

SRI-OM
DWADASH VARSH GYANYAG
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DEVNAGRI ALPHABET
(देवनागरी वर्णमाला)

SECTION-1 TRANSCENDENTAL BASE
12-2-2009-11-5-2009

DEVNAGRI ALPHABET
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1

OM SOURCE RESERVOIR-1

1. Om is source reservoir.
2. Om source reservoir unfolds its six steps long expression range as (1) Om (2) Parnava (3) Aum (4) Omkar (5) Udegith (6) Vshtkar.
3. To begin with, one shall sit comfortably and have a fresh look at this expression range.
4. This six steps long expression range deserves to be accepted as six formulations range.
5. These formulations deserve to be glimpsed for their values as Devnagri compositions as Om (ॐ) Parnava (प्रणवः) Aum (ओम्) Udegith (उदगीथः) and Vshtkar (वष्टकारः).

6. One shall sit comfortably and permit the transcending mind to sequentially chase these formulations components wise composed availing Devnagri alphabet letters.
7. This chase as such is to begin with the very first component of Om (ॐ), i.e. with, Bindu Sarovar, as a structured point.
8. A step ahead, one shall be reaching at Anuswarit Ukara.
9. And finally one shall be reaching at Anusawarit elongated Ukara.
10. It would be blissful to chase and reaches number of times this sequential phases and stages of Om (ॐ) formulation in Devnagri script.

2

OM SOURCE RESERVOIR-2

1. Ancient wisdom be approached for transition from Om (ॐ) formulation to Parnava प्रणवः formulation.
2. Patanjali Yog Darshan enlightens us about Parnava प्रणवः as that it is synounm of Om (ॐ) / (तस्यवाचकः प्रणवः)
3. One way to transit from Om (ॐ) to Parnava प्रणवः is to transit component wise.
4. There are four components of Om (ॐ) formulation and corresponding to them are four components of Parnava प्रणवः formulation.
5. One shall sit comfortably to transit from Bindu Sarovar / first component to Par (ॠ) / visharga and to permit the transcending mind to chase this transition range.

6. The Par (प्र) / visharga is a step ahead of Pancham Varti / fifth fold of encirclings of Chit / (चित्) consciousness.
7. Likewise transition from Ardh matra / second component of Om (ॐ) formulation to anubandh / (ण) would be a very blissful exercise.
8. A step ahead the transition from Tripundum (त्र) to last anstatha (व) would be a very blissful exercise.
9. And finally from Swastik Pada / fourth component of Om (ॐ) formulation to visergania / (ः) would be a very very blissful exercise.
10. One shall sit comfortably and permit the transcending mind to chase sequentially component wise transition from Om (ॐ) formulation to Parnava प्रणवः formulation.

3

OM SOURCE RESERVOIR-3

1. For transition from Om (ॐ) and Parnava प्रणवः formulations to Aum (ओम्) formulation, one shall approach the ancient wisdom preserved as Mandukayo Upnishad.
2. It would be blissful exercise to draw a component wise tabulation for the Om (ॐ) formulation, Parnava प्रणवः formulation and Aum (ओम्) formulation.
3. One shall, time and again have a fresh look at the formulation Aum (ओम्).
4. This composition avails first vowel, third vowel and last varga consonant.
5. In this composition there is a jump from first vowel to third vowel.

6. There is a jump over second vowel.
7. The last letter of the composition is the varga consonant.
8. The four fold creative encircling of the transcendental worlds (5-space / ॐ) of first varga consonant (kakra) manifest as letters raif, makara, lakara and hakara.
9. The second creative unfolding manifesting as letter makara is the anubandha letter of the formulation Aum (ओम्).
10. It would be blissful exercise to permit the transcending mind to sequentially chase Om (ॐ) formulation as first vowel, third vowel, last varga consonant and their integrated formulation as Aum (ओम्).

4

OMSOURCE RESERVOIR-4

1. Transition from Aum (ओम्) formulation to omkar (ओमकार) formulaiton is a big step.
2. It is a step (kar) of attainment of Om (ॐ).
3. The attainment of Om (ॐ) is as Parnava प्रणवः, Aum (ओम्) and Aumkar (ओमकार), as well as Udegith (उदगीथः) and Vshtkar (वष्टकारः).
4. The attainment steps, Aumkar (ओमकार), Udegith (उदगीथः) and Vshtkar (वष्टकारः) deserve to be chase sequentially parallel to four creative encirclings of the transcendental worlds (5-space / ॐ).
5. One shall sit comfortably and permit the transcending mind to chase Om (ॐ) formulation time and again.

6. Further one shall also sequentially chase the Parnava प्रणवः formulation time and again.
7. A step ahead, one shall chase Aum (ओम्) formulation.
8. And a step ahead one shall chase Aumkar (ओमकार) formulation.
9. With it, a phase and stage would arise for chase ahead of Udegith (उदगीथः) formulation.
10. And finally one shall time and again chase Vshtkar (वष्टकारः) formulation.

5

OMSOURCE RESERVOIR-5

1. Om (ॐ) is a source origin.
2. Parallel to its four components unfold four padas of Atman.
3. Also parallel to it unfold four padas of Brahman.
4. Also Om (ॐ) formulation sequentially expresses itself as its synonym Parnava प्रणवः .
5. From Om (ॐ) to Parnava प्रणवः is the range of devnagri alphabet.
6. As such, Devnagri alphabet is of transcendental values.
7. It has a Brahman reach.
8. first component of Om (ॐ) formulation, i.e., Bindu Sarovar is full of structures of values and order of first quarter of Brahman.
9. The second, third and fourth components are of the values and orders of second, third and fourth quarter of Brahman.

10. Sadkhas initiate themselves as four quarters of atman parallel to four components of Om (ॐ) sequentially unfolding as Aum (ओम्), Parnava प्रणवः, Om (ॐ) and Aumkar (ओमकार) and come face to face with the transcendental worlds (5-space / ॐ) and self referral state ahead.

6

FIRST VOWELL

1. 'Akara' is the first vowel.
2. ऀ is the devnagari script form of 'Akara'.
3. The features of this script form are two fold as of a cube placed upon four legged table.
4. This script form, as of these pair of features, makes the Devnagri alphabet as of a proper start to proceed from 3-space / ॐ (cube) to creator space (4 space).
5. It is an expression of manifested creations; 'domain' '3-space / ॐ' with 'base ' (4 space ॐ))
6. Manifested creations set up (3-space / A) is a linear order set up with spatial order base.
7. It is parallel to the set up of a 3-space / ॐ as domain and (4 space ॐ) as origin.
8. As such, it is parallel to the four fold linear order manifestation format as linear dimensional order, spatial boundary, solid domain and hyper solid origin.
9. Parallel to it would be the quadruple (1, 2, 3, 4).
10. One shall sit comfortably and permit the transcending mind to have a fresh look at the script form of first vowel of Devnagri alphabet / 'Akara' .

7**‘1’**

1. Akara being the first vowel, as such it is to accept the values and order of ‘1’.
2. ‘1’ as artifice 1, as 1 space, as an interval being the representative regular body of 1 space as linear order, as a manifestation layer and like, there are whole range of features and values which of their own get associated with the first vowel / Akara.
3. ‘1’ is first after ‘0’ and as such ‘1’, may be both ‘0’ and 1’ and whole range in between.
4. First vowel, as such, with conscious choice application shall be for the whole range ‘0 to 1’ as well as both are either of the end values ‘0’ or ‘1’.
5. One shall sit comfortably and permit the transcending mind to be face to face with the last Sutra of Ashtadhey (grammer book) “.
6. One way to approach it is ‘0’ is ‘1’.
7. As such ‘1’ is whole, as well as a part of the whole.
8. The letter ’ as such merges with consonants.
9. Further ‘ + ’ =vk as of parallel vertical lines format deserves to be chased.
10. Still further $0+0 = 0$ for ‘ + ’, as synthesis of smaller lines as a bigger line as well deserves to be chased as a track of moving point.

8**1 SPACE**

1. One shall sit comfortably and permit the

transcending mind to chase line as a track of a moving point.

2. With this format, 1-space itself can be chased as a track of a 0-space.
3. Line / interval provide sequential placements format.
4. It is this feature of 1-space / line / interval / first vowel ", which shall be making first vowel being at the core of the values of all the vowels.
5. Infinite line, at infinity transting and transforming as linear boundary of spatial set up brings to focus the limit of expression of line / 1-space / first vowel as a range of single digit numbers (numerals).
6. Nine numerals range for ten place value system, as such shall be settling full expression for the line as expression range of nine vowels / nine numerals.
7. It would be blissful exercise to permit the transcending mind to chase '9 as 1, 8 as 1, 7 as 1, 6 as 1, 5 as 1, 4 as 1, 3 as 1, 2 as 1 and 1 as 1'.
8. Further It would also be a blissful exercise to chase '1 as 1, 1 as 2, 1 as 3, 1 as 4, 1 as 5, 1 as 6, 1 as 7, 1 as 8 and 1 as 9'.
9. Likewise it would be a blissful exercise to have a transition from first vowel to second vowel to third vowel, third vowel to fourth vowel, fourth vowel to fifth vowel, fifth vowel to sixth vowel, sixth vowel to seventh vowel, seventh vowel to eighth vowel, eighth vowel to ninth vowel,
10. And other way around as well, it would be a blissful

exercise to chase transition from ninth vowel to eighth vowel, eighth vowel to seventh vowel, seventh vowel to sixth vowel, sixth vowel to fifth vowel, fifth vowel to fourth vowel, fourth vowel to third vowel, third vowel to second vowel, and second vowel to first vowel.

9

INTERVAL

1. One shall sit comfortably and permit the transcending mind to chase the set up of an interval.
2. One of the prominent feature of the interval is its orientation from one end point to another end point.
3. Along infinite line, it shall be having a pair of opposite orientations viz. from first end point to second end point and second end point to first end point, both constituted a reflection pair.
4. Within a plane / 2-space, interval shall be having as well as eight orientations, along sides and diagonals of the square through its corner points and through the center.
5. It would be relevant to note that 'curve' shall be of in between placement / feature / values of 1-space at one end and 2-space at another end.
6. With this in between state, a bridging for the gap in between the features of (1 space) set up and (2 space) set up can be attained.
7. The curve is a set up of points, and as such is a track of a moving point, like state line being a

track of a moving point but with the difference as that here the motion, liberty for the point is of the values of liberty of motion in a surface.

8. This way curve is a line but of a surface format.
9. It is this which brings in the Anstha letters.
10. It would be blissful exercise to permit the transcending mind to chase the script form of letter Akara as vertical line, as well as a curve being a reflection pair of the first anthstha letter of Devnagri format, namely 'yakara ;².

10

LINEAR ORDER

1. (1 space \rightarrow) as a track of a moving point is like 0-space / points having placement upon 1-space / line.
2. And thereby 0-space constituting boundary of (1 space \rightarrow).
3. (1 space \rightarrow) as dimension of 3-space / \boxplus imbeds linear order in 3-space / \boxplus as domain.
4. This, as such makes (1 space \rightarrow) in the role of dimension of 3-space / \boxplus .
5. 0-space likewise plays a role of dimension for 2-space.
6. As such, simultaneous availability of 0-space and 1-space, in the format of a line, as a track of a moving point and also with the potentialities to play the role of dimension, shall be making sequencing for points along line in the role of dimension as formats for the sequential set of nine vowels of Devnagri alphabet.

7. It would be like a synthetic measuring rod of representative regular bodies of (1 space —), (2 space ■), 3-space / ▣, (4 space □), 5-space / ⬠, (6 space ⬡), (7 space ⬤), 8-space and 9-space.
8. This as such, shall be providing sub ranges / sub measuring rods for the domain of (2 space ■) as set up of interval and square, for 3-space / — the set up of interval, square and cube and so on.
9. Parallel to it, would be the quardination of first two vowels, first three vowels, first four vowels and so on.
10. Of these, most blissful exercise would be to reach at the values of synthesis of first vowel with first vowel, of first vowel with second vowel, of first vowel with third vowel, of first vowel with fourth vowel and so on.

11

SECOND VOWEL

1. Transition from first vowel to second vowel is parallel to transition from '1' to '2'.
2. It is also parallel to transition from '1-space' to '2-space'.
3. Likewise it would be parallel to transition from interval to square.
4. One shall sit comfortably and permit the transcending mind to have a fresh look at the script form of second vowel, namely, Ekara (b).
5. Amongst others, one of the feature of this script form is as of a drilling screw.
6. It would be blissful exercise to permit the

transcending mind to chase the transition from script form of first letter akara "being cube cube / solid upon four legged table / with base to the script form of second vowel Ekara as a drilling screw focusing upon the next internal progression step for domains being to drill through the origin seal of the manifested domains.

7. Parallel to it would be a chase at the center of the grid frame for the surface.
8. It would be like being of the values and order of A^2 as unit / unit area as comparison to $A^1=1$ = unit length format for the first vowel.
9. It would be a blissful exercise to simultaneously chase pair of first two vowels as interval and square simultaneously existing within a square.
10. It would be like at infinity '1' transting as '2', and they together as '3' making the whole set up as '6' parallel to sixth vowel, accepted as a grammer rule ' $\sqrt{a+b} = \sqrt{c}$, }

12

'2'

1. '2' as '1' and '1' as '2' when chased shall be giving inside of the structural values deferences of both these artifices, and parallel to it one shall be having inside about the differences of features and values of first and second vowel.
2. Likswise the chase 1^1 to 1^2 shall be enriching about the structural differences of measures of length and area.
3. '1' as '0 and 1' and '2' as '1 and 2' as well shall be providing additional insight about the structural

feature of interval and square / 1-space and 2-space / first interval and second interval.

4. Points as boundary of interval and interval as boundary of square, as well deserve to be chased to reach at the structural feature of interval and square as manifested bodies of (1 space \dashv) and (2 space \blacksquare) respectively as formats for the features of first vowel and second vowel.
5. Along linear format chase for first vowel and second vowel may be in terms of quadruples (1, 2, 3, 4) and (2, 3, 4, 5) .
6. However along, spatial format the chase for the roles of first vowel and second vowel may be in terms of 4 x 4 matrix formats as under

A for first vowel

1	2	3	4	-2	-1	0	1
0	1	2	3	-1	0	1	2
-1	0	1	2	0	1	2	3
-2	-1	0	1	1	2	3	4

B for second vowel

2	3	4	5	-1	0	1	2
1	2	3	4	0	1	2	3
0	1	2	3	1	2	3	4
-1	0	1	2	2	3	4	5

7. It would be blissful exercise to chase first vowel in different roles parallel to artifice '1' and second vowel parallel to artifice '2'.
8. Further it would be blissful exercise to chase transition for the roles of first vowel into the roles of second vowel along 4 x 4 matrix format.

9. It would further be blissful exercise to chase first vowel and second vowel respectively along the respective diagonals of 4 x 4 matrix format.
10. Still further it would be very blissful exercise to chase first vowel and second vowel along the pair of orientations as placements as diagonals of 4 x 4 matrix format depicted above.

13

2 SPACE

1. (2 space ■) has pair of dimensions.
2. As 0-space plays the role of dimension of (2 space E), as such, it would be a blissful exercise to chase synthesis of pair of dimensions of (2 space ■) as $0+0 - (-2) = 2$.
3. It is this jump over (1 space —) which deserves to be chased throughly.
4. Likewise the jump over ((2 space ■) as well deserves to be chased throughly.
5. And, ahead (2 space ■) in the role of dimension will jump over 3-space / ☞ to reach creator space (4 space).
6. It is this phenomenon of dimensional synthesis of domains which deserves to be throughly chased.
7. Parallel to it would be the phenomenon of jump over second vowel at the base of Aum ($\sqrt{k\epsilon}$) formulation.
8. It would be relevant to note that (2 space ■) within 3-space / A would get framed within a two dimensional frame of pair of linear dimensions.
9. It would be blissful exercise to distinguish (2 space

■) of a pair of dimensions of 0-space value each from that of (2 space ■) within a pair of linear dimensions.

10. One shall sit comfortably and permit the transcending mind to distinctively chase (2 space ■) within a pair of dimensions of 0-space value each and pair of linear dimensions of (1 space —) value each.

14

SQUARE

1. Square is a representative regular body of (2 space ■).
2. Likewise circle is also a representative regular body of (2 space ■).
3. One common feature of the set ups of square and circle is that their domain and boundary accept the formulation $A^2: 4B^1$.
4. This is in continuity of the domain – boundary structural formulation for interval being $A^1: 2B^0$.
5. It is this common formulation $A^N: 2NB^{N-1}$ for $N=1, 2, 3, 4, \dots$ which is distinguishing Devnagri vowels formats from other letters of Devnagri alphabet.
6. It is under above structural feature that (2 space ■) accepts grid frames for the grid zones.
7. It would be a blissful exercise to transit from upper face of the surface / plane / square / lower surface.
8. Still further it would be a blissful exercise to chase 3-space / A as a track of a moving (2 space ■) ,
9. Still further It would be very blissful exercise to

approach 3-space / \mathbb{E}^3 as a gap between the pair of parallel planes.

10. Still further it would be a blissful exercise to approach 3-space / \mathbb{E}^3 within spatial envelop stitched by six planes.

15

SPATIAL ORDER

1. Spatial order is of very distinct features that that of linear order.
2. Linear order accepts length as a unit vide spatial order accepts area as a unit.
3. Cube is the representative regular body of 3-space / \mathbb{E}^3 as a set up of linear dimensional order.
4. The prominent feature of this set up of linear dimensional order is that 3-space / \mathbb{E}^3 accepts seven geometries and parallel to it there are seven versions of cube.
5. It is because of this feature that hyper circles increase only up till hyper circle-7 and hyper circle 8 onwards there would be increase of circumference value.
6. Spatial order over comes this break.
7. It is because of hyper cube 4 accepting solid boundary of eight components.
8. It is this feature of spatial order which works out sequentially increasing boundaries for all the representative regular bodies of dimensional spaces, which deserves to be chased throughly for full comprehension and imbibing of these features of spatial order.

9. It is this feature of spatial order which distinguishes second vowel from the first vowel and infact from all other vowels.
10. Further it is because of this feature that (4 space \square) with spatial dimensional order becomes the creator space (4 space) for the whole range of manifested existence phenomenon.

16


THIRD VOWEL

1. Third vowel of Devnagri alphabet is Ukara (m).
2. This script form of Devnagri alphabet letter Ukara (m) deserves to be chased in continuity of the sequential steps of script forms of letters akara and letter Ekara (b).
3. Letter akara is a cube upon table (domain with base) and letter Ekara is a drill screw making it possible to reach the center / origin of the domain of cube and even to have drill a step ahead through the origin.
4. This shall be resulting into a split of the domain into a pair of hemispheres, and these together, as such shall be synthesising the script format for letter Ukara (m).
5. These steps together complete a phase and stage of the chase, as such, a set of first three vowels, and these together stand coordinated as Maheshwara Sutra-1 (v] b] m] .k)
6. One shall have a fresh look at this coordination in terms of the script form of letter (.k) designated as Anubandh.

7. One meaning of Anubandh is 'to get bound by following'.
8. By following the script format of (.k), one may be comprehending as a chase path of first step being a vertical downward flow, at second step a linear horizontal flow and finally at third step, as a vertically upward flow.
9. This as such shall be fixing the sequential coordination for first three vowels as of linear vertical downward flow path for letter akara, spatial horizontal flow path for letter Ekara and solid vertically upward flow path for letter Ukara.
10. This as such, also settles the coordination for interval, square and cube, in a way to envelope the space as is the script format for letter (.k).

17

‘3’

1. Artifice ‘3’ follows artifices 1 and 2 and parallel to it follows third vowel, the first and second vowels.
2. Parallel to artifice ‘3’ is 3-space, and in a sequence, likewise third vowel avails the format of 3-space.
3. Cube as representative regular body of 3-space / A, as such, it works out the flow path for third vowel as coordinated by first Maheshwara Sutra.
4. Like cube, sphere is also the representative regular body of 3-space, and as such its split into a pair of hemispheres helps settle the script format for third vowel.
5. 3-space /  accepts three dimensional frame of linear dimensions parallel to three artifices of whole number 3.

6. These three dimensions, sequentially as a single dimension, pair of dimensions and all the three dimensions provide coordination format for first three vowels as a first Maheshwara sutra.
7. One shall sit comfortably and permit the transcending mind to chase interval, square and cube within a cube.
8. One shall have a fresh look at the above coordination feature of three vowels as first Maheshwara Sutra as interval, square and cube coordinated within cube following the script format of letter Ukara.
9. One way to look at the set of first three vowels is as linear dimension, spatial boundary and solid domain of cube.
10. The other way to look at the set of three vowels is as (1 space —) in the role of dimension, (2 space ■) in the role of boundary and 3-space / 田 in the role of domain manifesting together.

18

3 SPACE

1. 3-space being third following 1-space and 2-space becomes self sustained as a domain availing its all the three dimensions.
2. It is this feature of 3-space which makes him of prominent feature of a domain fold of the four fold manifestation layer within creator space (4 space).
3. 3-space as domain fold accepts its origin in a sealed state.
4. It is this sealed state of the origin which makes it

(origin) as being indistinguishable from all other points of the domain (3-space).

5. Origin becoming as an ordinary point of the domain is a feature which deserves to be comprehended fully.
6. It is this feature as that the origin of the domain becomes the ordinary domain point which makes the domain as a self contained set up.
7. It is because of this self contained feature of the domain / here 3-space, which makes it as a self contained existence phenomenon.
8. This being so, there arises a need to workout a process to transcend through the domain, and for it the ancient wisdom avails the halving process of dimensional frames, and as such a three dimensional frame of half dimension, which provides script format for Ushmana letters (Sakara l) of the prominent role and also Ukara gets its half as a matra measure as (ण).
9. This would help us appreciate the role of 'l ण'.
10. Further it would also help us appreciate the role of 'l ण' with 'm' removed, making 'l ²' following first vowel, as to be of the features of 'ॐ' / visergnia.

19

CUBE

1. For cube to transcend through 3-space as domain fold is to transcend through its center / origin and for it, its seal is to melt to give way to creator space (4 space) sealed at origin seat.
2. With it, the cube shall be acquiring a degree of freedom of motion within 4-space.

3. With it cube, in a dynamic state, shall be at the boundary of 4-space.
4. It is this acquired feature of cube transiting from static to dynamic state, which deserves to be chased.
5. As, with this acquired feature, infact, on the cube though of a linear order, shall be transiting into a spatial order and with it it shall be transforming its role from that of a static domain to a dynamic boundary state.
6. While chase this phenomenon of transition from static domain state of cube to dynamic boundary state of cube, one shall ever remain conscious as that infact the whole phenomenon has of its own silently transited from 3-space to 4-space, which of a spatial dimensional order.
7. One shall have a pause here and permit the transcending mind to remain in deep trans to fully comprehend and imbibe this transition phenomenon.
8. One shall have a fresh look at the set up of the cube and comprehend its feature as that in its all the eight corner points are imbedded three dimensional frames of half dimensions, and that is why the center of the cube as origin of 3-space permit split for the cube as eight sub cubes parallel to eight octants cut of 3-space and split for boundary of hyper cube 4 as of eight solid components.
9. Parallel to it, one shall attempt chase for the set up of a sphere.
10. It would be blissful exercise to chase split of a

sphere into a pair of hemisphere and these together re-synthesizing as a script format for third vowel Ukara (m).

20

SOLID ORDER

1. 3-space in the role of dimension structures a solid order for 5-space / ५.
2. One shall sit comfortably and permit the transcending mind to chase the set up of cube availing five three dimensional frames.
3. Four of the three dimensional frames availed by the set up of the cube split and provide eight three dimensional frames of half dimensions.
4. These eight three dimensional frames of half dimensions are imbedded into eight corner points of the cube.
5. One three dimensional frame (of full dimension) is imbedded at the center of the cube.
6. One shall sit comfortably and permit the transcending mind to chase eight three dimensional frame of half dimensions imbedded in eight corner points of the cube and reach at their resynthesis as four three dimensional frames of full dimensions.
7. These four resynthesised three dimensional frames together with the fifth three dimensional frame at the center shall be working out a solid dimensional frame of five dimensions of 5 space.
8. The transition from static cube to dynamic cube shall be leading to a creator space (4 space).

9. A step ahead, a transcendence from creator space (4 space) shall be leading to the transcendental worlds (5-space / ५).
10. It would be a very blissful exercise to chase this transcendental phenomenon of solid order.

21

FOURTH VOWEL

1. Fourth vowel of Devnagri alphabet is Rikara (ॠ).
2. It being fourth of the row of vowels, as such it is associated with artifice 4 / 4-space / hyper cube 4.
3. This being, a step ahead of first three vowels, as such for its script format, one may first of all have a free look at the coordination of first three vowels along the script format of Anubndh of first Maheshwara Sutra namely letter (.ॠ).
4. 4-space is a creator space, and as such it provides four fold manifestation format for whole range of creations.
5. Accordingly 3-space / cube as 3-space domain, shall be of a manifestation features, of which 3-space itself would be in the role of domain fold (third fold) and 4-space shall be in the role of origin fold (fourth fold).
6. This as such shall be taking from domain fold (third fold / 3-space / third vowel) to origin fold (fourth fold / 4-space / fourth vowel) as an inward progression step.
7. This as such shall be helping us appreciate the script format of fourth vowel (ॠ).

8. One shall sit comfortably and have a fresh look at this script format, in continuity of the coordination format of first three vowels as first Maheshwara Sutra with (.ḷ) with as its Anubandh.
9. For full comprehension of the coordination format of first Maheshwara Sutra, one may have a look at the following expression for it.
10. Further, a step ahead one shall have a look at the following expression for second Maheshwara Sutra which coordinates fourth and fifth vowel with (ḍ) as its anubandh.

22

‘4’

1. Artifice ‘4’ is the first composite number, as much as that first three numbers namely 1, 2, 3 do not accept any divisor of value other than 1 and the number itself, so these are primes.
2. Artifice 4 is of a unique feature as much as that $4=2+2=2 \times 2$.
3. Still further, as it accept a pair of factors, as such it also absorbs the orientations because of addition and minus, as much as that $4=2 \times 2 = (-2) \times (-2)$.
4. These features are at the base of the creative features of 4-space as a creator space.
5. $4=1+1+1+1$ equips this whole number as an artifice of four features parallel to four dimensions.
6. However as $4=2 \times 2=2+2 = (-2) \times (-2)$, as such it uniquely splits the structural set up of hyper cube 4 as representative regular body of 4-space as a set up of a pair of two dimensional frames of half dimensions.

7. It is this feature of the split of the structural set up in terms of a pair of half dimensional frames, which further makes 4-space being of unique features as that its mathematics, science and technology would be workable in terms of half unit.
8. As such it would be a blissful exercise to chase 2 as 1.
9. Further it also would be a blissful exercise to chase 1 as 2.
10. Still further it would be a very blissful exercise to simultaneously chase 4-space as 1 as 2 and 2 as 1.

23

4 SPACE

1. 4-space is a creator space.
2. It accepts hyper cube 4 as its representative regular body.
3. The representative regular body of 4-space as well manifests at its four fold manifestation format.
4. It is this feature of the 4-space which deserves to be chased fully to imbibe its values completely.
5. It is in terms of this chase that one shall be glimpsing the features of idol of Lord Brahma, four head lord, the creator the supreme.
6. Lord Brahma, four head lord, creator the supreme manifests pair of eyes for his four heads and sits comfortably on a lotus seat of eight petals and meditates upon Lord Shiv, the Lord of transcendental worlds, within cavity of his heart and goes transcendental and multiplies ten fold as ten brahmas in Shiv Lok.

7. With this, sadkhas shall initiate themselves and meditates Brahma way and enlighten themselves about the fourth vowel, its script format and its composition split as (ऋ = र+इ).
8. A step ahead the fifth vowel (ऌ= ल्+र्+इ), and the coordination of fourth and fifth vowels namely _ and लृ as ऋलृक् as second Maheshwara Sutra deserves to be chased fully for complete imbibing of its values, particularly as that the Anubandh is d-
9. It would further be an enlightenment as that the ancient wisdom approaches (क्) as first varga consonant, as Anubandh being of two fold ranges, firstly as Brahma, the presiding deity of 4-space / creators space and secondly as Shiv as presiding deity of 5-space / transcendental worlds.
10. It would further be an enlightenment as that letter 'क्' as of four folds is of values of letters 'र, म, ल, ह' and that the letter 'र्' is of the combined values of first three vowels as (- ^ र) within spatial order of second vowel (इ)

24

HYPER CUBE 4

1. Hyper cube 4 is the representative regular body of 4-space.
2. It is a manifestation layer of four folds parallel to artifices quadruple (2, 3, 4, 5)/ (spatial dimension, solid boundary, hyper solid domain and transcendental origin).
3. These features are parallel to the features of idol


of Lord Brahma, four head Lord, with pair of eyes in each head and Lotus seat being of eight petals. It would be blissful exercise to have comparative tabulation of the features of hyper cube 4 and idol of Lord Brahma as follows.

0	1	2	3	4
Idol of Lord Brahma	Two eyes in each head	8 petals of Lotus seat	4 heads	Seat of Lord Shiv In cavity of heart
Hyper cube 4	Spatial dimension	8 boundary components	4 Dimensions	5-space as origin

5. 4-space as origin fold of cube makes it center a seat of hyper cube 4.
6. As such fourth vowel / 4-space / hyper cube 4, as a third vowel /3-space / cube in a dynamic state, would help us appreciate the script format of fourth vowel (ठ = र+इ) **Rikara as of a guided missile through 4-space.**
7. **Each component of the script format of fourth vowel, as such deserves to be chased to appreciate its feature and role.**
8. **It is infact a fourth degree curve trajectory.**
9. **One shall sit comfortably and permit the transcending mind to chase it as first part of second Maheshwara Sutra.**
10. **And at a next step, it to give place to second part of second Maheshwara Sutra with expression as follows**

25

CREATIVE ORDER

1. 4-space in the role of dimension is a creative order of self referral state (6-space).
2. It is in this role that 4th vowel deserves to be specifically chased.
3. With first varga consonant namely 'd' / kakara as Anubanda of second Maheshwara Sutra, the above chase would focus upon the sequential unfolding features of letter Kakara 'd', firstly as of set up being 4-space and secondly as of set up being 5-space.
4. It is in this context, the fourth vowel, itself as 4-space set up, shall be focusing upon the spatial order.
5. Further it is in this context that the script format of fourth vowel (ॠ) **shall be focusing upon the fourth degree curve as component of its script component.**
6. **It would be relevant to note that this fourth degree curve component, in its placement for vertically upward position stands accepted as a script format for first Ushmana letter.**
7. **It would further be relevant to note that first Ushmana letter**  **is the dominant letter of the formulation (f'ko) / the lord of transcendental worlds (5-space).**
8. One shall sit comfortably and permit the transcending mind to chase these features of script format being availed.
9. Fourth degree curve in a dynamic state shall be acquiring additional features of added dimension

which shall be providing transition from spatial order to solid order.

10. One shall sit comfortably and permit the transcending mind to remain in deep trans to fully comprehend and completely imbibe these values of fourth degree curve in dynamic state.

26

FIFTH VOWEL

1. The script format of fifth vowel of Devnagri alphabet (ॠ) deserves to be chased as a sequential steps ahead of script format of fifth vowel.
2. This as such shall be transiting from (ऋ = र+इ) to (ॠ= ॠ+रु+इ).
3. Here It would be relevant to note that while forth vowel ऋ= र+इ avails pairs of letters for its values and features, a step ahead, fifth vowel (ॠ= ॠ+रु+इ) avails three letters for its values and features.
4. Further It would be relevant to note that while the prominent component of letter ऋ is र , a step ahead the prominent component of letter ॠ are र and ॠ.
5. These as such give a jump over letter 'रु'.
6. Still further these as of values of artifices '3 and 5' / 3-space and 5-space respectively make it a feature of a shift from dimension (3-space) to domain (5-space).
7. This feature of the composition values of letter 'ॠ' , as such shall be, making it of the features and values of 5-space.
8. Accordingly, the focus of fifth vowel would be upon

5-space within 4-space.

9. It is this feature of 5-space within 4-space, which infact is a step in continuity of internal progression, as of 4-space within 3-space and ahead, as of 5-space within 4-space.
10. This, this way, also would focus upon the transcendence phenomenon of coordination of dimension fold and domain fold and the same deserves to be chased throughlly.

27

'5'

1. Artifice '5', like artifice 1, 2 and 3, does not accept a factor other than 1 and 5.
2. This, this way is uniquely of different features than that of artifice 4, which accepts 2 as its factor and the same is different than 1 and 4.
3. While within 4-space the feature $4 = 2 + 2 = 2 \times 2$ unifies indistinguishably for addition and multiplication operations but artifice $5 = 2 + 3$, while 2×3 is 6, greater than 5, and as such here in 5-space and addition and multiplication operations retain their distinctive features.
4. As such, the emergence of 5-space within 4-space, is a unique transcendental phenomenon which deserves to be chased like sky within space.
5. 5-space accepts 3-space as dimension and with it 5-space becomes is solid dimensional space.
6. And as 3-space itself is a linear dimensional set up, as such the transcendental worlds (5-space) acquire sequential transcendental worlds (5-space)

features as much as that 1-space leads to 3-space and ahead 3-space leads to 5-space.

7. On the other hand, 4-space accepts 2-space in the role of dimension.
8. And 2-space itself accepts 0-space in the role of dimension.
9. This, this way, with emergence of 5-space within 4-space, there emerge a super imposition of the structural set up of transcendental steps (1, 3, 5) superimposed upon (0, 2, 4).
10. One shall sit comfortably and permit the transcending mind to chase 0 as 1 and 1 as 0 and to chase the transcendental phenomenon ahead of emergence of 5-space within 4-space.

28

5 SPACE

1. 5-space is a solid order space.
2. 5-space is also because of its transcendental values (1, 3, 5) is designated and is known as transcendental worlds (5-space).
3. Lord Shiv, five head lord with three eyes in each head has ten beautiful arms and is the presiding deity of the transcendental worlds (5-space).
4. Hyper cube 5 is the representative regular body of 5-space.
5. It would be blissful exercise to chase parallel features of idol of Lord Shiv and of hyper cube 5 within 4-space along its four fold manifestation format.
6. One shall chase five heads of the idol as five dimensions.

7. Further one shall chase three eyes in each head as a solid dimensional order.
8. Still further one shall chase ten beautiful arms of idol as ten boundary components.
9. Still further one shall chase origin of 4-space as transcendental seat
10. And ahead one shall sit comfortably and permit the transcending mind to go Brahma way to multiply ten fold

29

HYPER CUBE 5

1. Hyper cube 5 accepts self referral origin seat.
2. It is this feature of the origin fold of hyper cube 5, which deserves to be chased as a sequential step ahead of the transcendental origin of 4-space.
3. Self referral origin of 5-space, as a step ahead of transcendental origin of 4-space shall be taking ahead of ten fold multiplication of Lord Brahma as Ten brahmas to twelve fold multiplication of transcendental worlds as 12 sons of self referral state of 6-space.
4. This phenomenon of internal progression and simultaneous multiplication of the domains at the boundary of the hyper cube of next order, deserves to be throughly chased.
5. It is this phenomenon of multiplication of domains which makes the manifestation within creator space (4 space) as of unique features
6. With creator space (4 space) in the role of dimension of self referral space accepting

transcendental boundary makes the creative order of multifold features.

7. Ancient wisdom preserves the way this multi fold creations deserve to be chased.
8. Rig ved Samhita simultaneously organises as of ten mandals and eight austaks.
9. It is like simultaneous chase of creative boundary of ten components of transcendental worlds and mundane boundary of eight components of the creator space (4 space).
10. One shall sit comfortably and permit the transcending mind to learn to chase the Rigveda way to chase multifold creative features.

30

TRANSCENDENTAL ORDER

1. Transcendental order (5-space) leads to unity state of pole star (7-space).
2. 5-space in the role of dimension, is its one role.
3. For complete comprehension of 5-space, one shall chase it in its different roles.
4. One set of roles for 5-space is as dimension, boundary, domain and origin.
5. The other sets of role for 5-space is as a transcendental base.
6. As 5-space itself accepts manifested four fold form as such 3-space, 4-space, 5-space and 6-space shall be contributing distinctive features.
7. Further as 3-space, 4-space and 6-space shall as well be having different roles to play, therefore the whole range of contributions for these spaces

in their different roles are bound to make the structural set up to be of very rich values and features.

8. One way to express these features is as 5 x 5 matrix format, as follows

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

9. This, this way brings into the contribution range the whole range of 1-space to 9-spaces.
10. This range of 1-space to 9-space is the range of first vowel to ninth vowel, and because of it, the first five vowels constitute a distinct class and these together get coordinated as (vd).

31

SIXTH VOWEL

1. Sixth Vowel of Devnagri alphabet has script form (,.)
2. One shall have a fresh look at this script form of sixth vowel (,.) and chase its pair of opposite oriented curves.
3. Further it also be observed with a focus as that left curve is bigger and is having orientation from west to east.
4. While the other curve is smaller in size and is having orientation from east to west.
5. It is like a spiral like decending along the cylindrical valves of a well.

6. It is symbolic reach the water surface of the well and to have a dive deep for getting fulfilled.
7. Sixth vowel, as a step ahead of first five vowels is a step of transcendental decendance (6, 4, 2), as comparison to transcendental ascendance (1, 3, 5).
8. This, this way would be a transition from linear transcendental ascendance to spatial reach along transcendental decendance.
9. One way to look at is as that $2+3=5$ and $2 \times 3 = 6$.
10. Other way to look at is that first Maheshwara Sutra coordinates three vowels and parallel to it three dimensions while the second Maheshwara Sutra coordinates pair of half dimensions of first dimension and parallel to it the coordination of fourth and sixth vowels, and a step ahead as third Maheshwara Sutra there being a coordination of pair of half dimensions of second dimension and parallel to it there being a coordination of sixth and seventh vowels and finally as fourth Maheshwara Sutra, there is a coordination of eighth and ninth vowels parallel to coordination of pair of half dimensions of third dimension.

32

‘6’

1. The whole number 6 is perfect number, as much as that $1+2+3=1 \times 2 \times 3$.
2. Further 6 accept re-organisation as $6=2+2+2$, which parallel to $3=1+1+1$ would be a mathematics of 2 as 1, as comparison to mathematics of 1 as 1.
3. It would be relevant to note that synthesis of three

dimensions of all dimensional frames always lead to the same value and order of artifice 6, as synthesis of pair of dimensions leads to $N+N-(N-2) = N+2$ and a step ahead the synthesis of triple dimension shall be leading to $N+2+N-2 (N-2)=6$.

4. Parallel to values and order of artifice 6 is the set up of 6-space.
5. Hyper cube 6, as representative regular body of 6-space, makes its feature as well parallel to artifice 6.
6. As six point lead to five units, as such parallel chase would be the coordination of artifices 6 and 5.
7. The internal coordination of the vertisis of a pentagon cut a pentagon frame around the center / origin, and likewise would be the feature of hexagon.
8. It would be blissful exercise to chase artifice 5 and artifice 6, pentagon and hexagon, hyper cube 5 and hyper cube 6, 5-space and 6-space, and Triples (1, 3, 5) and (2, 4, 6).
9. It would be blissful exercise to have comparative chase for the idols of Lord Brahma, Lord Shiv and Lord Vishnu.
10. Further it would be a blissful exercise for the chase of triple artifices (9, 11, 13) and parallel to it (the 9 versions of hyper cube 4, 11 versions of hyper cube 5 and 13 versions of hyper cube 6).

33**6 SPACE**

1. Ancient wisdom extensively preserves features values virtues and all that about 6-space.
2. It is Vishnu lok.
3. It is atman.
4. It is sun.
5. It is Pursha format.
6. It is a creative order space.
7. It accepts transcendental worlds (5-space) at its boundary,
8. Unity state is its source origin.
9. Its structures Asht Prakrati.
10. It as self referral dimensional order leads to Nav Braham as origin source fold.

34**HYPER CUBE 6**

1. Hyper cube 6 is the representative regular body of 6-space.
2. Its structural features run parallel to idol of Lord Vishnu.
3. It has 13 versions parallel to 13 geometries of 6-space.
4. It works out a sthapatya measuring rod with Lord Vishnu as its presidign deity and Lord Brahma as the presiding deity of its measuring.
5. Its provide a format for self referral state of consciousness.

6. It manifests self referral values fulfilled within the transcendental domains from their origin.
7. Comprehension view of the set up of hyper cube 6 can be had by chase of manifestation along 6 x 6 matrix format :

1	2	3	4	5	6
2	3	4	5	6	7
3	4	5	6	7	8
4	5	6	7	8	9
5	6	7	8	9	10
6	7	8	9	10	11

8. Of this format, the prominent role is of 4 x 4 matrix format

3	4	5	6
4	5	6	7
5	6	7	8
6	7	8	9

9. It would be blissful exercise to chase, firstly the manifestation layer (3, 4, 5, 6) and then the manifestation layer (6, 7, 8, 9).
10. The unity range (3, 4, 5, 6, 7, 8, 9) leads from Triloki to Nav Braham and it is this feature which deserves to be comprehended fully and imbibed completely.

35

SELF REFERRAL ORDER

1. 6-space in the role of dimension structures self referral order in Asht Prakrati.
2. Synthesis of pair of 6-space as dimension leads to

8-space domain.

3. And a step ahead as synthesis of three such dimensions re-structure 6-space itself.
4. Synthesis of 4-such dimensions leads to 0-space.
5. It is this phenomenon of self referral order which takes from 8-space to 6-space to 0-space which deserves to be chased fully.
6. With 6-space itself being of a creative order (4-space in the role of dimension), the pair of dimensions shall be leading to 6-space, the synthesis of 3-dimensions as well shall be leading to 6-space itself.
7. And a step ahead the synthesis of four dimensions (4-space in the role of dimension), shall be taking back to 4-space.
8. Therefore while the structures of 8-space would be as of values (6, 8, 6, 0), while the inner folds because of creative dimension of dimension of self referral order shall be leading to the values (4, 6, 6, 4).
9. It would be a blissful exercise to sequentially chase (6, 8, 6, 0) and (4, 6, 6, 4) as (6, 4), (8, 6), (6, 6) and (0, 4).
10. One shall sit comfortably and permit the transcending mind to chase above structural features at dimension and at dimension of dimension level.

36

SEVENTH VOWEL

1. Seventh vowel of as a script format (ॐ).

2. One shall have a fresh look at the script form of .
3. It is of two parts first is as of first vowel, and second part is (᳚).
4. The second part is again of two parts, namely () and (᳚).
5. The first of these two, namely () is the matra / measure, value of sixth vowel.
6. The second of these two namely (᳚) is the matra of first vowel, in its elongated form depiction ().
7. The composite form () with matra / measure unit (᳚) is a artifice 6 value flow / vowel sixth in flow / hyper cube 6 in dynamic state, i.e. of artifice value 7 / (vowel 7).
8. This will help us comprehend the coordination of sixth and seventh vowels together as third Maheshwara Sutra.
9. One shall sit comfortably and permit the transcending mind to chase the script form and format of seventh vowel.
10. One shall permit the transcending mind to be in prolonged deep trans to fully comprehend and completely imbibe the values of the script form and format of seventh vowel ().

37

‘7’

1. Artifice ‘7’ as unique feature.
2. It is the biggest prime numeral of ten place value system.
3. 3-space has seven geometries and corresponding to it cube has seven versions.

4. All the eight corner points of Cube permit coordination in terms of seven sequentially arranged edges of the cube.
5. Boundaries of hyper circles 1 to 7 are of sequential increase value while hyper circle 8 onwards are of sequential decrease value.
6. Unity state of consciousness is the seventh state of consciousness following waking state, dream state, deep sleep state, turia state, transcendental state and god state of consciousness.
7. Atharav Ved begins with the concept of Trishapta (3 and 7).
8. Trishapata (3 and 7) amongst other aspect is a Triloki (3-space / A) to pole star range.
9. It would be blissful exercise to reach at different coordination of 3 and 7, like 37 , 3^7 , 3×7 , $3 / 7$, 7^3 and so on like 3.7, 7.3 etc. etc.
10. It would be blissful exercise to chase the Divya Ganga flow of seven streams, 3 streams and 1 stream.

38

7 SPACE

1. 7-space is of pole star value.
2. Also it is a unity state values.
3. Within creator space (4 space) hyper cube 7 is its print out.
4. 7-space plays the role of origin of 6-space.
5. Parallel to it are the roles and coordination of pole star and Sun.

6. It would be blissful exercise to chase 7-space in its different role.
7. Of these the prominent roles are as dimensions, boundary, domain, origin, base, self referral format and unity state.
8. Further 5-space as dimensional fold, 6-space as boundary fold, 8-space as origin fold and 9-space as base of origin fold are contributing different values and virtues to seven space.
9. The unique manifestation layer is (7, 8, 9, 10) with $7+8+9+10 = 32$, as a life value.
10. The transcendental range (6, 7, 8, 9, 10) from Sun to Par Braham is a fire value of the existence phenomenon.

39

UNITY STATE

1. Sadkhas aspire to attain unity state.
2. It is attained sequentially.
3. It is parallel to the chase of vowels 1 to 7.
4. Further parallel to hyper cubes 1 to 7.
5. Still further parallel to hyper circles 1 to 7.
6. It would be of the range of 1-space to 7-space.
7. It begins with waking state of consciousness and culminates into unity state of consciousness.
8. It covers the whole range of existence phenomenon with pole star as the origin of the solar universe.
9. It would be a life mission to be in a unity state.
10. It would be blissful to be in a unity state.

40**UNITY ORDER**

1. Unity order is the ascending order.
2. It is the optimum attainment of the existence phenomenon within human frame.
3. It attains Brahman range (9-space).
4. Unity order regulates itself of its own.
5. It regulates itself of its own as $9 = 3^2$ and thereby linear order 3-space gets regulated by the solid spatial order.
6. It sustain its range as $9=3^2$ and $8=2^3$ fully limits the linear order existence phenomenon.
7. Sequentially one shall attain waking state and transition from waking state to dream state, and then after attainment of the dream state to have transition for deep sleep state and like that to sequentially progress.
8. Asht Prakrati is a step ahead of unity state and as such the ego of unity state cannot even reach near the Nature.
9. Further Braham is a step ahead of Asht Prakrati.
10. And Par Braham is even ahead of Braham.

41**EIGHTH VOWEL**

1. Eight vowel of Devnagri alphabet has script form (,.)
2. It matra / measure unit expression is .
3. One shall have a fresh look at and ,s.
4. It would be observed as that both these frames

are of pair of parts and each part of both fames is expression of the value and features of sixth vowel.

5. It would be relevant to note that 6-space in the role of dimension shall be synthesising 8-space set up as a pair of such dimensions as that the dimensional synthesis mathematics leads to $N+N-(N-2) = N+2$ which for $N=6$ yields $6+2=8$ / 8-space / 8-space as 8-fold nature.
6. Fourth Maheshwara Sutra coordinates eight vowel and ninth vowel together and as such it would be blissful exercise to simultaneously chase artifice 8 and artifice 9.
7. Artifice 8 and artifice 9 accept re-organisations as a reflection pair ($2^3 3^2$).
8. It is this pairing as ($2^3 3^2$) which makes artifice 8 and 9 / 8-space and 9-space / vowels 8 and 9 as a class in them selves.
9. It is a self contained class.
10. As such this pair of vowels deserve to be chased as such.

42

‘8’

1. Artifice ‘8’ has unique features.
2. It is a cube of the only even prime (2).
3. Cube has eight corner points.
4. Plane has eight directions (four directions and four sub directions).
5. Hyper cube 4 has eight solid boundary components.
6. Artifice 8 accepts re-organisation (3, 5) parallel to

solid dimensional order of transcendental worlds (5-space / 5).

7. Hyper circle 8 onwards accept sequentially decreasing boundaries.
8. It would be blissful exercise to chase (1, 2, 3) as primes and (8, 9, 10) as composites.
9. It would be blissful exercise to chase the transcendental range (4, 5, 6, 7, 8).
10. Further it also would be a blissful exercise to chase eight space in different roles.

43

ASHT PRKRATI

1. Asht Prakrati is a step ahead of unity state.
2. One way to approach it is as 8-space.
3. Other way to approach it is as its printout in creator space (4 space) being of the format of hyper cube 8.
4. Ancient wisdom preserves that Asht Prakrati a structured by the self referral order of Sun.
5. $1+2+3+4+5+6+7+8= 36$ is the value of the reality format of existence phenomenon.
6. It would be blissful exercise to chase (1, 7), (2, 6), (3, 5) and (4, 4)
7. Parallel to it would be the chase (7, 1), (6, 2), (5, 3), and (4, 4).
8. Simultaneous chase would be as [(1, 7), (7,1)], [(6, 2), (2, 6)], [(5, 3) (3, 5)], [(4, 4), (4, 4)].
9. It would be very blissful exercise to chase [(4, 4), (4, 4)].

10. Ancient wisdom approaches Asht Prakrati as Zad Prakrati (mundane nature) and as Chetan Prakrati (consciousness nature).

44

JAD PRAKRATI

1. Jad Prakrati (mundane nature) is well demonstrated by the functional phenomenon of 'roots' of trees.
2. It is a mechanical operational system within well framed functional domain.
3. It is more or less a phenomenon of automation.
4. It though may be optimum functional efficiency but is to remain upon the year marked format.
5. There is determinism in it.
6. It has no operational discretion.
7. It has its demarketed limitations in its dimensional order (6-space).
8. It is this demarketed limitations which is inherent in the dimensional features in terms of which the dimensional frame splits into a pair of dimensional frames of half dimensions.
9. It is in terms of this that the transcendental decendance leads to spatial order of the values $2 \times 4 \times 6 = 48$, as the value of tree.
10. It would be a blissful exercise to chase the phenomenon of Jad Prakrati operentionally functional in the existence phenomenon of Trees.

45

CHETAN PRAKRATI

1. Chetan Prakrati (consciousness nature) on the other hand is regulated by the Brahman foundation fountaining from the origin.
2. It as such has a shift from 6-space as dimension of 8-space to 9-space as origin of 8-space.
3. Here the reflection pairing as $(2^3, 3^2)$ has its role to play which adds conscious discretion as shift from base to index inherently imbedded in the set up.
4. In Jad Prakrati (mundane nature) the focus vacillated between $(2+2+2)$ to $(2 \times 2 \times 2)$.
5. As such it would be a blissful exercise to chase firstly $(2+2+2)$ and then $(2 \times 2 \times 2)$ to comprehend and imbibe the values of Jad Prakrati (mundane nature).
6. Still further it would be a very blissful exercise to firstly chase 2^3 and then 3^2 to comprehend and imbibe the values of chetan prakrati (consciousness nature).
7. One shall sit comfortably and permit the transcending mind to be face to face with the distinguishing feature of $2+2+2$ from $2 \times 2 \times 2$ set up.
8. Further one shall sit comfortably and permit the transcending mind to be face to face with the distinguishing feature of 2^3 and 3^2 set ups.
9. One shall permit the transcending mind to remain in prolonged sittings of deep trans to fully

comprehend and to completely imbibe the differentiating features of Jad Prakrati and chetan Prakrati.

10. It would further be a blissful exercise to permit the transcending mind to chase the way Brahman values get fulfilled with an Asht Prakrati to make it a Chetan Prakrati.

46

NINTH VOWEL

1. Ninth vowel of Devnagri alphabet as a script frame 'ॠ'.
2. It is a format of 8-space in a dynamic state.
3. 8-space has a degree of freedom of motion in 9-space.
4. The transition from artifice 8 to 9 is parallel to the transition from the set up of eight corner point of cube to eight corner points coordinated with the center as the ninth point.
5. 9 is the largest numeral and parallel to it 9-space is the largest space.
6. It is designated and known as Nav Braham.
7. Nav means '9' and it also means new.
8. It is new to Asht Prakrati.
9. It would be relevant to note that transcendental worlds (5-space) as well are new to the creative space.
10. It would be blissful exercise to chase re-organisation of $9=4+5$ as the transcendental worlds enveloped within creative space.

47**'9'**

1. 9 is the largest numeral.
2. Cube has a nine point fixation.
3. Hyper cube 4 has 9 versions parallel to nine geometries of 4-space.
4. (01, 10) constitute a reflection pair and $9=10-01$.
5. 6-space as dimension leads to 9-space as origin.
6. 7-space plays the role of dimension of 9-space.
7. 8-space envelops 9-space.
8. 9-space plays the role of origin of 8-space.
9. Nav Braham envelops par Braham.
10. Sadkhas remain ever blissful with their unity state fulfilling them Brahaman values and also of Par braham.

48**NAV BRAHAM**

1. Nav Braham is 9-space.
2. It is a new space.
3. It is ahead of Asht Prakrati; Jad Prakrati as well as chetan Prakrati.
4. Transcendental worlds (5-space) because of transcendence range (5, 6, 7, 8, 9) are ever new, may it be in dimensional order or in its attainment as Brahman source origin.

49**BRAHAM**

1. Braham is ahead of creations.
2. It is like atman vis-à-vis body.
3. It is like 4-space vis-à-vis 3-space.
4. It is like Nav Braham vis-à-vis Asht Prakrati.

50**PAR BRAHAM**

1. Par Braham is Braham and is also different than Braham.
2. Par Braham is there in whole range of Nav Braham, and is still different than them all.
3. All this what ever it is, it is not Par Braham.
4. Par Braham is Par Braham.

51**YAMA LETTERS****TRANSITION TO 8 YAMA LETTERS**

1. Yama means eternal.
2. Yama letter means eternal carrier.
3. Yama letters together mean eternal carriers.
4. Creator the supreme manifests format for its own format as of a domain enveloped eight solid boundary components.
5. The core of the creator's space is a seat of transcendental worlds.
6. The transcendental core fulfils the Creator's space the solid quantifiers.

7. The solid quantifiers manifest a solid boundary for the Creator's space.
8. The eight solid component of boundary of Creator's space manifest eight eternal seats for the eternal carriers of the transcendental worlds at the base of the Creator's space.
9. The Transcendental carriers are of the solid dimensional order.
10. These carriers carry from core of the Creator's space to the boundary of creator's space.
11. This phenomena of eternal carriers manifest the format eight Yama letters.
12. With this the Creator's space is sustained as a transcendental phenomena of eternal carriers/ Yama letters.*

52

FIRST YAMA LETTER

**DIVISION OF YAMA LETTERS AS OF PAIR OF
RANGES OF FOUR LETTERS EACH RANGES OF FOUR
LETTERS EACH**

1. The spatial order of creator's space splits the creator's domain into a pair of hemi-spheres.
2. Parallel to the split, splits the boundary of the Creator's space as well as a pair of blocks of four boundary component each.
3. This split of boundary as a reflection pair of blocks makes them of four positive placements of the boundary and four negative placements of the boundary.

4. Parallel to it is the split of eight eternal carriers/ Yama letters.
5. First four Yama letters also accepts the designation of first sub range of Yama letters, and the other four Yama letters become of designation as the second sub range.
6. Each of the pair of these sub ranges of eternal carriers/Yama letters manifest the carriers paths of flow streams through the through the four components of OM formulation.
7. The first sub range consist of the following four Yama letters
8. The second sub range consist of following four Yama letters
9. The first sub range, as such may be taken as a single flow stream of four phases of manifestation of OM formulation.
10. The second sub range, as such may be taken as a double flow stream of four phases of manifestation of Parnava formulation.
11. The domain sphere of the first sub range may be chased on the format of sphere, beginning with its center and sequentially chasing as the eternal paths are depicted by the forms, frames and formats of the four Yama letters of first sub range.
12. The second sub range of Yama letters shall be making available for different phases of chasing a connected pair of spheres.*

53**SECOND YAMA LETTER
TRANSITION TO 8 YAMA LETTERS FIRST AND
SECOND YAMA LETTER**

1. First Yama letter avails the manifestation format of first component of OM formulation.
2. It has placement at center of the sphere as the same be seat of Creator's space.
3. The second Yama letter avails the manifestation format of second component of OM formulation.
4. The transition from first component of OM formulation to the second component of OM formulation is of the phase and range of transcendence of Jyoti from the Bindu Sarovar (first component) to the Ardh Matra/the half-hemisphere.
5. This as such shall be taking us from the center of the sphere to the surface of the sphere.
6. This accordingly, manifest the form, frame, and format of the second Yama letter.
7. The designation of the Yama letter would, as such unfolded itself as the Yama/eternal carrier: a transcendental carrier.
8. This as such shall be attaining transition from placement of first boundary component to the second boundary component of the Creator's space.*

54**THIRD YAMA LETTER**

1. One shall sit comfortably and permit the transcending mind to avail the formats of second and third Yama letters for attaining transition from the second eternal carrier to third eternal carrier.
2. The form frame and format of the second Yama letter is of the phase and range transcendence of center of the sphere to surface of sphere.
3. Being the transcendence, it shall be fulfilling the lower half of the sphere: a hemi-sphere.
4. This as such would amount to sustaining a hemi-sphere.
5. Accordingly is the form, frame and format of the third Yama letter.
6. One shall sit comfortably and sequentially chase the transition from the placement of first eternal carrier to the second eternal carrier and then from the second eternal carrier to the third eternal carrier.
7. One may have an intellectual chase of the form, frame and format of third Yama letter by taking that center of the sphere is the source of flow of water which starts fulfilling the sphere from the bottom of it and sequentially raising the level of the water in it. Because of it the hemisphere with inflow of the water shall be required for it a sustaining bar.
8. One may permit the transcending mind to experience this this phenomena of third eternal carrier/Yama letter.*

55

**FOURTH YAMA LETTER
TRANSITION FROM FIRST SUB RANGE
TO SECOND SUB RANGE**

1. The first sub range of Yama letters at its first step is of the format a single reservoir.
2. The second sub range of Yama letters at its first step is of the format a pair of reservoir.
3. The first sub range is to be a single domain sphere, while the sub range is of a pair of domains spheres.
4. The second sub range, as such is sub range of a connected pair of spheres (of eternal carriers) through the Creator's space.
5. The connected pair of spheres shall be having the outer bounds, as well as the inner bounds.
6. The inner bounds of a pair of connected spheres manifest the form, frame and format of sixth Yama letter.
7. The outer bound of the pair of connected spheres manifests the form, frame and format of seventh Yama letter.
8. The pair of connected spheres coordinated as a pair of opposite orientations manifests form, frame and format of the eight Yama letter.*

56

**TRANSITION FROM FIRST FOUR YAMA LETTERS
TRANSITION FROM FIRST SUB RANGE
TO SECOND SUB RANGE**

1. The first sub range of Yama letters at its first step is of the format a single reservoir.

2. The second sub range of Yama letters at its first step is of the format a pair of reservoir.
3. The first sub range is to be a single domain sphere, while the sub range is of a pair of domains spheres.
4. The second sub range, as such is sub range of a connected pair of spheres (of eternal carriers) through the Creator's space.
5. The connected pair of spheres shall be having the outer bounds, as well as the inner bounds.
6. The inner bounds of a pair of connected spheres manifest the form, frame and format of sixth Yama letter.
7. The outer bound of the pair of connected spheres manifests the form, frame and format of seventh Yama letter.
8. The pair of connected spheres coordinated as a pair of opposite orientations manifests form, frame and format of the eight Yama letter.*

57

FIFTH YAMA LETTER

FIRST YAMA LETTER OF SECOND RANG

1. One should sit comfortably and permit the mind to meditate of upon, transcendence through and to glimpse and experience the form, frame and format of fifth Yama letter supplied by a pair of connected spheres in creator's space.
2. One shall permit the mind to transcendence through the creator's space by availing the form, frame and format of fifth Yama letter.
3. One shall workout the mathematics science and technology of 4 space availing the form, frame and

format of the fifth Yama letter, that is a connected pair of spheres.

4. One shall transcend through and glimpse the transcendental worlds by availing the form, frame and format of fifth Yama letter.*

58

SIXTH YAMA LETTER

SECOND YAMA LETTER OF SECOND RANGE

1. One should sit comfortably and permit the mind to meditate of upon, transcendence through and to glimpse and experience the form, frame and format of sixth Yama letter supplied by a pair of connected spheres in creator's space.
2. One shall permit the mind to transcendence through the creator's space by availing the form, frame and format of sixth Yama letter.
3. One shall workout the mathematics science and technology of 4 space availing the form, frame and format of the sixth Yama letter, that is a connected pair of spheres.
4. One shall transcend through and glimpse the transcendental worlds by availing the form, frame and format of sixth Yama letter.*

59

SEVENTH YAMA LETTER

THIRD YAMA LETTER OF SECOND RANGE

1. One should sit comfortably and permit the mind to meditate of upon, transcendence through and to glimpse and experience the form, frame and format of sixth Yama letter supplied by a pair of connected spheres in creator's space.

2. One shall permit the mind to transcendence through the creator's space by availing the form, frame and format of sixth Yama letter.
3. One shall workout the mathematics science and technology of 4 space availing the form, frame and format of the sixth Yama letter, that is a connected pair of spheres.
4. One shall transcend through and glimpse the transcendental worlds by availing the form, frame and format of sixth Yama letter.*

60**EIGHTH YAMA LETTER****FOURTH YAMA LETTER OF SECOND RANGE**

1. One should sit comfortably and permit the mind to meditate of upon, transcendence through and to glimpse and experience the form, frame and format of eighth Yama letter supplied by a pair of connected spheres in creator's space.
2. One shall permit the mind to transcendence through the creator's space by availing the form, frame and format of eighth Yama letter.
3. One shall workout the mathematics science and technology of 4 space availing the form, frame and format of the eighth Yama letter, that is a connected pair of spheres.
4. One shall transcend through and glimpse the transcendental worlds by availing the form, frame and format of eighth Yama letter.*



