formulation 'सवितु'.

6. A step ahead follows the formulation 'वरेण्य'.
7. From first letter to last letter of first pada of Gyatri mantra text deserves to be chased sequentially to have complete comprehension and full imbibing of the values of first pada of Gyatri mantra text.
8. One shall sit comfortably and permit the transcending mind to have sequential chase of the text of first pada of the Gyatri mantra text.
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.

115

'वरेण्य'

1. Final formulation of first pada of Gyatri mantra text is 'वरेण्य'.
2. It is a three syllables composition, namely (i) व (ii) रे (iii) ण्यं.
3. The syllable 'व' avails a pair of letters no. (i) व् (ii) अ.
4. Second syllable 'रे' avails the pair of letters (i) र (ii) ए.
5. Third syllable 'ण्यं' avails four letters namely (i) ण (ii) य् (iii) अ (iv) (ं)/ (ङ).
6. This eight letters composition deserves to be chased in the sequential order and values of the letters availed in the composition.

7. This range of composition sequence deserves to be chased in continuity of the sequential values of the previous formulation / second formulation of first pada.
8. The previous second formulation of first pada chases the composition of 3-space domain within a three dimensional frame of half dimensions, i.e. of letter (ऋ).
9. As up till here there is transition and transformation of straight line (linear axis) into solid line, as such, as a sequential step ahead, there would be a transition and transformation of solid line into a solid circumference of hyper circle.
10. One shall sit comfortably and permit the transcending mind to chase this phenomenon of transition and transformation of a straight line into a solid line and further of a circumference of a circle into solid line circumference of hyper circle.

116

‘ऋ’

1. Have a fresh look at the script form, frame, format, frequency values and virtues flow path of letter ‘ऋ’.
2. To begin with it would be emerging as a ‘void’ enveloped by a close curve.
3. It is a close curve enveloping a surface.
4. It is like a circumference of a circle.
5. A step ahead it is a surface enveloping a solid.
6. It is a surface enveloping a volume of the sphere.
7. It is a 2-space enveloping a 3-space.

8. A step ahead it is a 3-space enveloping 4-space.
9. In general, it is n-space enveloping (n+1) space.
10. It is n-space from the role of domain transiting and transforming into the role of boundary of next i.e., (n+1) space.

117

‘व + अ’

1. ‘अ’ is the first vowel.
2. It is of the format of vertically downward progression line format.
3. It is of the features of a transcendental carriers carrying downward.
4. It is a process as well as a path of carrying jyoti from orb of the Sun to the Sky.
5. In continuity, it is a process as well as a path of carrying nad from sky to the creator space (4 space).
6. It is a process and path of transcendental carriers of light and sound from creator space (4 space) to triloki (3-space).
7. 3-space is enveloped by 2-space.
8. It is spatial ‘व’.
9. The spatial ‘व’ is carried to structure 3-space / domain.
10. A step ahead, sequentially it shall be carrying process and path of structuring 4-space / domain, 5-space / domain, 6-space / domain and unity state ahead.

118

‘र’

1. The syllable ‘र’ avails letters ‘र’ and ‘ए’.
2. It is a composition formulation of consonant ‘र’ raif and sixth vowel ‘ए’.
3. It is the attainment of process and path of ‘र’ being carried by the sixth vowel ‘ए’.
4. Sixth vowel is of the format of values and virtues of 6-space.
5. Consonant ‘र’ raif is of format and features of ‘रय’ / Raie / mundane matter.
6. It would be relevant to note that letter ‘र’ raif is of the format and features of third sequential progression step of the order and values of the range ‘, , र’ / ‘1, 2, 3’ / ‘1-space, 2-space, 3-space’ / ‘linear order, spatial order, solid order’ / ‘interval, square, cube’ / ‘interval, square, cube within cube’ / ‘1-space, 2-space, 3-space within 3-space’ / measuring rod of 3-space synthesized by hyper cube 1, 2 and 3.
7. It would further be relevant to note that letter ‘र’ raif is the first phase and stage of the contents manifestation progression format ‘र, म, ल, ह,’ / ‘3-space content, 4-space content, 5-space content, 6-space content’.
8. It as such becomes the process and path phases of transcendental content carriers of values and virtues of 6-space (6th vowel).
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.

119

‘ॠ’

1. It is the attainment phase and stage of third formulation of the first pada of Gyatri mantra.
2. As such it is the phase and stage of the attainment of first pada of the Gyatri mantra text itself.
3. The prefix ‘ॠ’ is the anubandha of the first three vowels ‘अ, इ, उ’, as is the enlightenment of first maheshwara sutra ‘अ इ उ ॠ’.
4. The first three vowels together are the transcendental carriers of values and features of 1-space, 2-space and 3-space respectively.
5. This prefix ‘ॠ’ is of the formulation ‘ॠ’.
6. It is yama ‘ॠ’/ ‘ॠम्’.
7. Simple rendering of the meanings for yama ‘ॠ’/ ‘ॠम्’ is eternal / ‘eternal format’ / yama letters, which are 8 in number, and are of initial placement format eight solid boundary components of hyper cube 4.
8. This as such takes us to the values and virtues of idol of Lord Brahma.
9. One shall sit comfortably and permit the transcending mind to be face to face with the values and virtues of idol of Lord Brahma / hyper cube 4 / manifestation layer ‘2, 3, 4, 5’ with transcendental source origin of solid order as anubandha of the creator space (4 space).

10. It would be a blissful exercise to glimpse this phenomenon and to imbibe the values and virtues of this phenomenon which shall be of the order of the attainment of first pada of the Gyatri mantra text.

120

TO CHASE FIRST PADA IN ONE GO

1. It would be a blissful exercise for the sadkhas to chase the whole range of first pada text of Gyatri mantra in one go.
2. One shall sit comfortably and permit the transcending mind to remain in deep sittings of trans to change this range of values and virtues 'तत् सवितुर वरेण्यम ।'
3. One shall continuously remain in transcendence state as long as it is blissful for the transcending mind to chase this range of values and virtues.
4. One shall repeatedly be through this blissful exercise in a day and every day.
5. It would further be a very blissful exercise to chase this range of values and virtues of 'तत् सवितुर वरेण्यम ।', in the background, and alongwith the values and virtues of prefix 'ॐ भूः भवः स्वः'.
6. It would be transcendental experience to comprehend and imbibe the values of the range 'ॐ भूः भवः स्वः' / 'तत् सवितुर वरेण्यम ।'.
7. One shall be through this experience of imbibing the values of 'ॐ भूः भवः स्वः' / 'तत् सवितुर वरेण्यम ।', as number of times and as number of days, it is blissful for the transcending mind of the sadkhas.

8. Ahead, the blissful path is to sequentially chase the values and virtues of 'ॐ भूः भवः स्वः' / 'तत् सवितुर वरेण्यम्', 'ॐ भूः भवः स्वः' / 'तत् सवितुर वरेण्यम्। भर्गो देवस्य धी मही।' in one go.
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.

121

TRANSITION FROM FIRST PADA TO THE SECOND PADA

1. Transition from first pada 'तत् सवितुर वरेण्यम्' to second pada 'भर्गो देवस्य धी मही।' is a transcendental process.
2. In a way, it is a transition from creative order to transcendental order.
3. This transcendental process is inherently imbedded in the transcendental source origin of the creator space (4 space) itself.
4. The creative process is spatial in order.
5. The transcendental process is solid in order.
6. It is the solid order of the transcendental source origin of creator space (4 space) which gets fulfilled within the creative domain as a transcendental process.
7. This in a way, simultaneously makes available a spatial order as well as solid order within the same domain.
8. It would be like solid order super imposed upon spatial order.

9. Also, it would mean spatial order super imposed upon solid order.
10. This in a way may be as the spatial order content being carried by the solid order transcendental carriers.

122

(1, 2, 3, 4, 5)

1. A pair of creative ranges (1, 2, 3, 4) and (2, 3, 4, 5) lead to a transcendental range (1, 2, 3, 4, 5).
2. As a, other way around, the transcendence range (1, 2, 3, 4, 5) splits into a pair of creative ranges (1, 2, 3, 4) and (2, 3, 4, 5).
3. One shall have a pause here and have a fresh look at the manifestation layer (1, 2, 3, 4) and comprehend its features of manifestation folds (dimension fold, boundary fold, domain fold and origin fold) in a sequential order of 1-space as dimension fold, 2-space as boundary fold, 3-space as domain fold and 4-space as origin fold.
4. 4-space being a spatial order and artifice 4 accepting re-organization as $4=2+2=2 \times 2= (-2) \times (-2)$, as such within source origin fold, a phenomenon of reversal of orientations would take place.
5. As a result thereof, the next creative range (2, 3, 4, 5), as such would express itself in reverse orientation (5, 4, 3, 2).
6. It would be relevant to note that 5-space is a solid order space and as such here 3-space is in the role of dimension.
7. A step ahead 4-space is enveloped within solid

boundary and as such here 3-space would be in the role of boundary.

8. A step ahead, 3-space shall be in the role of domain fold.
9. And step ahead 2-space shall be accepting 3-space as its source origin.
10. Like that the pair of manifestation layers (1, 2, 3, 4) and (5, 4, 3, 2) in reverse orientation shall be a working range of a linear order set up of a manifestation layer (1, 2, 3, 4) and ahead providing an affine solid base for each of the four folds of manifestation, a phenomenon which deserves to be chased and to be to comprehended and imbibed by permitting the transcending mind to be face to face with it while in deep trans to be parallel to the transcendental transcendence process for transition and transformation from creative ranges to transcendental ranges.

123

MANIFESTATIONS SURFACE ON SOLID BASE

1. One shall sit comfortably and permit the transcending mind to chase the phenomenon of emergence of manifestations along solid base.
2. Manifested creations are of manifestation layers format, and as such these are of sequential features parallel to four folds manifestation format of creator space (4 space).
3. The linear order, spatial boundary, solid domain and hyper solid source origin are parallel to the features and values of 1-space as dimension, 2-

space as boundary, 3-space as domain and 4-space as source origin.

4. With 2-space in the role of dimension and square as its (representative regular body) accepting linear boundary of four components, sequentially organize as first component, pair of components, triple components and all the four components of linear boundary of square/ 2-space shall be an order and organization of the features of the four fold manifestation format.
5. Further as boundary is of linear features and as such all the four components, in their affine state, to be of parallel features shall be working out a solid order at each of the four phases and stages and thereby the phenomenon of manifested creations surfacing along solid base.
6. It is this phenomenon which deserve to be chase fully and to be imbibe completely to glimpse the features of transition from manifested creations to transcendental domains.
7. It would be blissful exercise to chase afresh the pair of manifested layers (1, 2, 3, 4) and (2, 3, 4, 5) with the second layer in its reverse orientation as (5, 4, 3, 2,1) likewise it would further be blissful to chase the pair of manifestation layers (0, 1, 2, 3) and (4, 3, 2, 1).
8. In general the chase may be consecutive pair of manifestation layers (N, N+1, N+2, N+3) and (N+4, N+3, N+2, N+1).
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.

124

TRANSITION FROM HYPER CUBE 4 TO HYPER CUBE 5 WITHIN CREATOR SPACE (4 SPACE)

1. It would be blissful exercise to chase transition from hyper cube 4 to hyper cube 5.
2. Hyper cube 4 is representative regular body of 4-space and hyper cube 5 is representative regular body of 5-space.
3. Within creator space (4 space), hyper cube 4 is of manifested layers values (2, 3, 4, 5).
4. Further within creator space (4 space), hyper cube 5 is of manifested layer values (3, 4, 5, 6).
5. Transition from hyper cube 4 to hyper cube 5 within creator space (4 space), as such would be a transition from a manifestation layer (2, 3, 4, 5) to manifestation layer (3, 4, 5, 6).
6. This transition as such shall be transcendence process of the transcendence range (2, 3, 4, 5, 6).
7. One shall sit comfortably and permit the transcending mind to chase first pada of Gyatri mantra text along hyper cube 4 format.
8. And second pada of Gyatri mantra text as along hyper cube 5 format.
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.

125

SECOND PADA OF GYATRI MANTRA TEXT

1. Chase of second pada of Gyatri mantra text is to be in continuity of the chase of first pada of the Gyatri mantra text.
2. It would be a chase in continuity of chase along hyper cube 4 format.
3. As a result it would be the chase, which simultaneously is also chase the transition and transformation from hyper cube 4 format to hyper cube 5 format.
4. Hyper cube 4 format accepts 5-space as source origin.
5. Amongst, different roles of 5-space, it in its boundary fold role provides transcendental boundary (5-space) as boundary for self referral domain (6-space) as domain fold of hyper cube 6.
6. It would be relevant to note that transcendental boundary of self referral domain splits as twelve components.
7. Ancient wisdom approaches each of these transcendental boundary components as 'Bhag' 'Hkx'.
8. This would help the sadkhas comprehend the attainment of first formulation of the second pada of the Gyatri mantra text.
9. Simultaneously with this attainment, one may be having insight about the the transition from first pada of Gyatri mantra text to second pada of the Gyatri mantra text.
10. One shall sit comfortably and permit the

transcending mind to remain in deep trans to be face to face with this phenomenon of transition and attainment.

126

TRANSCENDENTAL DOMAINS

1. Second pad ('भर्गो देवस्य धी मही।') takes the creative fields into transcendental domains.
2. It provides transcendental format for the Sun (Aditya).
3. It further fulfills the creative fields with Divine / godly features.
4. And ahead fulfills (intelligence) with (महः)/ consciousness.
5. With it, manifested creations acquire transcendental formats.
6. The whole existence phenomenon transforms.
7. The micro state gives way to casual state.
8. One shall sit comfortably and permit the transcending mind to glimpse this transcendental phenomenon of micro state transforming into casual state.
9. It is this feature of the transcendental domains which deserves to be fully comprehended and completely imbibed.
10. It will be a very blissful exercise to chase the transcendental domains parallel to the transcendental features of second pada of Gyatri mantra text.

127**THIRD PADA OF THE GYATRI MANTRA TEXT**

1. Third pada of Gyatri mantra text is of self referral features (of intelligence field with consciousness core).
2. This is in continuation of the attainments of the first and second padas being creative and transcendental domains respectively.
3. All the three padas as such of the order of values and virtues of Trimurti.
4. This, this way makes Gyatri mantra text being the scripture of Trimurti.
5. This is the scripture, not only of Lord Brahma, Lord Shiv and Lord Vishnu individually but also of all the three together.
6. It is this unified state of Trimurti which makes this set of values and virtues as of goddess Gyatri.
7. It is the goddess Saraswat, Parwati and Mahaluxmi, all together.
8. It is the goddess Durga.
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.

128**ONE AS THREE**

1. One as one, one as two and one as three are the distinct mathematics and technologies.

2. Within one as three are merged the earlier stages mathematics and technologies of one as one and also of one as two.
3. One as three is the mathematics and technology and the base of Om as Aum.
4. It is also at the base of Aum as A, U, M and also A, U, M as Aum.
5. It is, as well, and the base of “ॐ भूः भवः स्वः३’.
6. Ahead it as well is at the base of Gyatri mantra text as of three padas.
7. Likewise it is at the base of Triloki.
8. As well as at the base of Trimurti.
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.

129

BRAHAM LOK

1. All enlightenment paths ultimately desolved existence within frames and attain transcendence from Triloki into Braham lok.
2. Sadkhas on Gyatri mantra path as well blissfully have this attainment.
3. Ancient scripture preserve these attainments by all those who have been on Gyatri sadhana path.
4. Adi Valmiki Ramayana in its Balya Kanda enlightens about the phases and stages in which King Vishwamitra ultimately got certification from

guru Vashist as that the sadhana of Vishwamitra of Gyatri mantra has attained from him. The order, values and virtues of 'Brahman.

5. Sadkhas are Gyatri mantra sadhana path shall be inspired by this sequential attainment of King Vishwamitra to be within the fold of Braham Rishi.
6. Sadkhas on Gyatri mantra sadhana path urging Brahman enlightenment shall have the bliss of patience of sequential attainments phases and stages through which sadhana of Vishwamitra has to pass through for the ultimate attainment.
7. This is, in fact the attainment of Braham Lok.
8. It is Braham Vidya.
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.

130

BRAHAM VIDYA

LET US GO FOR SELF POTENTIALIZATION

The central concern with us about ourselves is always to remain as to how we can continuously potentialized ourselves for the expectations of all those who shall be approaching Paramount law consultant limited with faith that their posed legal issues shall be having really effective legal options with them for the situations from which legal issues had arisen for them.

Towards this, the steps at the top which may be

taken by each one of us would be about the way we can dispel dark zone of our ignorance about ourselves.

Ancient wisdom well preserves that the only ray of hope in this direction would be the BRAHAM VIDYA 'ब्रह्म विद्या'. The least we know is about ourselves. As such we shall faithfully urge to initiate ourselves for the Braham Vidya. For it the sadkhas have to remain on the meditation path.

Therefore each one of us shall meditate daily. The second step which, we as a group is to ensure at individual levels is that each one recites with faith 'Mahaluxmi Ashtcum Stotrum' every day.

Third step would be to intellectually as well to approach the enlightenment of Braham Vidya, and for it, the first lesson is to avail artifices of numbers 1 to 9 for Braham Vidya. The biggest artifice is of this range is nine. It may accepted as artifice of Braham. The ancient wisdom as such approaches Braham as Nav Braham 'नव ब्रह्म'. And Nav 'uo' means nine as well as new. It would be a blissful exercise to permit the transcending mind to glimpse the features of Braham as Nav Braham with focus upon the transcendental suffix 'Nav' 'uo' which means new as well as nine.

131

'4 TO 9'

1. One way to approach Braham Vidya is as a self referral range (4 to 9) / (4, 5, 6, 7, 8, 9).
2. '1 to 4' and '4 to 9' are sequential steps as $1=1^2$, $4=2^2$, and $9=3^2$.
3. The initial phase '1 to 4', is parallel to four fold manifestation layer format.

4. '4 to 9' is a six fold self referral format.
5. Artifices '4' and '6' are inter connected as 4-space in the role of dimension of 6-space.
6. This interconnection is as of values and virtues of creative dimensional order of self referral domain.
7. Artifice 4 is parallel to the expression ranges of idol of Lord Brahma and sole syllable Brahm (ॐ).
8. Artifice 6 is parallel to the expression ranges of idol of Lord Vishnu and of 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.

132

BRAHMA AS TEN BRAHMAS

1. Ancient wisdom preserves the enlightenment as that Lord Brahma, creator the supreme meditated within cavity of his heart upon his lord, Lord Shiv, the lord of transcendental worlds and multiplied ten fold as ten brahmas.
2. This phenomenon of transcendental multiplication of creator as ten creator is the phenomenon which deserves to be chased fully for its complete imbibing.
3. Idol of Lord Brahma, as expression of the features of hyper cube 4 as representative regular body of 4-space.
4. With it this expression range shall be running

parallel to the range of nine geometries of 4-space as nine versions of hyper cube 4.

5. To transcend beyond this expression range of nine geometries of 4-space, need would be to transcend this limit.
6. It is this challenge for which sadhas have to go the transcendental meditation way of creator the supreme Himself.
7. This in a way would amount to shift from the role of 4-space as domain fold to that of 4-space as boundary fold.
8. It is in this role of boundary fold, 4-space shall be providing creative boundary of ten components from transcendental domain (5-space) / of hyper cube 5.
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.

133

SHIFT FROM '4 TO 9' TO '5 TO 9'

1. The shift from the role of 4-space as dimension fold of self referral range (4, 5, 6, 7, 8, 9) to 4-space as creative boundary of 5-space in the role of dimension fold of the transcendental range (5, 6, 7, 8, 9) deserve to be chased step by step.
2. 4-space plays the role of creative dimensional order of 6-space.
3. 5-space plays the role of transcendental dimensional order of 7-space.

4. It is in this background that the self referral range (4, 5, 6, 7, 8, 9) and the transcendence range (5, 6, 7, 8, 9) deserve to be chased step by step.
5. This chase shall be providing Brahman privilege.
6. Its shall be setting on Braham vidya path.
7. One distinguishing feature of the self referral range (4, 5, 6, 7, 8, 9) is that it is parallel to 4-space being the creative dimensional order of 6-space and further as that it shall be working out the manifested self referral range (4, 5, 6, 7, 8, 9).
8. One distinguishing feature of transcendental range (5, 6, 7, 8, 9) shall be as that the transcendental dimensional order intially takes to the unity state of consciousness and ahead within Braham lok (9-space).
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.

134

‘9=4+5’

1. Artifices values mathematics $9=4+5$ with artifice 4 in parallel to 4-space / creator space (4 space) and artifice 5 being 5-space / transcendental space deserve to be chased as such.
2. The Brahman range (1, 2, 3, 4, 5, 6, 7, 8, 9) permits chase as creator space (4 space) being fulfilled with transcendental values of 5-space.

3. Further the Brahman range also permits chase as transcendental domain (5-space) having self referral source origin of creative dimensional order (4-space in the role of dimensional order of 6-space as source origin of 5-space).
4. This chase shall be of the features of 5-space as origin of 5-space and further as that 5-space accepts creative boundary 4-space in the role of boundary.
5. It is also shall be focusing upon the feature as that the pair of four fold manifestation layers synthesizing a transcendental range.
6. Further it shall be focusing, the other way around as well, as that the transcendental range permits split as a pair of manifestation layers.
7. The brahman range as well run parallel to nine geometires range of 4-space.
8. It is nine points fixation of the universe / Triloki / Cube.
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.

135

‘6 TO 9’

1. One expression for ‘6 to 9’ is ‘6, 7, 8, 9’.
2. It is parallel to the manifestation layer (6, 7, 8, 9).
3. It is of geometric format (6-space, 7-space, 8-space, 9-space).

4. It is four fold format coordinated as 6-space in the role of dimension, 7-space in the role of boundary, 8-space in the role of domain and 9-space in the role of source origin.
5. It is expression format of hyper cube 8.
6. As such it is the expression format for representative regular body of Asht Prakrati / eight fold nature / 8-space in creator space (4 space).
7. It as such shall be giving us an insight of the structural features approach to eight fold nature / 8-space.
8. Artifices summation $6+7+8+9=13$ is parallel to the structural components of the set up of cube as (i) source origin (ii) three dimensions (iii) eight corner points (iv) twelve edges (v) six surfaces (vi) volume total $=1+3+8+12+6+1=30$.
9. One shall sit comfortably and permit the transcending mind as to how the eight fold nature manifests 30th structural set up for cube.
10. It would be a blissful exercise to chase this phenomenon as (2 as 1) and as a sequential chase $2^3=8$ and $1^3=1$ marking their presence the structural set up of the cube.

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SEQUENTIAL STEPS '4 TO 9', '5 TO 9', '6 TO 9'

1. Sadkhas on the Braham Vidya path shall have a chase of sequential steps '4 to 9', '5 to 9' and '6 to 9'.
2. This chase would be chase of Brahman enlightenment by Trimurti itself.

3. A sequential step '4 to 9' is a chase of Lord Brahma, the presiding deity of 4-space of Brahman enlightenment.
4. A sequential step '5 to 9' is a chase of Lord Shiv, the presiding deity of 5-space of Brahman enlightenment.
5. A sequential step '6 to 9' is a chase of Lord Vishnu, the presiding deity of 6-space of Brahman enlightenment.
6. The Brahman range (1 to 9) is chased by Lord Brahma as complementation of his idol format '1 to 4' with '4 to 9'.
7. The Brahman range (1 to 9) is chased by Lord Shiv as complementation of his idol format '1 to 5' with '5 to 9'.
8. The Brahman range (1 to 9) is chased by Lord Vishnu as complementation of his idol format '1 to 6' with '6 to 9'.
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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'3 TO 9'

1. One expression for '3 to 9' is of unity range '3, 4, 5, 6, 7, 8, 9'.
2. It is a unity range covering from Triloki to Braham.
3. Triloki at one end and Braham at the other end,

together are the sequential steps 3^1 to 3^2 respectively .

4. This as such is a sequentially increasing range of seven steps.
5. Artifice 3 is of the value and virtues of 3-space / Triloki.
6. Cube is the representative regular body of 3-space.
7. It accepts 9 points fixation.
8. This as such brings to focus the simultaneous display of the whole range '3 to 9'.
9. Three dimensional frame, coordination of three dimensions in origin, five unmanifest edges of cube, six surfaces of the cube, seven manifested edges of the cube, eight octants of the 3-space and nine points fixation of 3-space / cube, as such avail the unity expression range '3 to 9'.
10. It would be blissful exercise to chase this phenomenon of unity state expression range for 3-space, designated and known as 'Trishapta' / '3 and 7' / seven geometries of 3-space / seven versions of cube.

138

'2 TO 9'

1. One expression for '2 to 9' is eight fold natural range.
2. 2^1 and 3^2 are the end points of this range.
3. 2^1 and 2^3 stand coordinated as sequential steps.
4. 2-space as prominent role to play as domain.
5. It has a role to play as a boundary of 3-space.

6. Further it has a role to play as spatial dimensional order of 4-space.
7. A step ahead 2-space to 5-space stand coordinated as a manifested layer (2, 3, 4, 5, 6) Ahead 2-space and 6-space are coordinated as that 2-space is dimension of dimension of 6-space.
8. spatial order creates seven versions of cube parallel to seven geometries of 3-space.
9. 2-space and 8-space are coordinated as sequential steps 2^1 and 2^3 of the mathematics of 2 as 1 for the chase of linear dimensional order of 3-space.
10. 2-space and 9-space are coordinated as end points of the eight fold natural range (2 to 9) and It would be blissful exercise to permit the transcending mind to chase eight fold natural range '2 to 9'.

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'1 TO 9'

1. '1 to 9' is a Brahman range.
2. Its end points are of the values and virtues ($3^0 = 1$) and ($3^{0+1} = 1+1$).
3. $1=1^0$, $1=2^0$, and so on $1=9^0$ deserve to be chased.
4. 1 as 0, 1 as 1, 1 as 2 and so on 1 as 9 as well deserve to be chased of these, One as four is of special features and is availed by the ancient wisdom as basis of the organization of whole range of knowledge as a single discipline parallel to 4-space being the creator space (4 space).
5. 4-space being of the spatial order its split 4-space set up as of nine geometries range and parallel to it there being nine versions of hyper cube 4.

6. It is this feature which makes the beginning point (1 as 4) and end point (9)= $2 \times 4 + 1$, parallel to 9 geometries range of 4-space as if beginning and end are at the same meant.
7. Ancient wisdom chases it as Braham vidya path.
8. It makes sole syllable Om (ॐ) as of four components.
9. Parallel to it atman (sole) is of four padas (quarters).
10. And Braham itself as well accordingly expresses as four Brahaman quarters.

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TRILOKI CHASE WITHIN CREATOR SPACE (4 SPACE)

1. Ancient wisdom preserves as that Triloki is to be chased within creator space (4 space).
2. This chase, as such, would be a chase of linear order within spatial order space.
3. It would be like line being chased as a bended line.
4. Bended line is frame of the quarter of a swastik pada.,
5. It is also, as such, the frame of the fourth component of Om formulation.
6. As such, it is also a frame of the letter 'ॠ'.
7. Accordingly the letter 'ॠ' is the first as well as the last letter of the Gyatri mantra text.
8. It is parallel to the features of 4-space being the spatial order space.
9. It as well is parallel to the Brahaman range having beginning and end at the same meant.

10. It as well is parallel to the features of artifice $4=2 \times 2= (-2) \times (-2)$ which absorbs the orientations to make beginning and end as to be at the same meant in terms of which line transforms as a circumference of a circle because of transition and transformation from the linear format to spatial format.

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CREATOR SPACE (4 SPACE) WITHIN CREATOR SPACE (4 SPACE)

1. It is because of the spatial order of creator space (4 space) that the creator space (4 space) as well stand created within creator space (4 space).
2. It is because of it that idol of Lord Brahma, creator the supreme, as well avails the manifestation format of 4-space itself.
3. It is with it that the source origin fold as well marks its presence within domain itself but as a un-manifest printout.
4. It is because of this un manifest printout format for source origin within domain, the origin / center acquires double layer of features because of which it distinguishes itself from all other points of the domain.
5. It as such, takes us from the given dimensional order of the domain to the next higher dimensional order of the next domain.
6. This in the process, takes us from dimension to the dimension of dimension.
7. This, in other words would mean that 4-space in

the role of dimension shall be taking us to the role of dimension of dimension which would mean as dimension of dimension of 8-space / Asht Prakrati.

8. It is this feature which reflects in the eight fold solid boundary of creator space (4 space) / hyper cube 4.
9. It is because of it that cube at the boundary of hyper cube 4 remains of linear order but in the role of boundary fold and the cube within the 4-space manifests as spatial order domain and further at the origin of 4-space transits into the role of solid dimensional order of the transcendental domain (5-space).
10. It would be blissful exercise to chase the phenomenon of creator space (4 space) within creator space (4 space)

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CREATOR SPACE (4 SPACE) WITHIN CREATOR SPACE (4 SPACE)

1. It is because of the spatial order of creator space (4 space) that the creator space (4 space) as well stand created within creator space (4 space).
2. It is because of it that idol of Lord Brahma, creator the supreme, as well avails the manifestation format of 4-space itself.
3. It is with it that the source origin fold as well marks its presence within domain itself but as a un-manifest printout.
4. It is because of this un manifest printout format for source origin within domain, the origin / center

acquires double layer of features because of which it distinguishes itself from all other points of the domain.

5. It as such, takes us from the given dimensional order of the domain to the next higher dimensional order of the next domain.
6. This in the process, takes us from dimension to the dimension of dimension.
7. This, in other words would mean that 4-space in the role of dimension shall be taking us to the role of dimension of dimension which would mean as dimension of dimension of 8-space / Asht Prakrati.
8. It is this feature which reflects in the eight fold solid boundary of creator space (4 space) / hyper cube 4.
9. It is because of it that cube at the boundary of hyper cube 4 remains of linear order but in the role of boundary fold and the cube within the 4-space manifests as spatial order domain and further at the origin of 4-space transits into the role of solid dimensional order of the transcendental domain (5-space).
10. It would be blissful exercise to chase the phenomenon of creator space (4 space) within creator space (4 space)

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REVISIT THE FIRST PADA OF GYATRI MANTRA TEXT

1. Let us revisit the first pada of Gyatri mantra text along creator space (4 space) within creator space (4 space) itself.

2. First feature of creator space (4 space) is that it accepts spatial dimensional order.
3. The distinguishing feature of spatial order from those of other dimensional orders is that here in case of spatial dimensional order, the synthesis of spatial dimensional order is in the sequential order as 2, 4, 6, 8, 10 and so on like '2 as 1' parallel to the sequential order (1, 2, 3, 4, 5) and so on.
4. It is this feature of spatial order which makes it distinguishable from other dimensional order as in case of other dimensional order the synthesis values do not run parallel to the sequential order (1, 2, 3, 4, 5, and so on).
5. Further the creator space (4 space) as well absorbs reversal of orientations as that $4 = 2 \times 2 = (-2) \times (-2)$ and the same, as such is to be availed while chasing the compositions of formulations of first pada of the Gyatri mantra text.
6. Moreover as '4' is double of '2' and other way round, '2' is half of '4'; and that, '2' is the only even prime and '4' = $2 + 2 = 2 \times 2$ absorbing addition and multiplication, because of which halving process simultaneously holds at domain as well as at dimension of the creator space (4 space).
7. It is because of this feature that domain splits into a pair of domains, and the other way round, pair of domains unify as a domain.
8. This as such splits every dimensional frame into a pair of dimensional frames of half dimensions.
9. This as such makes it possible to split a cube into

a pair of cubes / a three dimensional frame into a pair of three dimensional frames.

10. And a step ahead every hyper cube to split into a pair of hyper cubes of same order and likewise the dimensional frame of hyper cube to splits into the pair of dimensional frame of half dimension of the same values and order, which shall be facilitating sequential progression of the geometric formats of different letters being availed in the text of Gyatri mantra text.

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TRANSITION FROM CREATOR SPACE (4 SPACE) TO TRANSCENDENTAL WORLDS

1. The transition from creator space (4 space) to transcendental worlds may help chase transition from first pada of Gyatri mantra text to second pada of Gyatri mantra text.
2. One shall have a fresh look at the set up of hyper cube 4.
3. Here in this set up, the origin fold is of values and order of 5-space (transcendental worlds).
4. As such spatial order as well as solid order would be simultaneously available at origin / center / middle point of the creators domain.
5. In this background it may be taken that the transition from creator space (4 space) transcendental worlds would amount to transiting from spatial order domain point to solid order domain point.
6. It, as such, shall be taking from manifest state of the origin unmanifest state of origin of 4-space,

the other way round, it would amount to the parallel transition from un manifest state to manifest state of origin point of creator space (4 space).

7. It in fact, during this process would amount to a transcendence from 4-space domain to 5-space domain.
8. The other way round it would amount to ascendance from 5-space domain to 4-space domain.
9. Parallel to it would follow the transition from first Pada to second Pada of the Gyatri mantra text.
10. The other way round it would also need a reverse process of reaching from second pada to first pada of the Gyatri mantra text.

144

TRANSCENDENTAL FORMAT OF SECOND PADA TEXT

1. Second pada of Gyatri mantra text accepts transcendental format.
2. This is in continuity of the creative format of first pada of the Gyatri mantra text.
3. It is internal progression from 4-space as domain to 5-space as origin fold.
4. It also shall be external progression for spatial order 4-space to solid order 5-space.
5. Parallel to it the second pada of Gyatri mantra shall be an internal progression step in continuity of creative format of first pada of Gyatri mantra.
6. Also it shall be and external progression step in

continuity of spatial order creative space format of first pada of Gyatri mantra text.

7. It would be blissful exercise to re visit second pada of Gyatri mantra text along transcendental format.
8. It would further be a very blissful exercise to chase transcendental domains within transcendental domains.
9. It shall be transcendental format as of distinguishing transcendental feature.
10. The second pada of Gyatri mantra text as such deserve to be visited and revisited again and again, in the light of the above distinguishing transcendental feature of transcendental format.

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SAPT BHUMI, ASHT SIDHI AND NAV NIDHI

1. Ancient wisdom preserves the attainments along the transcendental format as 'Sapt Bhumi, Asht Sidhi and Nav Nidhi'.
2. Sapt Bhumi literally may be taken as 7 fold field.
3. Asht Sidhi accepts simple rendering as potentialities of eight fold.
4. And Nav Nidhi means the nine fold reservoir.
5. Transcendental format is a solid order format.
6. Being a solid order format it sequentially along its first second and third dimension of the solid order attains 'Sapt Bhumi, Asht Sidhi and Nav Nidhi' respectively.
7. It would be blissful exercise to chase first dimension of solid order for its attainment of the values of Sapt Bhumi by sequentially following the

artifices triple (1, 3, 7) as linear order, solid domain and seven geometries range of 3-space.

8. Further it would be a very blissful exercise to chase attainment of second dimension of solid order as values of Asht Sidhi as sequential steps 1^3 and 2^3 .
9. Still ahead it would be a very very blissful exercise to chase attainment of third dimension of solid order as values of nine fold reservoir within creator space (4 space) in which all the three dimensions would get integrated and unified and those along spatial order of creator space (4 space) shall be attaining values and virtues of the order 3^2 as spatial order of solid dimensions.
10. One shall sit comfortably and permit the transcending mind to chase this phenomenon of attainments of the transcendental format.

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THIRD PADA OF GYATRI MANTRA

1. The third pada of Gyatri mantra avails self referral format.
2. As self referral format is of hyper solid order, as such it makes transcendental format as of self referral values as well.
3. It is this simultaneous availability of transcendental values and self referral virtues that the nine fold source origin of (6, 7, 8,9), of its own, goes transcendental with Par Braham base.
4. It is this Brahman privilege which of its own leads to Par Braham privilege, a step ahead due to Par Braham privilege makes the whole phenomenon

as self referral of the range of Ekadash Rudras parallel to which would exist eleven geometries range of transcendental domain.

5. One shall sit comfortably and permit the transcending mind to remain in deep sittings of trans to be face to face this self referral phenomenon.

147

EXISTENCE ALONG PURSHA FORMAT

1. Sadkhas on Gyatri mantra path would soon be face to face with their existence along the Pursha format.
2. This existence of Pursha format, is in a way, parallel to hyper cube 6 format.
3. It would be of the order of the idol of Lord Vishnu.
4. It would run parallel to the existence phenomenon within solar universe.
5. It is designated as being the values of orb of the Sun as Go lok (गोलोक) / Vishnu lok / expression range of soul / atman.

148

COORDINATION THROUGH SHAD CHAKRAS OF HUMAN FRAME

1. One way to approach existence along Pursha format is as coordination through Shad Chakras format of human frame.
2. This coordination would be like availing the format of the measuring rod of 6-space.
3. This as such shall be making available a synthetic format of hyper cubes 1 to 6.

4. Ancient wisdom approaches this coordination process parallel to the coordination of the nervous system in terms of Sushmana nadi.
5. The Sushmana nadi leads up till Braham Randra / top tip of the head as seat of sixth chakra of human frame.

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TAKE OFF AT / FROM BRAHAM RANDRA

1. Ancient wisdom preserve experiences of the senior sadkhas on the Gyatri mantra path promising take off of Jeev at / from Braham Randra.
2. Ancient wisdom further preserves that with a take off of Jeev from Braham Randra, it rides the transcendental carriers of Sunlight.
3. Ancient wisdom further preserves as that the Jeev riding the transcendental carriers of Sun light which is the orb of the Sun.
4. Ancient wisdom further preserves as that on reaching orb of the sun, Jeev is at the crossing of the two fold path designated and known as Northern and southern hemispherical domains.
5. Ancient wisdom further preserves as that this choice for the jeev gets determinant of its own in the values and virtues of the Karmas of Jeev while within human frame along Pursha format.

150

LET US GO TO THE SHELTER OF GODDESS GYATRI

1. For Brahman privilege one is to go to the shelter of Goddess Gayatri.

2. It is the grace of Goddess Gaytri that the consciousness field goes transcendental carriers and self referral and at the same time remains in unity state.
3. These all features, values and virtues of unity state as well as self referral and transcendental values and virtues is there due to Asht Prakrati / eight fold nature being the source origin with Brahman base.
4. It is parallel to the manifested creations format (5, 6, 7, 8) and the transcendental phenomenon (5, 6, 7, 8, 9).
5. The manifested creations here at this phase and stage is of the artifices summation value $(5+6+7+8)=26$.
6. This is parallel to the 26 elements of Vishnu lok (six space).
7. 6-space in the role of dimension of 8-space makes origin source (8-space) of the manifested creations (5, 6, 7, 8), as of self referral order.
8. It is this self referral order origin source (8-space) which becomes the expression range of 26 elements of Vishnu lok (6-space).
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.

151**SELF REFERRAL ORDER / ORIGIN SOURCE**

1. Our existence phenomenon of Pursha format within human frame coordinated by Shad Chakra format is of self referral order / origin source.
2. This as such makes us to be in privileged state of existence.
3. It is this feature of our existence phenomenon which makes Gyatri mantra as the thumb rule scripture for attaining Brahman enlightenment.
4. The manifested body within human frame along Pursha format is manifested creations of source origin of self referral order.
5. Amongst other, the functional set up of human head, in particular, is of structural set ups with features running parallel to the organization format of Gyatri mantra text.
6. As such from the outer curves to the inner formats here are of parallel flow lines and features of the phases and stages of expression ranges of different formulations of Gyatri mantra text.
7. Internal and external features and processes throat, mouth, nose, eyes, ears as well as that of first, fifth and sixth chakras all together make the human head as the creation par excellence.
8. Nad, consciousness and Jyoti and transcendence beyond that are the features, values and virtues getting unified and leading to brahman privilege is the phenomenon which deserve to be chased.
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.

152

CHISELING OF THIRD EYE

1. Chiseling of third eye in the human head at the seat of first chakra of human frame is the transcendental phenomenon.
2. Ancient wisdom preserve it as the sun light meditation phenomenon transiting and transforming from spatial order creations to solid order creations.
3. One way to approach it is as linear order attaining solid domain in dimensional role.
4. The other way to approach it is as first vowel transiting and transforming as the third vowel.
5. It is the phenomenon of the sole syllable Om (ॐ) into Aum (ॐम्).
6. It is this transition and transformation from linear order to solid order which as a step ahead shall be leading to transcendental order.
7. This as such shall be a jump from the first chakra to the fifth chakra of human frame.
8. here It also would be relevant to note that synthesis of three linear dimensions, and as a matter of fact three dimension of any order shall be synthesising the order and values of 6-space.
9. This as such would amount to reaching sixth chakra.
10. One shall sit comfortably and permit the

transcending mind to glimpse this phenomenon of coordination of first, fifth and sixth chakra of human frame.

153

SPACE FULFILLED WITH AIR

1. Space (fifth element) fulfilled with Air (fourth element) is at the base of our existence phenomenon.
2. Air (4th element) during breathing through nose (pair of nostrils) because the basis of existence features within human frame.
3. It amounts to coordination of fourth element and the first chakra / first element.
4. This is the phenomenon which coordinates sole syllable Om as four padas Brahm.
5. It is a nad coordination.
6. It is also a jyoti flow format.
7. As well as it is a transition and transformation process for nad into jyoti as well as from Jyoti to nad.
8. It is this consciousness feature which makes the consciousness as of unity state.
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.

154**SOLID SPACE FULFILLED WITH WATER**

1. Existence phenomenon of solid space fulfilled with water has its distinct features.
2. These are distinct than that of space fulfilled with air.
3. Our existence phenomenon, as such is of the features of space fulfilled with air.
4. The existence phenomenon of the fish is as that of solid space fulfilled with water.
5. From water to air is a big range.
6. Fire intervenes in between.
7. Existence phenomenon of air fulfilled with fire is of distinct features.
8. Ancient wisdom preserves the features of this existence phenomenon.
9. Its chase leads to the yajna approach to life.
10. It works the Discipline of Sacrifice.

155**WATER SPACE FULFILLED WITH FIRE AND FIRE SPACE FULFILLED WITH AIR**

1. Water Space fulfilled with fire deserve to be chased in continuity of solid space fulfilled with water.
2. A step ahead, the fire space fulfilled with Air deserves to be chased.
3. This pair of phases and stages of Water Space fulfilled with fire and fire space fulfilled with Air, is a phenomenon which deserves to be chased along the range with end points as Earth element and space element.

4. Further this whole range, in itself deserves to be chased within orb of the Sun.
5. The flow of light into space, as such would make out space fulfilled with light.
6. It shall be creating a sky within space.
7. Sky shall be accepting dimensional order parallel to the values of fire.
8. Accordingly the role of fire in our existence phenomenon within the canopy of sky becomes of central focus of the sacrifice (Yagha) path / approach to the values and virtues of the Asht Prakrati functioning under the superintendence and control of Nav Braham.
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.

156

KAAL (काल) DHARAM (धर्म) AND VIDHATA (विधाता)

1. Ancient wisdom enlightens as that the Asht Prakrati under the superintendence and control of Nav Braham expresses itself as Kaal (काल) Dharam (धर्म) and Vidhata (विधाता).
2. This three fold expression of Asht Prakrati under the superintendence and control of Nav Braham, infact, becomes the Mahakaal (महाकाल).
3. Mahakaal (egkdky) has a reach uptill Nav Braham privilege.

4. It as Mahakaal (महाकाल) becomes manifested creations (6, 7, 8, 9).
5. The other way round three fold expression of Asht Prakrati as Kaal (काल) Dharam (धर्म) and Vidhata (विदधाता) with Asht Prakrati as Dharam (धर्म) at middle placement of the expression range leads to Par Braham privilege of the manifested expression format (7,8, 9, 10).
6. The artifices summation value $(7+8+9+10)=34$ is formulation 'one'.
7. It is the ultimate formulation.
8. It is sole syllable Braham.
9. It is 'Om' / 'ॐ'.
10. It is four fold and unfolds as $01 / 10 = 1+2+3+4$.

157

ONE SHALL AGAIN AND AGAIN GO TO THE SHELTER OF GODDESS GAYATRI

1. Sadkhas having an urge for the Brahman privilege, as Nav Braham privilege and as Par Braham Privilege, shall again and again go to the shelter of Goddess Gaytri.
2. The whole range of 55 letters sequence of Gyatri mantra text deserve to be chased sequentially as many number of times as it is blissful for the sadkhas on the sadhana path of Gyatri mantra.
3. As second fold, the re-organization of this 55 letters range as 23 syllables as well deserve to be chased again and again to comprehend fully and to completely imbibe the values and virtues of these 23 syllables/ individually as well as collectively.

4. One may take the help of ancient dictionaries and scriptures to reach at the values and virtues of 55 letters organizing as 23 syllables.
5. Further the re-organization of 23 syllables as different formulations of the text of Gyatri mantra text as well deserve to be sequentially chased as three formulations of first pada and as three formulations of second pada and ahead as five formulations of the third pada of the Gyatri mantra text.
6. Before reaching at Padawise classification of the 23 syllables, one may have a full comprehensions of these 11 formulations as an expression of the whole range of Gyatri mantra text.
7. The classification and re-organization of 11 formulations as 3 padas of Gyatri mantra text as such, as well deserve to be consciously chase.
8. With it the phase and stage of it would follow to have chase of Gyatri mantra text as Rigved mantra, Yajurved mantra and Samved mantra.
9. These vedic matras deserve to be chase in the context of their location in the vedic organisation format as well as within the frame of 'Vedic Rishi, Devta, Swara and Chandus' Values.
10. Finally the sadkhas shall consciously approach Gyatri mantra in the light of the four fold suffix 'ॐ भूः भवः स्वः'.

158**FOUR FOLD BLISSFUL EXERCISES FOR THE
SADKHAS**

1. Four fold blissful exercises for the sadkhas are to chase values and virtues of Gyatri mantra as Rigved mantra, Yajurved mantra, Samved mantra and as with suffixes 'ॐ भूः भवः स्वः'
2. These exercises initially deserve to be chased individual.
3. It is at the next phase and stage that these exercises may be chased together.
4. Ultimately would come the transcendental exercise of going to be the shelter of Goddess Gaytri as sole syllable Braham 'OM ॐ'

159**BEGINNING AFRESH STARTING WITH SOLE
SYLLABLE OM 'Y'**

1. Sadkhas urging transcendental values and virtues to begin afresh with Beginning afresh starting with sole syllable Om 'ॐ'.
2. Sole syllable Om 'ॐ', at its base, takes us to Bindu Sarovar, Ardh Matra, Tripundum and Swastik Pada.
3. Bindu Sarovar is a structured point reservoir.
4. It may be a reservoir of concerned space.
5. It also may be a reservoir of concerned field.
6. May it be intelligence field or consciousness field.
7. It may be creator space (4 space) or transcendental domain or self referral domain.
8. The whole range of spaces and fields as such as

structured point reservoirs have flow paths as Om formulation path.

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.

160

REMAINING 81 STEPS

1. These remaining 81 steps from present step no. 160 to step no. 240, infact are the Gyatri mantra sadhana steps.
2. For these steps one may take shelter of (i) Four steps path of four components of Om (ii) Three steps path ऋ: + five steps path ऋवः + four steps path ऋवः (iii) 55 steps of Gyatri mantra text and (iv) ten steps values and virtues of Lord Brahma transiting and transforming as ten transcendental Brahmas.
3. The first step as such becomes of the path of Bindu Sarovar.
4. This path, as such shall be taking us to the transcendental point reservoir.
5. One shall sit comfortably and permit the transcending mind to be face to face with the transcendental point reservoir.
6. It would be of the values and order of the point of transcendental domain (5-space).
7. As such it would be of the values and order of the point of hyper cube 5.

8. With it, it would be of the values and order of idol of Lord Shiv.
9. Lord Shiv is a five head lord with three eyes in each head and the ancient wisdom enlightens us as that the seat of third eye is the meeting point of root of nose at the middle of the eyes line.
10. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of transcendental point reservoir at the above seat of third eye and be blissful with transcendental values by remaining in prolonged and continuous sitting of trans.

161

BINDU SAROVAR TO ARDH MATRA

1. Bindu Sarovar is first step and Ardh Matra is the second step.
2. One shall sit comfortably and permit the transcending mind to be face to face with the phenomenon of transition from Bindu Sarovar to Ardh Matra.
3. It would be of the features of whole Bindu Sarovar to be approached as Ardh Matra (half measure), which would mean approaching half of Bindu Sarovar or that Bindu Sarovar as a pair of Sarovars.
4. It would be like approaching sphere as a pair of half spheres.
5. It would be like a dimension as a pair of half dimensions.
6. Measure / unit as a half measure/ unit.
7. It would be like approaching 1 as (half, half).

8. Or otherwise 1 as 2 or 2 as 1.
9. It would be shift from linear dimensional order to spatial dimensional order and also it would be a shift from a dimensional frame to a pair of dimensional frames of half dimensions, and this would bring to focus the form, frame, format, features, frequencies, values, virtues and all that of the first letter of the Gyatri mantra text i.e. the letter 'ॠ'; a reflection pair member of fourth component of Om formulation itself / swastik pada.
10. One shall sit comfortably and permit the transcending mind to be face to face with the features of this transition from Bindu Sarovar to Ardh Matra and its impact upon the approach to the organization set up and structural organization approach to the Bindu Sarovar / point reservoir and to enrich one's sadhana upon the Gyatri mantra path with focus upon first letter of the Gyatri mantra text (i.e. upon the letter 'ॠ').

162

ARDH MATRA TO TRIPUNDUM

1. A step ahead would be a transition from Ardh Matra to Tripundum component of Om (ॐ) formulation.
2. The transition step from Bindu Sarovar to Ardh Matra as well shall be bringing to focus upon the features, values and virtues of the Vahovirites (ॠः).
3. The transition step from Ardh Matra to Tripundum shall be focusing upon the next Vahoviriti 'भवः'.
4. Ardh Matra literally means 'half measure'.
5. It is attainment of working with half measure.

6. This would be a complete shift from the working rules of full measure.
7. This breakthrough, shall be simultaneously shifting from the mathematics of 1 as 1 to 1 as 2, and other way round to '2 as 1',
8. It is this attainment, which as a step ahead shall be leading to next breakthrough of '3 as 1'.
9. This attainment of '3 as 1' is a complete breakthrough from that of the mathematics, science and technology '2 as 1'.
10. Infact it would be a shift from spatial order of creator space (4 space) to solid order of transcendental domain (5-space) and as such one shall be having an insight about the five letters composition range of Vahovirities 'अवः' and for it One shall sit comfortably and permit the transcending mind to be face to face with this range of transcendental values and virtues intensifying the Gyatri mantra sadhana path of the sadkhas.

163

TRIPUNDUM TO SWASTIK PADA

1. Transition from Tripundum to Swastik pada is a big step.
2. It is a big step as firstly in a sequence it is providing a shift from the mathematics of 3 as 1 to 4 as 1, and further artifice 4 itself because of its unique features as $4=2+2= 2 \times 2 = (-2) \times (-2)$ shall be shifting from 3-space linear order to 4-space spatial order and thereby there would be a big jump which deserves to be comprehended fully and is to be

imbibed well as it shall be leading to the last Vahoviriti namely 'स्वः'.

3. The mathematics, science and technologies of 4-space is designated and known as the mathematics, science and technologies of creator space (4 space).
4. It is only with its comprehension, attainment and imbibing of its values, one shall be on the Gyatri sadhana path.
5. This path would be of the features, values and virtues of Vahovirities (भूः भवः स्वः).
6. This shall be of the range of the flow path of Nad, consciousness and jyoti through the Om (ॐ) formulation.
7. As such, sadkhas on the Gyatri sadhana path shall initiate themselves with Om (ॐ) nad.
8. With blissful resonations of Om (ॐ) nad, one shall be fulfilling one's consciousness field with Om (ॐ) Jyoti features, values and virtues.
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.

164

FIRST LETTER (भू) OF FIRST VAHOVIRITI (भूः)

1. First Vahoviriti (भू) is parallel to Asht Prakrati as under superintendence and control of Nav Braham as sole syllable Om (ॐ) .

2. Formulation (ॐ) is a composition of three letters (ॐ+ ॐ +:).
3. It is a phenomenon like that of creative format (9, 8, 7, 6).
4. The first letter as such a phenomenon of coordination of '9, 8' and likewise second and third letters (ॐ) and (:) respectively shall be the coordination as (8, 7) and (7, 6).
5. The first letter (ॐ) with its coordination format (9, 8), shall be shifting a focus from Nav Braham to Asht Prakrati.
6. This in a way would be a shift from artifice 9 to artifice 8.
7. The composition of the script form of letter (ॐ), as it is permit split as (i) Swastik pada and (ii) the fourth degree curve decending, as in reverse orientation of the first Ushmana letter format.
8. The placements of this pair of components of script form of letter (ॐ) deserve to be comprehended well, in the context of the composition of components of script form of letter (ॐ) as constituting a reflection pair as here the pair of components swap their places.
9. The placement of the components of script form of letter (ॐ) may be taken as the first component being Swastik pada format and the second component of reverse orientation fourth degree curve in its placement toward east of the first component, making it as transcendental flow path for attaining orb of the Sun as motion of Earth from West to East around Sun aims to attain.

10. One shall sit comfortably and permit the transcending mind to be face to face with this phase and stage of Nad, consciousness and Jyoti flow through Om (ॐ) formulation as a progression step of first Vahoviruti (वृ).

165

SECOND PROGRESSION STEP OF VAHOVIRUTI (वृः)

1. Second progression step of Vahoviruti (वृः) is of the form, frame, format, features, frequencies, values and virtues of letter (वृ).
2. The coordination range of letter (वृ) with letter (वृ) is as (8, 7).
3. It is of the transition range from Asht Prakrati to Sapt Bhumi / Unity State of consciousness.
4. It is elongated form of the third vowel (वृ).
5. It is sequential upward progression flow path.
6. This upward progression flow path, as such shall be attaining the flow path of the first Ushmana letter.
7. It is of transcendental order and it shall be attaining unity state / Sapt Bhumi within Asht Prakrati.
8. It is this phase and stage of attainment which deserve to be chased consciously for sequential progression while on the Gyatri mantra sadhana path.
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.

166

FINAL PROGRESSION STEP OF VAHOVIRITI (वूः)

1. Final progression step of Vahoviriti (वूः) is of the form, frame, format, features, frequencies, values and virtues of letter 'visergania विसर्जनीयः' / 'ः'.
2. It is going to be of the values of the self referral order (6-space in the role of dimensional order) of Asht Prakrati (8-space).
3. It is this attainment of first Vahoviriti (वू) as creative format (9, 8, 7, 6) which deserves to be chased fully.
4. It is the comprehension and imbibing of the values of this attainment of first Vahoviriti (वू) which shall be taking a long way along the Gyatri sadhana path.
5. It shall be making one conscious of the way the Asht Prakrati goes self referral under the superintendence and control of Nav Braham.
6. It is with imbibing of these values that sadkhas shall be blissfully satisfied as that the existence phenomenon within human frame along Pursha format is destined to go self referral way of Nature directly under the superintendence and control of Nav Braham.
7. It is with this blissful satisfaction, that the sadkhas shall be fearlessly continuing sadhana path of Gyatri mantra with confidence as that the diversity features of existence phenomenon are in no way to come in the sadhana path of Brahman privilege

attainment steps ensured a sadhana path of Gyatri mantra.

8. Asht Prakrati being always self referral, as such all those who are on the transcendental path are bound to attain ensured self referral features for the attainment of Brahman privilege.
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.

167

FIRST LETTER (ऋ) OF SECOND VAHOVIRITI (भवः)

1. Vahoviriti (भवः) is a composition of five letters namely no. (i) ऋ (ii) अ (iii) व (iv) अ (v) :.
2. Letter (ऋ) is of the script form and placement as it is, acquires the features of artifice '8' and parallel to it as of Asht Prakrati.
3. It is of the frame and format of Asht Prakrati values descending for their manifestation.
4. The letter 'अ' at the next step, as such becomes the carrier of these values.
5. The carrier format, as is evident from the form and format of the text letter, i.e. 'व', is of the feature as that at infinity, as flow end, it manifests along the circumference of a circle.
6. A step ahead, when it is carried further by the following letter 'अ', it amounts to a spatial flow.
7. This spatial flow, as well as at its flow end, naturally is to be the visergania (:).

8. One shall sit comfortably and permit the transcending mind to chase the sequential steps of 'भवः' which means 'happening'.
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.

168

SECOND LETTER (अ) OF SECOND VAHOVIRITI (भवः)

1. The letter 'अ' plays the role of a carrier.
2. In a unity state / 7-space, its manifested body format of hyper cube 7, it, as such accepts domain boundary ratio formulation as $A^7:14 B^6$.
3. It is self referral (6-space) boundary / enveloping of unity state (7-space) which with its take off and the boundary with 6-space in the role of dimension shall be leading to sturcturing of Asht Prakrati (8-space).
4. The 14 components of self referral boundary, as such with organization $7+7=14$ as middle value $1+14+1=16$, parallel to 16 boundary components of nav Braham, shall be fixing the role of carrier 'अ' as of frequency 14 within whole range of text of Gyatri mantra including that of Vahovirities.
5. One shall sit comfortably and permit the transcending mind to be face to face with the phenomenon of carrier features of first vowel 'अ'.

169

THIRD LETTER (वृ) OF SECOND VAHOVIRITI (भवः)

1. The letter 'वृ' is of the script form and format of circumference of a circle.
2. Carriers path of first vowel as straight line, at its flow end, at infinity, manifests as circumference of a circle.
3. One shall sit comfortably and permit the transcending mind to be face to face with this feature of straight line and infinity transiting and transforming as circumference of a circle.
4. It as such is of a spatial format.
5. And is in the role of a linear boundary.

170

FOURTH LETTER (अ) OF SECOND VAHOVIRITI (भवः)

1. The letter 'अ' at this placement, in its role as a carrier, is to carry the spatial features of the format of circumference of a circle.
2. Each of the two dimensions of spatial order as carriers path, at flow end shall be manifesting at infinity as circumference of a circle.
3. This, this way shall be making available a pair of circles.
4. It is this pair of circles, which together shall be the expression for the end flow for the carriers of the spatial order.
5. One shall sit comfortably and permit the transcending mind to be face to face with the role of letter 'अ' as carrier of the spatial features.

171

FIFTH LETTER (:) OF SECOND VAHOVIRITI (भवः)

1. Visergania (:) as a letter, as is evident from its script form is the expression of a pair of circles (with focus upon their circumferences).
2. It is this attainment as the end flow of the spatial features which is the end fruit of the Vahoviriti (भवः).
3. The composite form of visergania (:), as a pair of circles, is of the format of connected particles / point circles / point spheres.
4. The connected circles model helps swap the space.
5. One shall sit comfortably and permit the transcending mind to face to face with this phenomenon of space being swapped with the help of a pair of connected particles / points / point circles / point spheres.

172

FIRST LETTER (स्) OF THIRD VAHOVIRITI (स्वः)

1. The Vahoviriti (स्वः) is a composition of four letter namely (i) स् (ii) व् (iii) अ (iv) ः.
2. The letter 'स्' is of the script form which is of the features of the format of three dimensional frame of half dimensions.
3. It is a linear order set up but manifesting as half dimensions.
4. It as such has simultaneously three fold flow.
5. It is three fold carriers flow.
6. Along each of dimension, the flow at its end, is to manifest as circumference.

7. As such there shall be simultaneous parallel manifesting.
8. This as such makes the attainment of the next letter, namely 'वृ' as a surface of a sphere / solid boundary of hyper sphere.
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.

173

SECOND LETTER (वृ) OF THIRD VAHOVIRITI (स्वः)

1. The letter 'वृ' in its role at this phase and stage of composition following letter 'स', deserve to be chased very gently.
2. It is simultaneous flow along three carriers paths.
3. The features because of this simultaneous flow along three carriers paths is like the carriers path emerging as a solid dimensional path.
4. It is this transition and transformation for the triple linear flow paths into a solid dimensional path which shall be adding appropriate features to the format of letter 'वृ'.
5. Infact it is going to be a composite domain of features for this pair of letters namely 'स्वः'.

174

THIRD LETTER (अ) OF THIRD VAHOVIRITI (स्वः)

1. The letter 'अ' as carrier of 'स्वः' deserve to be chased very gently.

2. The features of composite formulation 'स्' are being carried.
3. The features of letter 'स्' when carried at its flow end, at infinity along the format of circumference of circle / surface of sphere / solid boundary of hyper sphere.
4. The features of letter 'o~' when carried at its flow end, at infinity, shall be manifesting along the format of circumference of circle / surface of sphere / solid boundary of hyper sphere.
5. It is this simultaneous set of manifestation features at the flow end which deserve to be chased along the format of 'viserganai (:)'

175

FOURTH LETTER (:) OF THIRD VAHOVIRITI (स्वः)

1. The attainment / end fruit of this Vahoviriti (स्वः) deserve to be chased very gently along the format of visergania (:).
2. The simple rendering of the formulation (स्वः), as everything going transcendental, transcending manifestation format, deserves to be comprehended and imbibed.
3. This in continuity of the previous phase and stage Vahoviriti (भवः) / happening, as going transcendental, is the phenomenon which deserves to be chased very gently.
4. A step prior, while beginning with the previous Vahoviriti (भूः), the three sequential steps 'भूः भवः स्वः' shall be taking account of a step towards happening, the actual happening and the step

ahead of the happening going transcendental shall be making the existence phenomenon range.

5. And when, the beginning is from the source origin itself being the sole syllable Om (ॐ), it completes the Brahaman super intence and control of the whole range of the existence phenomenon.

176

FIRST PROGRESSION STEP 'ॠ'

FIRST PADA FIRST FORMULATION FIRST PROGRESSION STEP

1. This step is availing letter 'ॠ'.
2. It in its form is a fraction pair member with fourth component of Om (ॐ) formulation / swastik pada.
3. Its frame is as of a bended line / two dimensional frame of half dimensions.
4. Its format is of spatial order hyper cube 4 which along 5 x 5 matrix set up is of boundary components coordination (4, 1).
5. Its features as such are determinable in terms of coordinates (4, 1) / quarter of a square.
6. Frequencies of this letter deserve to be chased as a step ahead of the frequencies of soul syllable Om (ॐ).
7. Values of this letter of further to be chased as consciousness values because of a nad frequencies of this letter.
8. A step ahead jyoti virtues of the consciousness impulses because of nad frequencies of this letter deserve to be imbibed.

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.

177

SECOND PROGRESSION STEP 'अ'

FIRST PADA FIRST FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'अ'.
2. This is going to be a composition ahead of letter 'इ'.
3. Its script form is of a cube / solid / 3-space / domain fold upon four leg table / creative base.
4. It is a first vowel.
5. And as such, it is a carrier of space content as of linear order path, this format and features as a step ahead deserves to be chased as its nad frequencies.
6. Nad frequencies, deserve to be chased as the consciousness impulses.
7. The consciousness impulses ahead deserve to be chased as jyoti values.
8. This as a sequential step and as a composition step is to be chased for its combined affect with the previous stage composition letter, namely letter 'इ'.
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.

178

THIRD PROGRESSION STEP 'त्'

FIRST PADA FIRST FORMULATION THIRD PROGRESSION STEP

1. This step is availing letter 'त्' for the second time.
2. Individually letter 'त्' here shall be contributing in terms of form, frame, format, features, frequencies values and virtues of letter 'त्' as have been available at its initial use as the first letter of the Gyatri mantra text.
3. Further, it because of its availability for the second time as third component of the Gyatri mantra text, shall be deserved to be chased.
4. This in a sequential continuity together with the pair of first two letters shall be making a formulation 'त्त्'.
5. Literal meaning of formulation 'त्त्' is 'essence'.
6. The permissibility of this formulation remaining same even during reversal of orientation of the letter placements, shall be making the formulation to be of significant features.
7. These are going to be parallel to the organization features of artifice 4 absorbing reversal of orientations as $2 \times 2 = (-2) \times (-2)$.
8. This feature, as such deserves to be chased as spatial sequential progression feature.

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.

179

FOURTH PROGRESSION STEP 'स'

FIRST PADA SECOND FORMULATION FIRST PROGRESSION STEP

1. This step is availing letter 'स'.
2. The form and frame of this letter is of a three dimensional frame of half dimension of linear order.
3. This, as such is a step ahead of form and frame of two dimensional frame of letter 'स'.
4. This sequential continuity with the first formulation 'त्' deserve to be imbibed.
5. It shall be working sequential progression for spatial dimensional set up to solid dimensional set up.
6. As a consequence, it shall be working sequential continuity from real 4-space to real 5-space.
7. One may have a pause here and take note as that creator space (4 space) is having transcendental source origin (5-space).
8. It is this feature which would help have an insight as to break through from the formulation 'त्' as well as continuity of this formulation like origin source point of 4-space being of same features as of four space domain, as well as it being

distinguishable from all other points of 4-space domain.

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.

180

FIFTH PROGRESSION STEP 'अ'

FIRST PADA SECOND FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'अ' for the second time.
2. Repeated occurrence of letters in composition, as a frequency feature has different values to contribute and it is in this context that occurrence of first vowel for the second time here in this phase and stage of composition deserve to be chased.
3. It would be relevant to note that the first occurrence of first vowel 'अ' has been as second letter of the composition range and it at that phase and stage was following the first letter namely 'क्'.
4. Now the second occurrence of the first vowel 'अ' is at fifth placement and here it follows the fourth letter namely 'स्'.
5. It would further be relevant to note that letter 'क्' and 'स्' are in sequential progression steps, as much as that it is of the format of two dimensional frame of half dimension being followed by three dimensional frame of half dimension.
6. Vowel is a content carrier, and first vowel as such

is content carrier of 1-space format / of linear order path..

7. It would be relevant to note that the frequency of first vowel 'अ' is of artifice value '11'.
8. It is 11 directional frame.
9. It, as such, finally, carries ten directional frame of 3-space content flow along linear order format directions flow path.
10. It also would be parallel to 11 geometries range of transcendental domains (5-space).

181

SIXTH PROGRESSION STEP 'वृ'

FIRST PADA SECOND FORMULATION THIRD PROGRESSION STEP

1. This step is availing letter 'वृ'.
2. It is in between phase and stage of 1-space and 2-space.
3. It is a transition from straight line to a curve.
4. It is a line in 2-space.
5. Here it would be relevant to note that infact it amounts to a shift in the stand of a 1-space as domain to 1-space as boundary.
6. It is because of this that domain boundary ratios for square as well as circle is of the identical formulation $A^2 : 4A^1$.
7. Further It would be relevant to note that, it is because of this feature that while in square set up its boundary splits into four component, however in case of circle, the domain splits into four components.

8. Further It would be relevant to note that, it is because of this feature that the square has four corner points as well as the four boundary lines.
9. Further It would be relevant to note that letter 'o' has frequency '3', parallel to linear order working on a three dimensional frame.
10. Still further, It also would be relevant to note that straight line and infinity transits and transforms into a circumference of a circle.

182

SEVENTH PROGRESSION STEP 'ब'

FIRST PADA SECOND FORMULATION FOURTH PROGRESSION STEP

1. This step is availing letter 'ब'.
2. 'b' is the second vowel, as such it is a spatial content carrier.
3. 'ब' has 2-space, accepts values of artifice 2 as well.
4. The script form, frame and format of letter 'ब', as a step ahead of letter 'अ' takes from cube to center of the cube.
5. It being seat of 4-space, as such would be of spatial order.
6. The center of 2-space / spatial dimension and as a manifestation layer shall be taking to 3-space as its origin fold.
7. It is this feature, which deserves to be chased for the letter 'ब' having frequency 3 for its occurrence.
8. One shall have a fresh look at the occurrence of letter 'ब' for the first time at this step in the light

of the above features of letter 'ॐ' / 2-space / square / manifestation layer (0, 1, 2, 3) / (3-space) as origin fold.

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.

183

EIGHTH PROGRESSION STEP 'ॐ'

FIRST PADA SECOND FORMULATION FIFTH PROGRESSION STEP

1. This step is availing letter 'ॐ' for the third time.
2. The prior step is of the value '7' which accepts re-organization as $2^3, 2^1$.
3. The artifice 7 also accepts as re-organization as $2^2 + 2^1 + 2^0$.
4. This re-organization value of $7 = 2^2 + 2^1 + 2^0$ is parallel to the measuring rod along spatial dimension.
5. This three steps long measuring rod along spatial dimension as of steps $(2^2 + 2^1 + 2^0)$, will take a step ahead as of values $(2^3 + 2^2 + 2^1 = 13)$ for chasing 13 edged hyper cube / a dynamic cube within 4-space.
6. The shift value for $(2^3 + 2^2 + 2^1)$ from $(2^2 + 2^1 + 2^0)$ is a unit index value for each three steps, and the same when compensated for cube / solid domain within creator space (4 space), it shall be re-organizing the value $(2^2 + 2^1 + 2^0)$ as $(2^3 - 2^0)$, further as $2^3 - 1^3$.

7. It is this structural feature, at this phase and stage of availing letter 'ॠ' for the third time, which deserves to be chased thoroughly and to imbibe completely.
8. The initial stages values of the previous steps of occurrence of letter 'ॠ' for the first time (as step 1) and for the second time (as step 3), being the values 0 and 2 respectively, and further as $0=0^3+0^3$ and $2=1^3+1^3$ would give us an insight as to the structural changes which inherently take place at the third time occurrence of letter 'ॠ' at its eighth step (artifice $8=2^3$) and as such the previous step value $7=2^3-1^3$.
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.

184

NINTH PROGRESSION STEP 'ॠ'

FIRST PADA SECOND FORMULATION SIXTH PROGRESSION STEP

1. This step is availing letter 'ॠ'.
2. It is of the format of 3-space.
3. 3-space has different roles to play namely as origin fold of the manifestation layer (0, 1, 2, 3), as domain fold of the layer (1, 2, 3, 4), as boundary fold of the layer (2, 3, 4, 5) and as dimension fold of the layer (3, 4, 5, 6).
4. Likewise as fold of transcendence range, it has

different roles to play namely as dimension fold of range (3, 4, 5, 6, 7) as boundary fold of the range (2, 3, 4, 5, 6), as domain fold of the range (1, 2, 3, 4, 5).

5. As origin fold of the range (0, 1, 2, 3, 4) and as base fold of the range (-1, 0, 1, 2, 3).
6. Likewise as fold of the self referral range as well (it has different roles to play) namely as along the diagonal of 6 x 6 format as follows

-2	-1	0	1	2	3
-1	0	1	2	3	4
0	1	2	3	4	5
1	2	3	4	5	6
2	3	4	5	6	7
3	4	5	6	7	8

7. As folds of unity range it is of the format of diagonal of 7 x 7 matrix.

-3	-2	-1	0	1	2	3
-2	-1	0	1	2	3	4
-1	0	1	2	3	4	5
0	1	2	3	4	5	6
1	2	3	4	5	6	7
2	3	4	5	6	7	8
3	4	5	6	7	8	9

8. One shall have a fresh look at the diagonal format steps of n x n matrix format for the roles of 3-space as format of third vowel.
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.

185

TENTH PROGRESSION STEP “ॐ”

FIRST PADA SECOND FORMULATION SEVENTH PROGRESSION STEP

1. This step is availing letter “ॐ”.
2. It is second phase and stage of the letter ‘raif’.
3. It is of a spatial format.
4. It is an arc of circle / sphere.
5. It is a step ahead of the first phase of letter ‘raif’.
6. It in a way is a shift from radius of a circle to arc of the circle.
7. It as such in its script form is in the role of the boundary fold.
8. It is a boundary fold of the manifestation layer (0, 1, 2, 3).
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.

186

ELEVENTH PROGRESSION STEP ‘ॐ’

FIRST PADA THIRD FORMULATION FIRST PROGRESSION STEP

1. This step is availing letter ‘ॐ’ for the second time.

2. It is of the script form of the circumference of the circle.
3. The circumference of a circle may be of pair of orientations, and as such the frequency of occurrence of this letter being '2'.
4. It being surface format, as such it shall be marking its presence twice as along pair of faces of the surface.
5. Further, it may be as along the first and second axes of 2-space.
6. One may have a pause here and have a fresh look at the happening of straight line at infinity transiting as circumference of the circle.
7. The pair of orientations of the straight line shall be leading to the pair of transitions for straight line to the circumference of the circle.
8. A shift from spatial order to solid order shall be making a shift for the script for letter 'o~' from the circumference of a circle to the surface of the sphere and the split of three dimensional frame into a pair of three dimensional frames of half dimensions shall be leading to frequency 2 for letter 'o~' along solid order format.
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.

187

TWELFTH PROGRESSION STEP 'अ'**FIRST PADA THIRD FORMULATION SECOND PROGRESSION STEP**

1. This step is availing letter 'अ' for the third time.
2. It is in its third frequency appearance phase and stage.
3. It is parallel to the third direction format.
4. It is of the features of third geometry of 5-space.
5. It is of the format of third version of hyper cube-5.

188

THIRTIETH PROGRESSION STEP 'ऋ'**FIRST PADA THIRD FORMULATION THIRD PROGRESSION STEP**

1. This step is availing letter 'ऋ'.
2. It is a letter 'raif' in its third phase.
3. The first two phases are ' and ' '.
4. It is domain fold manifestation phase of manifestation layer format (1, 2, 3, 4).
5. It is expression for the manifested matter of 3-space / physical matter.

189

FOURTEENTH PROGRESSION STEP 'ए'**FIRST PADA THIRD FORMULATION FOURTH PROGRESSION STEP**

1. This step is availing letter 'ए', the sixth vowel.
2. It is of the format of 6-space.

3. It acquires the features of artifice 6.
4. The re-organization feature of artifice 6 are $1+2+3=6=1 \times 2 \times 3$.
5. This addition and multiplication operations getting unified in two different ways makes the frequency as 2 for its occurrence in the composition text.
6. Also $6=2+2+2$ and $6=1+2+3$, as well make frequency of this letter as 2.
7. It is this feature of affine and sequential steps as well getting unified which as well deserves to be comprehended and chased.
8. The feature $2+2+2=6$ and $2 \times 2 \times 2=8$ and 6, 2 getting coordinated as 6-space being dimension of 8-space as well deserves to be comprehended well.
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.

190

FIFTEENTH PROGRESSION STEP 'ॡ'

FIRST PADA THIRD FORMULATION FIFTH PROGRESSION STEP

1. This step is availing letter 'ॡ'.
2. It is the fifth varga consonant of the third row / middle row of varga consonants.
3. It is the first anubanda of the Maheshwara Sutras.
4. The first three vowels namely (अ, इ, उ) are coordinated by first Maheshwara Sutra with '.' as anubanda.

5. One shall have a fresh look at the script form of this letter and to be face to face with the vertical downward line format for first vowel 'अ', horizontal line from west to east format for second vowel 'इ' and vertical upward line format for third vowel 'उ'.

191

SIXTEENTH PROGRESSION STEP 'अ'

FIRST PADA THIRD FORMULATION SIXTH PROGRESSION STEP

1. This step is availing letter 'अ'.
2. Letter 'अ' has been availed five times in the Gyatri mantra text at steps no. 16, 29, 39, 41, 53.
3. The script form of letter 'अ' makes it a reflection pair of the script form of letter 'अ' in spatial format.
4. It is because of it that the reverse orientation of the Gyatri mantra text, as such shall be marking the presence for letter 'अ' at serial no. 3, 15, 17, 27, 40.
5. As such the letter 'अ' at this phase and stage shall be acquiring features of the artifices 39 as well as 17.

192

SEVENTEENTH PROGRESSION STEP 'अ'

FIRST PADA THIRD FORMULATION SEVENTH PROGRESSION STEP

1. This step is availing letter 'अ' for the fourth time.
2. It is in its fourth frequency appearance phase and stage.
3. It is parallel to the fourth direction format.

4. It is of the features of fourth geometry of 5-space.
5. It is of the format of fourth version of hyper cube-5.

193

EIGHTEENTH PROGRESSION STEP ‘अनुस्वारः’**FIRST PADA THIRD FORMULATION EIGHTH PROGRESSION STEP**

1. This step is availing letter ‘ ’.
2. It is designated, as per its feature as ‘anuswar’.
3. ‘Anu’ means ‘to follow’, and ‘swar’ means ‘to ride/ rider’.
4. Anuswar as such is ‘to follow the rider (being carried by carriers)’.
5. The script form, its placement at top of the vowel ‘अ’, as a point (.), all together makes it of the feature as that the mundane manifested creations are carried by the carriers of Sun light in minute form / subtle form, and this phenomenon deserves to be chased very gently.

194

NINETEENTH PROGRESSION STEP ‘ञ्’**SECOND PADA FIRST FORMULATION FIRST PROGRESSION STEP**

1. This step is availing letter ‘ञ्’.
2. It is the first letter of the second pada of Gyatri mantra text “भर्गो देवस्य धीमहि ।”
3. Being first letter, it is to be chased in the context of the attainment of the first pada composition of Gyatri mantra text, namely “तत् सवितुर वरेण्यं ।”.

4. The attainment of the first pada is has the attainment feature of its last letter ' अनुस्वारः ', which become of the order and features of letter 'म्'.
5. The letter 'म्' as is of the script form and format it is of order and features of spatial order 4-space which is of subtle form as comparison to mundane 3-space.
6. The pairing of letters 'म्' of order and features of 4-space and 'म्' of the order and features of Asht Prakrati (8-space), amounts to pairing of artifices (4, 8).
7. It is the coordination of artifices (4, 8) which takes us to geometric format of hyper cube 4 which accepts formulation for its domain boundary being $A^4 : 8 B^3$.
8. One shall sit comfortably and permit the transcending mind to glimpse all these features to comprehend and imbibe the features and values of letter 'म्'.
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.

195

TWENTIETH PROGRESSION STEP 'अ'

SECOND PADA FIRST FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'अ' for the fifth time.

2. It is in its fifth frequency appearance phase and stage.
3. It is parallel to the fifth direction format.
4. It is of the features of fifth geometry of 5-space.
5. It is of the format of fifth version of hyper cube-5.

196

**TWENTY SECOND PROGRESSION STEP 'Z'
SECOND PADA FIRST FORMULATION FOURTH
PROGRESSION STEP**

1. The sequential order of letters of formulation 'भर्गो' is (i) भ् (ii) अ (iii) ँ (iv) ग् (v) ओ.
2. The letter 'भ्' when avails features of Asht Prakrati, it acquires the values of artifice 8.
3. The letter 'अ' being the first vowel and as such of the format of 1-space, it acquires the values of artifice '1'.
4. The letter 'ँ' as being the second phase manifestation of letter raif, it acquires the values of artifice '2'.
5. The letter 'ग्' being the third letter of the first row of varga consonant, as such it acquires the values of artifice '3'.
6. The letter 'ओ' being the seventh vowel and as such of the format of 7-space, acquires the values of artifice '7'.
7. These sequential steps as such give rise to a range of artifices (8, 1, 2, 3, 7).
8. The sequential order of (1, 2, 3) is parallel to that of three dimensional frame and a step ahead (7)

shall be taking us to (3, 7) / trishapta, coordination of 3 and 7 which is parallel to the features of seven geometries of 3-space / seven versions of cube.

9. Swateshwara Upnishad enlightens us as that sequential order (1, 2, 3, 8) takes us from mundane to subtle. Adi Valmiki Ramayana enlightens us as that Divya Ganga flow sequence is (9) (7, 3, 1)
10. All these features deserve to be chased and reference to spatial order of creator space (4 space) and in this context the role of ‘ ’ marking its presence twice, and here in its second frequency as well deserve to be chased very gently.

197

TWENTY FIRST PROGRESSION STEP ‘ॠ’

SECOND PADA FIRST FORMULATION THIRD PROGRESSION STEP

1. This step is availing letter ‘ॠ’.
2. Here, the focus of values shall be as of artifice ‘3’.
3. It shall be bringing to focus the features of 3-space and as such of a cube.
4. The chase of 1^3 and step ahead of 2^3 shall be helping 1 to comprehend fully the features of the formulation ‘अगो’.
5. It would permit chase as a range of artifices ‘8, 1, 2, 3, 7’.
6. The basic features of 3-space / cube are its triple dimension which as single, double and all the three dimension shall be of the values of artifice 1, 2 and 3 and ahead the seven geometries of 3-

space and seven version of cube shall be bringing in the values of artifice 7.

7. The cube 2^3 when chased along quadruple artifices (1, 2, 3, 7) as single dimension, double dimensions, all the three dimensions, and all the seven versions of cube, it shall be giving us an insight about the features of cube (2^3).
8. Further as that $2^3 = 8 \times 1^3$ as 8 cubes, parallel to split of a cube into eight sub cubes and cut of 3-space as eight octants, when chased shall be giving us an insight about the features of continuity of phenomenon from 3-space to 4-space as that hyper cube 4 accepts solid boundary of eight components.
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.

198

TWENTY THIRD PROGRESSION STEP 'ओ'

SECOND PADA FIRST FORMULATION FIFTH PROGRESSION STEP

1. This step is availing letter 'ओ'.
2. It shall be focusing upon the values of artifice '7'.
3. Further as that letter 'ओ' has frequency 3, it also as such shall be focusing upon the values of artifice 3.
4. Still further as that letter 'ओ' is of composition 'अ + ३', as such it also focuses upon the values of the artifices paired as '1, 3'.

5. As such it would be a blissful exercise to chase the features of letter 'ओ' as Divya Ganga Flow process of seven streams, three streams and one stream.

199

TWENTY FOURTH PROGRESSION STEP 'दू'
SECOND PADA SECOND FORMULATION FIRST
PROGRESSION STEP

1. The formulation 'दिवस्यः' avails the letter (i) द (ii) ए (iii) व (iv) अ(v) स् (vi) य (vii) अ
2. This step is availing letter 'दू'.
3. This script form constitutes a reflection pair with the script form of letter 'दु'.
4. Ancient wisdom preserves as that Sun god has two wives namely *Sangya* (संज्ञा) / Noun and Chaya (छाया) / shadow.
5. It is object image pairing.
6. The Chase of reflection pairings is to be of the above features.
7. It is in this light that 'light and shadow' as manifest and unmanifest features are to be simultaneously chased.
8. Devnagri script form also preserves numerals three (3) and six (6) as of reflection pairing forms.
9. The split of three dimensional frame into a pair of three dimensional frame of half dimensions as well shall be giving us parallel insight about the creations within first and the second of the above dimensional frames.

10. It is the 'Earth' and 'Sun' dual creations, which shall be the reflection pair creations parallel to the reflection pair (३, ८).

200

TWENTY FIFTH PROGRESSION STEP 'ए'

SECOND PADA SECOND FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'ए' for the second time.
2. It is sixth vowel.
3. It as carrier of letter 'इ' shall be adding features to the composition 'ns'.
4. The carrier path at its flow end / infinity is to be of the features of the following letter namely 'व'.
5. The carrier 'अ' ahead as such shall be to its flow end at infinity is to halt as visergania (:) and would follow the formulation 'देवः' which means 'god'.

201

TWENTY SIXTH PROGRESSION STEP 'व'

SECOND PADA SECOND FORMULATION THIRD PROGRESSION STEP

1. This step is availing letter 'व' for the third time.
2. The script form of this letter is of the features of circumference of a circle.
3. Sequentially it transits as circumference of a circle to surface of a sphere to solid boundary of hyper sphere 4 and so on.
4. It would be a blissful exercise to chase this sequential transition phases and stages for the

flow end at infinity for the flow paths of different carriers.

5. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of features of letter 'व'.

202

TWENTY SEVENTH PROGRESSION STEP 'अ'

SECOND PADA SECOND FORMULATION FOURTH PROGRESSION STEP

1. This step is availing letter 'अ' for the sixth time.
2. It is in its sixth frequency appearance phase and stage.
3. It is parallel to the sixth direction format.
4. It is of the features of sixth geometry of 5-space.
5. It is of the format of sixth version of hyper cube-5.

203

TWENTY EIGHTH PROGRESSION STEP 'स'

SECOND PADA SECOND FORMULATION FIFTH PROGRESSION STEP

1. This step is availing letter 'स' for the second time.
2. It is of the script form of a three dimensional frame of half dimension.
3. 'Earth, Sun' pairing and parallel to it the pairing of two, three dimensional frames of half dimensions deserves to be chased to comprehend the imbibe the values of letter 'स'.
4. Ancient wisdom enlightens us that 'स' when carried by 'आ', it transits and transforms into 'व'.

5. It is like 3-space matter being carried and the same transiting and transforming into 4-space content.

204

TWENTY NINTH PROGRESSION STEP 'ॐ'

SECOND PADA SECOND FORMULATION SIXTH PROGRESSION STEP

1. This step is availing letter 'ॐ' for the second time.
2. It would be blissful exercise to chase the features of letter 'ॐ' as of reflection pairing format for letter 'अ' in its spatial format as (s).
3. The vertically downward linear format for letter 'अ' to spatial format as 's' deserve to be chased.
4. It deserves to be chased for both the dimensions of a spatial order.
5. It would be a blissful exercise to chase letter 'ॐ' in its frequency 2 along the second dimension of the spatial order.

205

THIRTIETH PROGRESSION STEP 'अ'

SECOND PADA SECOND FORMULATION SEVENTH PROGRESSION STEP

1. This step is availing letter 'अ' for the seventh time.
2. It is in its seventh frequency appearance phase and stage.
3. It is parallel to the seventh direction format.
4. It is of the features of seventh geometry of 5-space.
5. It is of the format of seventh version of hyper cube-5.

206

THIRTY FIRST PROGRESSION STEP 'धृ'
SECOND PADA THIRD FORMULATION FIRST
PROGRESSION STEP

1. The formulation 'धीमहि' avails the letters (i) ध (ii) इ (iii) म् (iv) अ (v) ह (vi) इ.
2. The first letter 'धृ' is the fourth varga consonant of the fourth row.
3. It is of the format of hyper cube 4 with features '1, 1'.
4. Along hyper cube 5 format, it is going to be of features '2, 2'.
5. This as such while carried by the carrier elongated second vowel, it makes full of spatial order features.
6. The letter 'धृ' is of the features of spatial order 4-space.
7. The letter 'हृ' is of the features of creative dimensional order (4-space) self referral space (6-space).
8. This sequential progression is of steps, spatial order (2-space), creative order (4-space) and self referral order (6-space).
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.

207

THIRTY SECOND PROGRESSION STEP 'ई'
SECOND PADA THIRD FORMULATION SECOND
PROGRESSION STEP

1. This step is availing letter 'ई' as an elongated second vowel.
2. It focuses upon the features of 2-space as carriers path.
3. It also focuses upon the features of 2-space in the role of dimension.
4. It as such has well focuses upon the values of artifice 2.
5. Further as it is constituting a reflection pair with letter 'इ', it has added features because of that.

208

THIRTY THIRD PROGRESSION STEP 'म्'
SECOND PADA THIRD FORMULATION THIRD
PROGRESSION STEP

1. This step is availing letter 'म्' for the second time.
2. It focuses upon the features of 4-space.
3. It also focuses upon the second inner folds of the first varga consonant namely 'क्'.
4. It is the attainment point of the carrier 'आ' for the first fold values, namely 'ऋ' of letter 'क्'.
5. One shall sit comfortably and permit the transcending mind to chase the formulation 'राम'

209

THIRTY FOUR PROGRESSION STEP 'अ'**SECOND PADA THIRD FORMULATION FOURTH PROGRESSION STEP**

1. This step is availing letter 'अ' for the eighth time.
2. It is in its eighth frequency appearance phase and stage.
3. It is parallel to the eighth direction format.
4. It is of the features of eighth geometry of 5-space.
5. It is of the format of eighth version of hyper cube-5.

210

THIRTY FIVE PROGRESSION STEP 'इ'**SECOND PADA THIRD FORMULATION FIFTH PROGRESSION STEP**

1. This step is availing letter 'इ'.
 2. It focuses upon the features of self referral domain (6-space).
 3. It as such focuses upon the values of *Prana* (प्राणः) / life breath.
 4. It is of the order and values of Sun.
 5. It is the attainment of Brahman values index of 'individual beings'
- Thirty six progression step 'ई'

SECOND PADA THIRD FORMULATION SIXTH PROGRESSION STEP

1. This step is availing letter 'ई' for the second time.
2. It is second vowel and is of the format of 2-space.

3. It would be blissful exercise to chase 2-space in the role of dimension.
4. It as such shall be creating a spatial order.
5. The transition from linear order to spatial order along each of the two dimensions of spatial order itself would help comprehend the presence of letter 'ॐ' at its frequency-2 phase and stage.

212

THIRTY SEVENTH PROGRESSION STEP 'ॐ'

THIRD PADA FIRST FORMULATION FIRST PROGRESSION STEP

1. This step is availing letter 'ॐ' for the second time.
2. It is forth varga consonant of the fourth row.
3. Its hyper cube 4 format shall be of depiction (1, 1).
4. It as such shall be absorbing the reversal of orientation.
5. It is this feature which deserve to be comprehended and imbibed to be face to face with 2 as frequency of occurrence of this letter.
6. It is also of the format of hyper cube 5 as of depiction (2, 2).
7. It as such is absorbing the reversal of orientation.
8. Further it is taking from linear format of (1, 1) to spatial format of (2, 2) as a transition from hyper cube 4 format to hyper cube 5 format of the varga consonants.
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.

213

THIRTY EIGHTH PROGRESSION STEP 'ॐ'

THIRD PADA FIRST FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'ॐ' for the third time.
2. Being second vowel, it avails the features of 2-space / spatial order.
3. It as such also avails the features of artifice '2'.
4. Re-organization of '2' as 1+1 focus upon '1, + and 1', three composition steps.
5. It would be relevant to note that 2-space has three non negative geometries of signatures (0, 1, 2).
6. It is this feature which deserve to be comprehended fully and to be imbibed completely to glimpse the feature of frequency of letter 'ॐ' in composition text of Gyatri mantra being three.
7. The occurrence of letter 'ॐ' at sequential steps '7, 36 and 38' shall be adding features to the occurrence of letter 'b' at its different steps of occurrence.
8. These occurrence steps in reverse orientation shall be steps no. 28, 30 and 49 respectively, and as such these features as well deserve to be chased to comprehend the role of occurrence of letter 'ॐ' in the composition of the text of Gyatri mantra.
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.

214

THIRTY NINTH PROGRESSION STEP 'ॠ'
THIRD PADA FIRST FORMULATION THIRD
PROGRESSION STEP

1. This step is availing letter 'ॠ' for the third time.
2. 'ॠ' as a reflection pair of 'अ' in its reverse orientation, as third occurrence is to be from domain fold to boundary fold to dimension fold.
3. Taking 1-space as domain fold, 0-space as boundary fold and (-1) space as dimension, one shall be having an insight as that the pair of reverse orientation are having neutral state (0 space) in between.
4. As 0-space plays the role of dimension of 2-space, as such the pair of reverse orientation get coordinated at the level of dimension of 2-space.
5. It is this coordination of pair of reverse orientation at 0- space in the role of dimension of 2-space which deserves to be fully comprehended and to be completely imbibed.
6. It is in terms of this comprehension and imbibing of the role 0 space that one may have a vision about the existence phenomenon of manifested creations.
7. It is the vision of the existence phenomenon of manifested creations that the chase of the composition of the text of Gyatri mantra is to be glimpsed for its inherent features.

8. It is only in terms of glimpsing of the above phenomenon that the attainments of the Gyatri mantra taking from manifested base to transcendental format is to be attained.
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.

215

FORTIETH PROGRESSION STEP 'ओ'

THIRD PADA FIRST FORMULATION FOURTH PROGRESSION STEP

1. This step is availing letter 'ओ'.
2. The composition of 'ओ' as 'अ+ उ' deserve to be chased
3. This chase shall be of the pairing of '1 space and 3-space'.
4. This pairing shall be taking to linear order role of 3-space.
5. It, as such shall be focusing upon the first dimension of three dimensional frame.
6. One may have a pause here and have a fresh look at the transcendental formulation (ओम).
7. One shall be having a vision as that this linear order set up (of 3-space) shall be having 4-space (letter e~ / spatial dimension of 4-space), as the upper bound limit of linear order attainment.
8. Further as that within 4-space, its spatial order, as such as well shall be splitting 1-space / interval as a manifestation layer where (-1) space is to

play the role of dimension of (+1) space and that (+1) – (-1) =2 shall be making it of the format of general features as that N-space is to play the role of dimension of N+1 space.

9. One shall have a pause here and permit the transcending mind to have a sequential chase of the whole range of the composition format features of 'ओ' as of the composition split as 'अ + उ', as 1-space leading to 3-space.
10. One shall sit comfortably as many times as one feels blissful to be face to face with this phenomenon.

216

FORTY FIRST PROGRESSION STEP 'य'

THIRD PADA SECOND FORMULATION FIRST PROGRESSION STEP

1. This step is availing letter 'य' for the fourth time.
2. This is fourth of the five frequency range occurrence of letter 'य' and as such these four frequencies steps together shall be availing the four fold manifestation format.
3. As letter 'य' is of reflection pair features, as such it acquires reverse orientation as comparison to letter 'अ' in a spatial format, and accordingly the sequential steps to be along the manifestation format.
4. This reverse orientation manifestation format, in a way is to be in the sequential order of origin fold, domain fold, boundary fold and dimension fold.
5. In a way it shall be taking from origin fold to dimension fold.

6. The previous three phases and stages shall be from boundary fold to domain fold to dimension fold, as a third phase, from domain fold to dimension fold as a second phase and from dimension fold to dimension of dimension fold as a first step.
7. One may have a pause here and have a fresh a look at the first step of dimension fold to dimension of dimension fold, which as such shall be taking from 1-space in the role of dimension to (-1) space to the role of dimension of dimension.
8. It is this format of (-1) space as dimension of (+1) space which shall help us comprehend and imbibe the simultaneous flow along both orientations (in spatial dimensional order of creator space (4 space)) which would help us have an insight into the phenomenon of 'Seed to Seed' existence phenomenon of the living beings.
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.

217

FORTY SECOND PROGRESSION STEP 'ओ'
THIRD PADA SECOND FORMULATION SECOND
PROGRESSION STEP

1. This step is availing letter 'ओ' for the second time.
2. Letter 'ओ' is of composition 'अ + उ'.
3. Letter 'अ' is of the format of 1-space and letter 'उ' is of the format of 3-space.

4. It is pairing parallel to (1-space and 3-space) as dimension and domain of 3-space.
5. The first occurrence of 'ओ' is to be as along first dimension of 3-space.
6. The second occurrence of 'ओ' is to be as along the second dimension of 3-space.
7. The second dimension of 3-space, presume the existence of first dimension of 3-space like second dimension of 2-space presume the existence of first dimension of 2-space.
8. As such the second occurrence of letter 'ओ' avails the pair of dimensions of three dimensional frame features.
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.

218

FORTY THIRD PROGRESSION STEP 'म्'**THIRD PADA THIRD FORMULATION FIRST PROGRESSION STEP**

1. This step is availing letter 'म्' for the third time.
2. The transcendental formulation 'ओम्' is a composition 'अ+ उ' and 'म्'.
3. 'ओ'=' अ + उ' marks its presence three times in the composition of the text of Gyatri mantra.
4. Parallel to these three folds would attain 'म्' three times.

5. It would be attainment as of linear order, spatial order and solid order sequential steps.
6. This attainment of 'म्' is of 'मया' / micro state content features as a step ahead of letter 'रािफ' of 'रयि' / mundane matter.
7. As such, one shall sit comfortably and permit the transcending mind to sequentially chase transition and transformation from letter raif to letter makara.
8. This chase is to be of three folds parallel to three folds of letter raif as of the format of three dimensions of three dimensional frame providing format for three fold frequency of 'ओ'.
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.

219

FORTY FOUR PROGRESSION STEP 'अ'**THIRD PADA THIRD FORMULATION SECOND PROGRESSION STEP**

1. This step is availing letter 'अ' for the ninth time.
2. It is in its ninth frequency appearance phase and stage.
3. It is parallel to the ninth direction format.
4. It is of the features of ninth geometry of 5-space.
5. It is of the format of ninth version of hyper cube-5.

220

FORTY FIVE PROGRESSION STEP ‘ः’**THIRD PADA THIRD FORMULATION THIRD PROGRESSION STEP**

1. This step is availing letter ‘ः’.
2. It is designated and is known as ‘visergania’.
3. It is a pair of connected points along vertical line.
4. Conduction, convention, radiation and connected particles are the different modes of flow of energy.
5. The connected particles as well help scale the space.
6. These carry the space flow in two modes.
7. The first mode is as in between the upper curve of the upper point circle / sphere and lower curve of the lower point circle / sphere.
8. The second mode is as in between the lower curve of the upper point circle sphere and the upper curve of the lower point circle / sphere.
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.

221

FORTY SIX PROGRESSION STEP ‘ः’**THIRD PADA FOURTH FORMULATION FIRST PROGRESSION STEP**

1. This step is availing letter ‘ः’.

2. It is the first varga consonant of the fifth row.
3. The fourth component of Om (ॐ) formulation, the first varga consonant of fourth row and first varga consonant of fifth row constitute double pair of reflection pairs, one along the vertical mirror and second along the horizontal mirror.
4. One may have a pause here and have a fresh look the four quarter of the square.
5. It would be a blissful exercise to workout the fourth quarter of a square in terms of three quarter of a square.
6. It would further be a blissful exercise to chase different reflection pairs for the fourth quarter of Om (ॐ) formulation.
7. Further it would be a blissful exercise to chase different reflection pairs for the letter 'व'.
8. Still further would be a blissful exercise to chase different reflection pairs for the letter 'प'.
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.

222

FORTY SEVEN PROGRESSION STEP 'ॐ'

THIRD PADA FOURTH FORMULATION SECOND PROGRESSION STEP

1. This step is availing letter 'ॐ'.
2. Letter raif is of three manifestations, namely, 'ॐ', 'ॐ', 'ॐ'.

3. These are sequentially of the formats of linear order, spatial order and solid order.
4. It is of features of 'रयि' / 'mundane matter' / 'physical matter' / '3-space matter'.
5. It is first phase of the four fold sequential manifestation of the matter as of 3-space, 4-space, 5-space and 6-space respectively.
6. It is in this context that the feature of 'z' deserve to be chased, comprehended and imbibed.
7. Within creator space (4 space), along its spatial order, it marks its presence as of the format of the diagonal of the square.
8. It also shall be marking its presence as radius of a circle / sphere.
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.

223

FORTY EIGHTH PROGRESSION STEP 'अ'

THIRD PADA FOURTH FORMULATION THIRD PROGRESSION STEP

1. This step is availing letter 'अ' for the tenth time.
2. It is in its tenth frequency appearance phase and stage.
3. It is parallel to the tenth direction format.
4. It is of the features of tenth geometry of 5-space.
5. It is of the format of tenth version of hyper cube-5.

224

FORTY NINTH PROGRESSION STEP 'वृ'**THIRD PADA FOURTH FORMULATION FOURTH PROGRESSION STEP**

1. This step is availing letter 'वृ'.
2. It is the first varga consonant of the second row of varga consonants.
3. It being the first letter of the second row, as such it avails half dimensions.
4. It as such as a format of a semi circle / hemi sphere.
5. It is a western half solar universe.
6. It avails second / water element features.
7. It is of consciousness field features.
8. It is of a micro state format.
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.

225

FIFTIETH PROGRESSION STEP 'ओ'**THIRD PADA FOURTH FORMULATION FIFTH PROGRESSION STEP**

1. This step is availing letter 'ओ' for the third time.
2. Letter 'ओ' is of composition 'अ+उ'.
3. 'उ' is the third vowel and is of the format of 3-space.

4. The pairing of 'अ & उ' is of the format of pairing of 1-space and 3-space.
5. It is like the pairing of 1-space as dimension of 3-space.
6. There being 3-dimensions as such three dimensions of 3-space, as such three dimensional frame shall be providing a format for three frequencies role of letter 'ओ'.
7. In the role of third frequency appearance of letter 'ओ', it shall be availing all the three dimension of the 3-space, as such shall be transiting and transforming itself into the role of solid dimension.
8. One may have a pause here and have a fresh look at three frequency role of letter 'ओ' sequentially availing the format of linear dimension order, spatial dimensional order and solid dimension order respectively.
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.

226

FIFTY ONE PROGRESSION STEP 'द'

**THIRD PADA FOURTH FORMULATION SIXTH
PROGRESSION STEP**

1. This step is availing letter 'द' for the second time.
2. Letter 'द' constitute a reflection pair with letter 'इ', the second vowel.
3. The first occurrence of letter 'द' as such shall be

taken as reflection pair of letter 'ॐ' with its features focusing upon the first dimension.

4. The occurrence of letter 'ॐ' in its second frequency step, as such shall be taken as of features of a reflection pair of letter 'ॐ' focusing upon its second dimension.
5. Second vowel being of the feature of 2-space format, as such the pair of faces of a plane shall be taken as constituting a reflection pair amongst themselves.
6. It shall be as such making the pair of faces of a plane as being of opposite orientations.
7. Both faces of a plane, as of opposite orientations, shall be having a 0-space sandwiched between them.
8. It shall be focusing upon the role of 0-space as of dimensional order of 2-space.
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.

227

FIFTY SECOND PROGRESSION STEP 'अ'

THIRD PADA FOURTH FORMULATION SEVENTH PROGRESSION STEP

1. This step is availing letter 'अ' for the eleventh time.
2. It has frequency '11'.
3. Artifice 11 is parallel to 11 directional frame for dynamic solids.

4. It is also parallel to the range of 11 geometries of 5-space / 11 versions of hyper cube 5.
5. As such, at this phase and stage, the occurrence of letter 'अ', shall be availing the format of eleventh i.e. dynamic direction for the solids.
6. It also, in its applied values, as well shall be of the features of 11th geometry of 5-space.
7. It shall be of the format of 11th version of hyper cube 5.
8. One may have a pause here and have a fresh look at the feature of 3-space in the role of solid dimension of transcendental domain (5-space).
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.

228

FIFTY THIRD PROGRESSION STEP 'अ'

THIRD PADA FOURTH FORMULATION EIGHTH PROGRESSION STEP

1. This step is availing letter 'अ' for the fifth time.
2. Its occurrence sequentially is at steps no. 16, 29, 39, 41 and 53.
3. These artifices namely 16, 29, 39, 41 & 53 shall be contributing features for these sequential steps.
4. The letter 'अ' constitute a reflection pair with letter 'अ' along a spatial format.
5. Being a reflection pair letter, it as such attains reversal of orientation.

6. Further being of frequency 5, it has a transcendental range feature.
7. It as such acquires the features of the manifestation layer (2, 3, 4, 5).
8. The chase in reversal orientation for the Gyatri mantra text, as such shall be of sequential steps (i) त् (ii) आ (iii) य् (iv) अ (v) द् (vi) ओ (vii) च् (viii) अ (ix) - (x) प् (xi) ः (xii) अ (xiii) न् (xiv) ओ (xv) य् (xvi) ओ (xvii) य् (xviii) इ (xix) ध् (xx) ई (xxi) ह् (xxii) अ (xxiii) म् (xxiv) ई (xxv) ध् (xxvi) अ (xxvii) य् (xxviii) स् (xxix) अ (xxx) व् (xxxii) ए (xxxiii) द् (xxxiv) ओ (xxxv) ग् (xxxvi) अ (xxxvii) भ् (xxxviii) ः (xxxix) अ (xl) य् (xli) ष (xlii) ए (xliii) र् (xliv) ः (vL) अ (ivL) व् (iiil) उ (iiL) त् (iL) इ (L) व् (li) अ (Lii) स् (liii) त् (liv) अ (lv) त् .
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.

229

FIFTY FOUR PROGRESSION STEP 'आ'

THIRD PADA FOURTH FORMULATION NINTH PROGRESSION STEP

1. This step is availing letter 'आ'.
2. It is elongated first vowel.
3. Its composition is (अ + अ).
4. As such it has a spatial frame of a pair of parallel vertical lines.
5. It is like a pair of banks of a stream.
6. It as such contains a spatial flow bed.

7. Previous sequential steps 'दृ, अ' and 'यू' together with it formulates 'दया', which means kindness / grace flow.
8. The subsequent sequential step is 'त्', up till which the composition becomes 'दयात्', grace flow reaching its destination.
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.

230

FIFTY FIVE PROGRESSION STEP 'त्'**THIRD PADA FOURTH FORMULATION TENTH PROGRESSION STEP**

1. This step is availing letter 'त्' for the fourth time.
2. Along the 55 steps long special range of Gyatri mantra text, the letter 'त्' has marked its presence at 1st, 3rd, 8th and 55th steps and the prior steps were 0th, 2nd, 7th and 54th while Artifices 0, 2, 7 and 54 accept re-organization as $0^3 + 0^3$, $1^3 + 1^3$, $2^3 - 1^3$, $3^3 + 3^3$, which would provide us and insight into the synthesis of domains fold within creator space (4 space) of spatial order of letter 'त्'.
3. The re-organization value of artifice 54 as $3^3 + 3^3$ is of the format of spatial order of solid dimensions parallel to dimension of dimension of 6-space (Sun (NVF 54)).
4. As such the attainment step, namely, 55th step,

as such is the attainment of sky (NVF 55) within space, inherently making it an organization where in, the beginning and end meet at the same meant, that is why the first and the last letter of the Gyatri mantra text is the same, namely, 'ॐ'.

5. Sadkhas on the Gyatri mantra sadhana path continuously go on reciting the text of Gyatri mantra and ever remain on the attainment path as the beginning and end of this path meet at the same meant, and as such in the process there is neither an end nor a beginning, and in the process, the linear order of its own transits and transform into a spatial order parallel to the spatial order of creator space (4 space).
6. With it sadkhas, of their own, set themselves on the creators path and the rest follows of its own as transcendental grace with which, Lord Brahma, creator the supreme transited and transformed as ten brahmas within transcendental domain.

231

FIRST BRAHMA



1. The first Brahma in shiv lok manifests first component of creative boundary (4-space) of transcendental domain (5-space).
2. The take off, of 4-space from boundary of 5-space, shall be creating 6-space.
3. It is this feature of 4-space creating 6-space which

makes 6-space being of a creative dimensional order.

4. 6-space, as origin of 5-space shall be making inward creative progression for the transcendental domains (5-space).
5. It as such would amount to flow of creative values within solid order transcendental domain.
6. Within 5-space, the 4-space with degree of freedom of motion.
7. 4-space values fountained from source origin of 5-space, shall be having a degree of freedom of motion within 5-space and shall be attaining a static state at the boundary of 5-space.
8. It is this phenomenon of creative values of the range of source origin of 5-space through 5-space as domain, up till boundary of 5-space, which deserves to be gently chased.
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.

232

SECOND BRAHMA



1. The second Brahma who presumes the existence of first Brahma, it is of the format and values of

second component of the creative boundary of 5-space.

2. It would be relevant to note that the pair of dimensions together synthesized a 6-space.
3. It is a synthetic creation of different features and values than that of the creation of self referral domain (6-space) by the first Brahma (4-space).
4. The synthetic creation by pair of creative dimensions is of the mathematics and formats where pair of dimensions for their synthesis avail the dimension of dimension value.
5. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of creation of synthetic self referral domain.

233

THIRD BRAHMA



1. Three creative dimension and infact of any dimensional order always synthesize a self referral domain (6-space).
2. It would be a blissful exercise to chase this phase and stage of creation of synthetic self referral domain as synthesis of triple dimensions.
3. The creation of self referral domain by a single creator dimension and by a pair of creative dimension and further as by triple creative dimension are of different phases and stages of self referral domain.

4. These are sequentially as of linear, spatial and solid dimensional formats for creative dimensions.
5. It would be a blissful exercise to chase this phenomenon taking sole syllable Om (Y) as a creative linear order.

234

FOURTH BRAHMA



1. Fourth Brahma shall be creating a creator space (4 space) in terms of four creative dimensions to whether synthesizing 4-space.
2. It is a unique feature as that the dimensional frame of 4-space during this phase and stage of creation emerges to be of dimensional frame with each of the four dimension being a creative dimension, i.e., 4-space itself being in the role of dimension.
3. Sequentially it shall be as that with first step of single creative dimension as being of artifice value 4 at second step as synthetic creation in terms of pair of creative dimensions being a self referral domain of artifice value 6 and ahead as sequential synthetic creation of three creative dimensions as well being of value artifice 6 and finally at the fourth step it is going to be of the artifice value 4.
4. This quadruple (4, 6, 6, 4), is of a parabolic format.
5. One shall sit comfortably and permit the transcending mind to glimpse this creative phenomenon.

235

FIFTH BRAHMA

It would be blissful exercise to chase virtues and values of fifth Brahma as that the fifth version of square as representative regular body of fifth geometry of 2-space creating 4-space.

236

SIXTH BRAHMA

2-space in the role of dimension of dimension of 6-space with creative dimensional frame of 6 creative dimension will make it a blissful exercise to chase values and virtues of sixth Brahma by simultaneous chasing the six surfaces of cube together creating a creative dimensional frame for 6-space.

237

SEVENTH BRAHMA

With creative seat at the origin of 3-space, it would be blissful to chase values and virtues of 7th Brahma as source origin of 7th version of cube as representative regular body of seventh geometry of 3-space.

238**EIGHTH BRAHMA**

1. Eight Brahma is of the format and features of eight version of hyper cube 4.
2. It is of the order and values of Asht Prakrati.
3. Its chase parallel to artifice 8 as eight geometry of 4-space and as eight version of hyper cube 4 shall be bringing to focus the different values and virtues of eight Brahma.
4. It shall be blissful to chase transition from the values of artifice 7 to artifice 8.
5. Further it also shall be a very blissful exercise to chase transisition from artifice $9=3^2$ to artifice $8=2^3$

239**NINTH BRAHMA**

1. 4-space in its affine state is a 4-space domain free of its all the eight boundary component.
2. It is parallel to ninth version of hyper cube 4.
3. It is parallel to the format and features of ninth geometry of 4-space.
4. It is of the values of ninth Brahma, it is of the virtue of Nav Braham.
5. One shall sit comfortably and permit the

transcending mind to glimpse this range of values and virtues of ninth Brahma as Nav Braham.

240

TENTH BRAHMA



1. Ultimate transcendental state for sadkhas on the Gyatri sadhana path is of order and values of the Tenth Brahma.
2. It is the phase and stage of the creative boundary completely enveloping the transcendental domain.
3. It is attainment of this phase and stage in which the transcending mind comes face to face with the transcendental source origin.
4. In this state, the sadkhas get fulfilled with the transcendental values and virtues straight from the transcendental source origin within the cavity of the heart of the sadkhas.
5. The mundane and manifested features of existence within human frame dissolve of their own and as a result the creative mind and heart get fulfilled with the transcendental values.
6. The existence phenomenon has forth goes transcendental.
7. Macro, micro and casual states and even the consciousness field ahead give way to the transcendental carriers for the self referral domain.

8. A step ahead the self referral carriers of their own lead to the unity state of existence.
9. And ahead Asht Prakrati takes over.
10. And Brahman privilege awaits the sadkhas for ever blissful Par Braham privilege.

। ॐ तत् सत् इति निर्देशः ।



