

SRI-OM
DWADASH VARSH GYAN YAG
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DEVNAGRI ALPHABET

(देवनागरी वर्णमाला)

SECTION-4

DEVNAGRI ALPHABET
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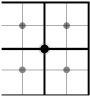
DEVNAGRI ALPHABET

1. Devnagri alphabet is better focused in terms of the features of script forms of its letter.
2. Script form of letters of Devnagri alphabet is settled in terms of surface curves.
3. Of these, it avails the components of 'square and circle' being the representative regular bodies of 2-space.
4. The choice of the components is with an aim is to have exhaustive coverage of spatial order '2-space in the role of dimension'.
5. This as such would ensure full chase of manifested creations along manifestation format of creator space (4 space).



6. As such sadkhas having an urge to chase Devnagri alphabet shall begin with the script forms of different letters of Devnagri alphabet.
7. For it, one shall fix a vertical plane.
8. It be framed with n x n grid.
9. Each grid zone, may again permit its framing with m x m grid.
10. It shall be making available a grid zone for each letter.

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GRID ZONE FOR EACH LETTER

1. The availability of a grid zone, may be taken as availability of a square for settlement of script form for a given letter.
2. Split of a square as four sub squares shall be facilitating for availing a square zone for the components of the script forms of the letters as well. 
3. Amongst other components features, the following are of prominent characteristics available for chase of reflection operation parallel to the feature of Sun light:-



4. The component  is designated and known as Swastik pada.
5. It is the fourth component of sole syllable Om .

6. One shall have a fresh look at the Swastik frame **卐**.
7. The Swastik pada \sqsupset in its different orientations under reflection operation are being availed here in the Swastik frame.
8. One shall have a fresh look at $\sqsupset \sqsupset \sqsupset$.
9. It may have insight of availing reflection image of Swastik pada as first letter of the fourth row of varga consonants.
10. Further one may have a fresh look at the following to have insight about the first letter of the fifth row of the varga consonants.



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REFLECTION OPERATION

1. Devnagri alphabet owes its name, desination and title from 'Dev' / God / luminous source.
2. Jyoti / light as the source origin, as such reflection operation dominates in the script forms of individual letters of Devnagri alphabet.
3. Reflection operation at the base of synthesis of formats in terms of their geometric frames.
4. As such, to have an insight about different components of script forms of Devnagri alphabet letters, one shall have a fresh look at their script forms and to tabulate components of different script forms of letters which are predominantly availing this characteristics of Sun light reflection.

5. Half circle in its reflection orientations may be chased as components of the script forms of the letters.
6. Script forms, particularly of vowels, in their applications of matras (ek=k) / measure values avail circle, diagonal, half circles and same, as such deserve to be chased in the background of the reflection feature.
7. One shall tabulate circle as component of script form of different letters of Devnagari alphabet.
8. One shall also tabulate Swastik pada, in its different reflection orientations being the component of script form of different letters of Devnagri alphabet.
9. The combination of circle and swastik pada in the script forms of the letters of the alphabet as well deserve to be separately tabulated.
10. It would be a blissful exercise to decipher out the different components availed by script forms of all letters of Devnagri alphabet.

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DIFFERENT COMPONENTS OF SCRIPT FORMS

1. Devnagari alphabet letters may be grouped as (1) vowels (2) varga consonants (3) antstha (4) Ushmana and (5) yamas.
2. Each of the above group of letters is of distinct characteristics, features and values and as such deserve to be chased group wise during their script form chase.
3. Vowels are nine in number and in addition to their

normal script forms, their also have parallel matras forms.

4. As such vowels group deserve to be chased for their both sets of script forms.
5. Infact the second, namely matras form of vowels deserve to be chased in more focused attention as these forms help synthesized with script form of consonants.
6. The composition of first varga consonant ka with matras of vowels, in their written form are as under:-

क्	क	का	कि	की	कु	कू	कृ	लु	के	को	कै	कौ
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7. The composition of ka following different vowels are written as under:-

क्	ऋक्	ॠक्	इक्	ईक्	उक्	ऊक्	ऋक्	ॠक्	एक्	ऋ
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8. Above 12+12=24 compositions of vowels with consonant ka (क्) in both script forms of vowels deserve to be chased regarding their applications.
9. These 24 forms in such sequences would be available for every consonant.
10. The forms (क् and क) are to distinguish (क्) from composition of (क्) and first vowel.

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COMPOSITIONS OF CONSONANTS WITH FIRST VOWEL

1. Composition of a consonant with first vowel shall be of the format parallel to (अक्) and (क्अ)=(क).
2. The first formulation (अक्) shall be of expression format of linear order to its limit.

3. The linear order format as a manifestation layer (1, 2, 3, 4) shall be of limit of the value of 3-space domain with 4-space origin.
4. This attainment with 4-space as origin, as a bound / limit of the values and order of consonant (क) shall be the attainment of the formulation (अक) .
5. It would be relevant to note that vowels like first vowel (अ) shall be of the four fold manifestation format (N, N+1, N+2, N+3) for N=1, 2, 3, 4, 5, 6, 7, 8, 9 and the consonants would be of the hyper cube 4 format.
6. As far as the varga consonants are concerned, these sequentially avail hyper cube 4 format.
7. As hyper cube 4 being representative regular body of 4-space is of spatial order.
8. Further as antstha are of formats of order and values in between the values of artifices 1 and 2 and further as ushmana are of formats of order and values in between the values of artifices 2 and , as such their chase as well shall be of the range ahead of linear order and to be bound by solid order and hence shall be of format of spatial order set ups.
9. It would be a blissful exercise to chase the formulations (अक, अख, कृक अय,कृअश),.
10. The formulations (कख = क् + अ, and of [र] and so on shall be the expression of (2, 3, 4, 5) super imposed upon the format (1, 2, 3, 4),

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**COMPOSITIONS OF VARGA CONSONANTS WITH
FIRST VOWEL**

1. Compositions of varga consonants with first vowel shall be of a pair of formats.
2. Amongst them, the first format shall be of a manifestation layer as domain fold with origin fold as its bound / limit.
3. The second format shall be of super imposition of the manifestation layer (2, 3, 4, 5) upon the manifestation layer (1, 2, 3, 4).
4. As each of the varga consonant is of hyper cube 4 format but of solid boundary of different features.
5. With it the focus of the formulations like (vd) shall be upon the main fold.
6. And focus of the formulation (d) shall be upon the boundary fold.
7. It would be blissful exercise to chase the pair of formats for the compositions of varga consonants with first vowel in respect of each of the varga consonant.
8. With it domains and boundaries of dimensional bodies, as such shall be playing the basic rule in compositions of consonants with vowels.
9. Here It would be relevant to note that domains are enveloped within boundaries.
10. Further It also would be relevant to note that domain boundary ratio is of formulation $A^N:2N B^{N-1}$.

186**COMPOSITIONS OF VARGA CONSONANTS WITH
SECOND VOWEL**

1. Second vowel is of the order and values of 2-space in the role of dimension.
2. It as such is of the order and values of (2, 3, 4, 5).
3. It transits from first vowel (1, 2, 3, 4) to second vowel (2, 3, 4, 5) and with it takes from creative origin to transcendental source origin.
4. Thereby a transcendence process as well comes into play.
5. The composition of second vowel and of varga consonants is to be of two forms, namely (second vowel, varga consonant) and varga consonant (second vowel).
6. In the first form (second vowel, varga consonant) / spatial dimension, creative domain.
7. It leads from spatial dimension to creative domain.
8. In the second form (varga consonant, second vowel) it leads from creative domain to spatial order.
9. The distinguishing feature of the formats of individual varga consonant because of distinguishing feature of boundary components, shall be playing their roles for composition of second vowel and that of individual varga consonants.
10. One shall sit comfortably and permit the transcending mind to sequentially chase the compositions of individual varga consonants with second vowel.

187**COMPOSITIONS OF VARGA CONSONANTS WITH
THIRD VOWEL**

1. Third vowel is of the format of solid dimensional order.
2. It is of the format of (3, 4, 5, 6).
3. Varga consonants as of creative format shall be making two forms of compositions of varga consonants with third vowel.
4. The first form would be (third vowel, varga consonant).
5. The second form would be (varga consonant, third vowel).
6. As such features of first form shall be 3-space, 4-space.
7. The second form shall be of the features (4-space, 3-space).
8. The first form shall be focusing upon solid order and the source origin of 4-space.
9. The second form shall be of the features of 2-space as boundary of solid order space.
10. One shall sit comfortably and permit the transcending mind to sequentially chase the compositions of varga consonants with third vowel.

188**COMPOSITIONS OF VARGA CONSONANTS WITH
FOURTH VOWEL**

1. Fourth vowel is of creative format.
2. It is of the order and values (4, 5, 6, 7).

3. It reads to unity state source origin.
4. 4-space itself being of creative dimensional order.
5. It would accept 4 x 4 format for different roles of 4-space.
6. On the other hand varga consonants themselves being of creative format, as such essentially it shall be a pairing of 4-space with itself.
7. It is this feature of the compositions of 4th vowel with varga consonants which deserves to be thoroughly chase.
8. This chase should be thorough to have a complete comprehension and full insight.
9. These compositions deserve to be chased for imbibing their values.
10. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of compositions of fourth vowel with varga consonants.

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COMPOSITIONS OF VARGA CONSONANTS WITH FIFTH VOWEL

1. Fifth vowel is of transcendental format.
2. It is of transcendental range.
3. As such compositions of fifth vowel with varga consonants shall be of two phases firstly with creative format of varga consonants and secondly as of transcendental formats.
4. The creative format of varga consonants as well shall be yielding a pair of forms.
5. Of it the first form shall be (fifth vowel), creative format.

6. The second form would be (creative format, fifth vowel).
7. The second phase of forms as well shall be of two forms, of it the first shall be the fifth vowel transcendental format.
8. The second form shall be (transcendental format, fifth vowel).
9. These four folds forms deserve to be chased sequentially.
10. For comprehension view of above four fold forms One shall sit comfortably and permit the transcending mind to remain in deep prolonged sittings of response to glimpse the whole phenomenon simultaneously.

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COMPOSITIONS OF VARGA CONSONANTS WITH SIXTH VOWEL

1. Sixth vowel is of six space format.
2. It would be in the role of self referral dimensional order.
3. It has the potentialities lead to Brahman privilege as source origin (6, 7, 8, 9).
4. To have a focus upon creative order, it shall be desirable to focus upon the creative order of self referral domains.
5. Parallel shift to dimension of dimension in respect of the creative and transcendental formats of varga consonants shall be reflecting upon the composition features of sixth vowel of varga consonants.

6. It shall be desirable to sequentially phase out these compositions features as :
 - (i) (sixth vowel, varga consonants)
 - (ii) (Creative order, varga consonants)
 - (iii) (Creative order, creative format)
 - (iv) (Creative order, transcendental format)
 - (v) (Creative order, spatial order)
 - (vi) (Creative order, solid order)
7. These phases shall be availing transcendental range (2, 3, 4, 5, 6).
8. The pair of transcendence range (1, 2, 3, 4, 5) and (2, 3, 4, 5, 6) shall be fixing the self referral process of interactive transcendental ranges.
9. Along transcendental ranges, the first vowel for repetitive applications of measuring units, fulfills first vowel with the features of sixth vowel.
10. It would be blissful to permit the transcending mind to glimpse the enlightenment of Shrimad Bhagwad Geeta where Lord Krishna reveals that amongst syllables He is the akara (first vowel as first syllable)

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COMPOSITIONS OF VARGA CONSONANTS WITH SEVENTH VOWEL

1. Seventh vowel is of unity state feature.
2. Being of a unity state feature it manifest along (4, 5, 6, 7) format.
3. Here it emerges as of transcendental order.

4. Being of transcendental order, the whole manifestation phenomenon transforms.
5. It makes a shift from creative domain to dimensional domain.
6. As such it becomes the subject matter of transcendental domains.
7. It is the chase range of the transcending mind.
8. It is the transcendental meditation which only would be of help.
9. It is of the order and values of Sun light phenomenon.
10. It would be a blissful exercise to chase Sun light phenomenon as main boundary of the Sky within space.

192**COMPOSITIONS OF VARGA CONSONANTS WITH
EIGHTH VOWEL**

1. Eight vowel is of eight space format.
2. It permits chase in terms of artifice 8.
3. It would be eight directional print out within surfaces.
4. Also it would be eight octants split phenomenon of 3-space.
5. It shall be enveloping parallel to eight components boundary of creator space (4 space) .
6. Within transcendental worlds it shall be splitting as 3, 5 / solid order, transcendental domain.
7. It is also of the features of unity state boundary.
8. Also it is of self referral dimensional frame.

9. It also is of Brahman privilege as it accepts Nav Braham as its source origin.
10. One shall sit comfortably and chase this phenomenon of eight vowel.

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COMPOSITIONS OF VARGA CONSONANTS WITH NINTH VOWEL

1. Ninth vowel is of the order and values of Nav Braham.
2. It is 9-space.
3. It is source origin of Asht Prakrati.
4. It has unity state for its dimensional order.
5. Self referral order as well leads to 9-space as source origin.
6. It is of the format of Brahman range.
7. With transcendental worlds and the middle of the Brahman range, it becomes workable in terms of half range.
8. Half range has a pair of approaches, firstly from the beginning and secondly from the end.
9. This two way approach to the middle of the Brahman range is the approach of the transcendental worlds.
10. This as such splits the transcendental domain into upper and parts of the domain which as a reflection pairing set ups manifest as hyper cube 5 within creator space (4 space) admitting nine versions parallel to nine geometries of 4-space.

194**COMPOSITIONS OF ANTSTHA CONSONANTS WITH
VOWELS**

1. Antstha letters have placements in between the formats order of vowels and varga consonants.
2. It amounts to be having linear order and spatial order as the expression bounds.
3. 1-space as dimension and 2-space as dimension create respectively the manifestation layers (1, 2, 3, 4) and (2, 3, 4, 5).
4. 4 x 4 format for linear order and spatial order take account of different roles of 1-space.
5. 1-space as dimension and 2-space as boundary have their different contributions for 3-space domains.
6. Line as domain and line at boundary of square as well have different contributions to make.
7. In the context of line, points shall be constituting a boundary.
8. Points and planes are interconnected as dimensions and domains.
9. As such boundary is the in between phase and stage of dimensions and domains.
10. Therefore Antsthas as such shall be focusing upon the boundary role and vowels shall be focusing upon the domain role, and there by the compositions of vowels with antstha letters as framed domains in their respective roles.

195**COMPOSITIONS OF USHMANA CONSONANTS WITH VOWELS**

1. Ushmana letters have placements between spatial order and solid order.
2. This as such, in the context of antstha letters, shall be in the domain – origin fixations while compositions with vowels.
3. Origin as vowels and Ushmana as domains would be the roles contributing features for compositions of vowels with ushmans.
4. As origin has a seat in between the domain, as such ushmanas shall be of features parallel to it during composition with the vowels.
5. Four ushmana letters as such shall be of sequential formats values parallel to (3, 4), (4, 5), (5, 6) and (6, 7).
6. This as such shall be 3-space as domain, 4-space as domain, 5-space as domain and 6-space as domain.
7. In this context it would be the cube, hyper cube 4, hyper cube 5 and hyper cube 6 which shall be adding to the features of four ushmana letters.
8. A step ahead it would lead to 3-space, 4-space, 5-space and 6-space range.
9. These together shall be manifesting as a manifestation layer (3, 4, 5, 6).
10. One shall sit comfortably and permit the transcending mind to chase these features of ushmana letters.

196**COMPOSITION OF FIRST VOWEL WITH YAMA LETTERS**

1. Composition of yama letters with first vowel is of the format of transcendental values flow through source origin manifesting as linear order.
2. Its flow path shall be along a vertical plane.
3. It may be of the values of the flow from center of the circle to the length of the radius up till the circumference.
4. It as such at first step becomes the track of a structured point of a 4-space, and thereby it becomes of a manifestation format.
5. At second step of composition of second yama letter, it evolves as a set up of a half spatial dimensional order.
6. A step ahead, at the phase and stage of composition of first vowel with third yama letter gives rise to half domain fold of creator space (4 space).
7. In this sequence composition of first vowel with fourth yama letter shall amount to extension of four fold manifestation format into that of five fold transcendence range and as a result thereof the composition of first vowel with fourth yama letter shall be of the features of half of transcendental domain / 5-space.
8. This as such shall be completing half range of yama letters.
9. A step ahead, in second half range of yama letters, four sequential steps of compositions with first

vowel, shall be the set ups of 5, 6, 7, 8 domains respectively.

10. It in the process shall be leading to of the first half of yama letters in terms of first dimension of spatial order, which in a way would be a half of a spatial dimension itself, and the remaining second half range of yama letters shall be a working with a full spatial dimension as of manifestation layer format 5, 6, 7, 8) with summation value of artifice $5+6+7+8=26$ parallel to the values and order of 26 elements of Vishnu lok (6-space) together manifesting as 26 geometric components envelop of cube.

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COMPOSITION OF SECOND VOWEL WITH YAMA LETTERS

1. The chase of composition of second vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the second vowel works as (2 as 1).
2. Air with '2 as 1', transition to take place from 1^3 to 2^3 .
3. Cube (2^3) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulte distinguishing features of the geometric envelope of cube (2^3).

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**COMPOSITION OF THIRD VOWEL WITH YAMA
LETTERS**

1. The chase of composition of **third** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **third** vowel works as (**3 as 1**).
2. Air with '**3 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (3^3) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulte distinguishing features of the geometric envelope of cube (3^3).

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**COMPOSITION OF FOURTH VOWEL WITH YAMA
LETTERS**

1. The chase of composition of **fourth** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **fourth** vowel works as (**4 as 1**).
2. Air with '**4 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (4^3) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulte

distinguishing features of the geometric envelope of cube (4^3).

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COMPOSITION OF FIFTH VOWEL WITH YAMA LETTERS

1. The chase of composition of **fifth** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **fifth** vowel works as (**5 as 1**).
2. Air with '**5 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (5^3) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulate distinguishing features of the geometric envelope of cube (5^3).

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COMPOSITION OF SIXTH VOWEL WITH YAMA LETTERS

1. The chase of composition of **sixth** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **sixth** vowel works as (**6 as 1**).
2. Air with '**6 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (6^3) as set up of eight sub cubes shall be

having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .

4. It shall be a blissful exercise to tabulte distinguishing features of the geometric envelope of cube (6^3).

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COMPOSITION OF SEVENTH VOWEL WITH YAMA LETTERS

1. The chase of composition of **seventh** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **seventh** vowel works as (**7 as 1**).
2. Air with '**7 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (7^3) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulte distinguishing features of the geometric envelope of cube (7^3).

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COMPOSITION OF EIGHTH VOWEL WITH YAMA LETTERS

1. The chase of composition of **eighth** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **eighth** vowel works as (**8 as 1**).
2. Air with '**8 as 1**', transition to take place from 1^3 to

2^3 .

3. Cube (**8**³) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulte distinguishing features of the geometric envelope of cube (**8**³).

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COMPOSITION OF NINTH VOWEL WITH YAMA LETTERS

1. The chase of composition of **ninth** vowel with eight yama letters would be parallel to their composition with a first vowel but with difference as that while first vowel works out (1 as 1) while the **ninth** vowel works as (**9 as 1**).
2. Air with '**9 as 1**', transition to take place from 1^3 to 2^3 .
3. Cube (**9**³) as set up of eight sub cubes shall be having a geometric envelop of distinct features that that of the geometric envelope of cube 1^3 .
4. It shall be a blissful exercise to tabulate distinguishing features of the geometric envelope of cube (**9**³).

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TRANSITION FROM GEOMETRIC FORMATS TO SOUND WAVES

1. Of different formats being simultaneous availed by Devnagri alphabet are (1) Geometric format (2) sound format (3) light format.

2. Ancient wisdom well preserve the distinctive feature of these formats.
3. Further a transition process from one format to another format, as well, are well preserved in the ancient scriptures.
4. Of it, transition from geometric format to sound format deserve to be chased first as Devnagri alphabet is phonetic alphabet.
5. Sound format is a sound waves format.
6. Geometric format is a manifested layers format.
7. Manifested layers are like manifested waves.
8. Being of these features, they may run parallel to each other and as such their formats would permit super impositions.
9. For it, one may chase the transcendence process for transcendence from one manifestation layer to the next manifestation layer.
10. Let us chase it in the context of a manifestation layers (1, 2, 3, 4) and (2, 3, 4, 5) and the following depiction may help us have a sign curve like format for manifestation layers parallel to the sound waves progression formats.

Figure.

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SHIKSHA/DISCIPLINE OF PRONUNCIATION

1. Discipline of pronunciation is 'Shiksha'.
2. The education of children is to begin with Shiksha / Discipline of pronunciation.
3. It is presuming transition from geometric formats to sound formats of alphabet.

4. End result of this transition from geometric format to sound formats is the settlement of play of different speech organs for the correct pronunciation of individual letters.
5. Devnagri alphabet is a phontic language, and as such each letter as a definite sound format.
6. Further it has a correct discipline of 'voice' to follow the sound format of the individual letters.
7. Mouth is the main organ playing its full role for this attainment.
8. 'Food' is the basic input.
9. Voice is the basic output.
10. It is the range of 'Food' to 'Sun'; parallel to 'mind to voice' range; and the parallel features of both these ranges deserve to be chased thoroughly to acquire needed proficiency of the Discipline of pronunciation of Devnagri letters sounds.

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TRANSITION FROM SOUND FORMAT TO LIGHT FORMAT

1. The inherent characteristics of discipline of pronunciation 'Shiksha' are aiming proper transition from sound format to light format for the alphabet.
2. This inherent set of characteristics, as such have been already set for automatic transition path from sound to light.
3. It is the attainment par excellence of the ancient wisdom.

4. Ancient wisdom preserves different ragas which work out this transition.
5. Mantras / richas are also attaining the other way round, a transition for light into Sun.
6. However, at the present phase and stage of the chase of different values of Devnagri alphabet, the focus is more upon the geometric feature.
7. This focus at the present stage of Shiksha is to be more upon the features of sound formats.
8. A step ahead the focus would shift upon the features of light formats of alphabets.
9. And ahead shift would be upon the transcendental base of consciousness impulses for Brahman privilege.
10. It is like that the unity state of alphabet formats becomes the ultimate discipline of formats of alphabets.

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CHANDAS / DISCIPLINE OF METERS

1. Shift from Shiksha would be upon chandas / meters.
2. There are six Vedangas / basic disciplines of Vedas.
3. These are :- Shiksha, Chandas, Vyakaran, Nighantu, Kalap, Jyotish.
4. Meters is the phase and stage of proper synthesis of the formats of individual letters.
5. Primarily meters properly tailor the sound formats of individual letters availed for compositions.
6. One range of the meters availed by ancient wisdom

is of values of artifices 1 to 104.

7. It is parallel to quarters of the range of 26 elements.
8. Pingal Chand Shastra is the central scripture of Chandas Vedanga.
9. Samhitas have special focus upon the Discipline of meters.
10. Sadkhas fulfilled with intensity of urge to comprehend and imbibe the values of transitions from sound formats to light and other formats shall follow chandas vedanga.

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ORGANIZATION FORMAT OF SAMHITAS

1. Organization formats of Samhitas (of Rigved, Yajurved, Samved and Athurved) are the end fruit of the unity state.
2. Geometric, sound, light and consciousness impulses format, all get unified in the organization formats of Samhitas.
3. 'Rishi, Devta, Chandas and Swaras' of the richas are specific in their features for providing unity state format.
4. The division of the Rigved samhita as ten mandals, eight aushtak, eighty five anuvaks, 2024 suktas 1028 vargas, 432000 akshras is parallel to the features of organization format.
5. Likewise are the organization features of every samhita of Vedas.
6. For proper comprehension of the knowledge and other values of individual richas and scripture on

the whole initiation is to be with organization format of the Scripture.

7. Geometric, sound, light and consciousness impulses formats would deserve to be chased sequentially in that order.
8. Every samhita has its distinct organization feature and it is only in terms of it one may be on the path of imbibing the knowledge and values of the scripture.
9. Whole range of knowledge is approached as a single discipline.
10. And for it, unity state is being availed.

210

EXPANDING UNIVERSE COVERAGE OF DEVNAGRI ALPHABET

1. The expanding universe of Devnagri alphabet is there because of the sequential unfolding of features of its organization format.
2. Geometric format as well is of sequential expanding features from Triloki to Brahman.
3. Beginning with creator space (4 space) and reaching up till Brahman privilege is a very big range.
4. Parallel to it is the expanding range of sound format features.
5. Likewise is the expanding range of light format features.
6. Consciousness impulses format is of universal range.
7. It transcendently unfolds parallel to creator

space (4 space) being fulfilled with transcendental values.

8. A step ahead the transcendental worlds would get fulfilled with self referral features.
9. Ahead is the unity state, Asht Prakrati and Nav Braham.
10. And beyond all is Par Braham.

211

PROCESSING ALONG ALL DIRECTIONS

1. It is because of the expanding range of alphabet format features, processing becomes possible along all directions, it may be a full processing for every direction of universe.
2. Individually as well as collectively all directions processing becomes possible because of the geometric format base for the organization formats features.
3. Rik means a line, Yaju means rope and Sama means liquefied content and like that the chase follows for the attainments of full coverage of the universal existence phenomenon.
4. Creations accept manifestation formats of four folds and with it four consecutive dimensional contents synthesized for their simultaneous roles.
5. With it simultaneous processing becomes possible.
6. Further the spatial order of the creator space (4 space) makes possible for transcendence at the origin fold and with it outward and inward progressions become possible.
7. It is this simultaneous transcendence and

ascendance paths for outward and inward expansions, processing in opposite orientation as well becomes possible.

8. The compactification of origins starts unfolding during transcendence and ascendance process and with it expanding universe comes into play.
9. Simultaneously the manifestation phenomenon of the transcendental, self referral values also comes into play.
10. Unity state ever remains lively at the base of this phenomenon of expanding universe.

212

ACCEPTING SATHAPATYA MEASURING ROD ALONG EACH DIRECTION

1. Ancient wisdom enlightens as that one may accept sathapatya measuring rod for processing along each direction of expanding universe.
2. Sathapatya measuring rod avails synthesis of hyper cubes 1 to 6.
3. It would be parallel to the self referral range.
4. As such it is of hyper cubes 6 format.
5. Hyper cube 6 domain accepts sequential chase along the sathapatya measuring rod.
6. It would be processing a range of artifices (1, 2, 3, 4, 5, 6).
7. It is the increasing feature of artifices 1, 2, 3, 4, 5, 6 as 1 being (0, 1), 2 as being (0, 1, 2), 3 as being (0, 1, 2, 3), 4 as being, (0, 1, 2, 3, 4), 5 as being, (0, 1, 2, 3, 4, 5), and 6 being (0, 1, 2, 3, 4, 5, 6).

8. It would be blissful exercise to chase square as points, lines and squares.
9. Further it would be blissful to chase cube as points, lines, squares and cubes.
10. One shall sit comfortably and permit the transcending mind to chase expanding universe in its all directions availing the features.

213

VALUES SPECTRUM OF FIRST VOWEL

1. Parallel to the manifested format of expanding universe (3, 4, 5, 6), the expanding values spectrum of first vowel comes to be of artifice value ($3+4+5+6=18$).
2. The manifestation format (3, 4, 5, 6) is of concentric circles features, as much as that the outer circle is of values $3+6=9$ and inner circle as well is of values $4+5=9$.
3. This way the values spectrum of first vowel comes of two parts, of nine values each.
4. First part nine values spectrum is of expression format:-
5. Second part nine values spectrum is of expression format:-
6. To have an insight of the applied values of above spectrum of first vowel, one may chase the way spatial boundary of solids may be stripped off and same in the process to play the role of spatial dimensional order of creator space (4 space).
7. Let us have a fresh look at the set up of the cube being enveloped by six surface plate and stripping

off each surface plates shall be availing a three dimensional frame, and as such the entire stripping of process shall be a functional model of $3 \times 6 = 18$ linear dimensions.

8. These 18 linear dimensions as formats for 18 values of spectrum of first vowel shall be fixing the process of structuring spatial order creator space (4 space).
9. This in the process shall be making 3-space domain / volumn content part of cube, as solid order origin of creator space (4 space).
10. With it creator space (4 space) shall be capable of being fulfilled with the transcendental values.

214

VALUES SPECTRUM OF SECOND VOWEL

1. Values spectrum of second vowel may be chased along artifice 2.
2. 2 is the only even prime.
3. Its values run parallel to 2-space.
4. 2-space being of zero dimensional order, as such 2-space set up becomes of unique features.
5. It leads to manifestation layer (2, 3, 4, 5).
6. The transcendental source origin as such becomes the source origin of the values format of second vowel.
7. As pair of concentric circles of unified value $2 + 5 = 3 + 4 = 7$, it ensures unified values format for second vowel.
8. Transition from first vowel to second vowel would be a transition from 1, 2, 3, 4) to (2, 3, 4, 5).

9. The transition transcendence base shall be of the range values (1, 2, 3, 4, 5).
10. One shall sit comfortably and permit the transcending mind to glimpse the values spectrum of second vowel.

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VALUES SPECTRUM OF THIRD VOWEL

1. One shall sit comfortably and permit the transcending mind to glimpse the values spectrum of third vowel.
2. One way to approach it is would be along artifice 3.
3. Another way to approach it would be along 3 space format.
4. First three vowels would permit coordination as a three dimensional frame.
5. First Maheshwara Sutra coordinates first three vowels and as such coordination of the values spectra of these vowels may be accordingly chased.
6. Third vowel may also be approached as a manifestation layer (3, 4, 5, 6).
7. Transition from second vowel to third vowel may be chased as a transition from manifestation layer (2, 3, 4, 5) to (3, 4, 5, 6).
8. It would be a chase along transcendence range (2, 3, 4, 5, 6).
9. The transition straight from first vowel to third vowel would be the transition from manifestation layer (1, 2, 3, 4) to (3, 4, 5, 6) as a transition from dimension fold to domain fold.

10. In the context the chase of the formulation Om (ॐ) as (अ+उ+म्) would be very very blissful.

216

VALUES SPECTRUM OF FOURTH VOWEL

1. Values spectrum of fourth vowel is of the order of values spectrum of creator space (4 space).
2. Its chase as artifice 4, hyper cube 4, 4-space shall be very blissful.
3. The script form of eight vowel deserves to be visit again and again to have comprehension of the values spectrum of fourth vowel.
4. Coordination of fourth vowel with fifth vowel as second Maheshwara Sutra would further provide insight about the values spectrum of fourth vowel.
5. The coordination of first and second Maheshwara Sutra as coordination of first five vowels as well would give insight about the values spectrum of fourth vowel.
6. 4 x 4 matrix format for different roles of 4-space as well would give insight about the values spectrum of fourth vowel.
7. 4-space as dimension, as boundary, as domain, as origin and as base of the origin would give insight about the transcendental features of fourth vowel as well.
8. The coordination of artifices (0, 2, 4) deserve to be chased for the insight about the values spectrum of fourth vowel.
9. A step ahead (2, 4, 6) triple as well would provide insight about the different features of 4-space and as such about fourth vowel.

10. One shall sit comfortably and permit the transcending mind to chase values spectrum of fourth vowel.

217

VALUES SPECTRUM OF FIFTH VOWEL

1. Values spectrum of fifth vowel is of the order of transcendental worlds.
2. It is also of the order of transcendental carriers.
3. Still ahead, it as well is of the order of the transcendental range.
4. Artifice 5, hyper cube 5 and 5-space would be the different approaches for glimpsing the values spectrum of 5-space.
5. Idol of Lord Shiv be taken as sum up of the features of transcendental worlds and as such of fifth vowel.
6. Each of the three eyes of each head of Lord Shiv leads to the range of transcendental features and hence of the fifth vowel.
7. Different roles of 5-space along 5 x 5 matrix format be chased to have insight about the applied values of fifth vowel.
8. Transition from 4-space to 5-space on the one hand and ahead from 5-space to 6-space when simultaneously chased would help have deep insight about fifth vowel.
9. The middle of Brahman range is the seat of the fifth vowel and as such it is of special features.
10. One shall sit comfortably and permit the transcending mind to fully glimpse the values spectrum of fifth vowel.

218**VALUES SPECTRUM OF SIXTH VOWEL**

1. Sixth vowel is of the order of artifice 6.
2. It deserves to be chased along 4 x 4, 5 x 5 and 6 x 6 matrix formats.
3. As artifice 6, hyper cube 6 and 6-space, deep insight may be have about values spectrum of sixth vowel.
4. Artifice 6 is value of soul / Sun / Vishnu lok and as such it is a very big value spectrum.
5. To have complete insight about sixth vowel, one way to approach it is as 'Sun'.
6. Other way would be to approach it as 'Soul'.
7. Still other way would be to approach it as 'Vishnu lok'.
8. Still other way is to approach it is as /self referral range'.
9. As manifestation layer (6, 7, 8, 9) it shall be leading to Brahman privilege.
10. It would be blissful to chase $1+2+3=6$ and $1+2+3+4=10$, as a coordination of boundary components of dimension and domain of transcendental worlds with self referral source origin.

219**VALUES SPECTRUM OF SEVENTH VOWEL**

1. Values spectrum of seventh vowel can be chased along artifice 7 as well as along 7 x 7 format with measuring rod (0, 1, 2, 3, 4, 5, 6) and also in terms of second place value system.

2. The seventh place value system shall be accepting numerals range (1, 2, 3, 5, 6) and same as double digit numbers shall be (0, 1, 2, 3, 4, 5, 6).
3. The total range of double digit numbers of seven place value system shall be $7 \times 7 - 1 = 48 = 6 \times 8$.
4. Along matrix format 6×8 , the double digit numbers of seven place value system shall be expressible as :-

01	02	03	04	05	06
10	11	12	13	14	15
16	20	21	22	23	24
25	26	30	31	32	33
34	35	36	40	41	42
43	44	45	46	50	51
52	53	54	55	56	60
61	62	63	64	65	66

5. The reflection pairs amongst these values shall be (01, 10), (02, 20), (03, 30), (12, 21), (04, 40), (13, 31), (05, 50), (14, 41), (23, 32), (06, 60), (15, 51), (24, 42), (16, 61), (25, 52), (34, 43), (26, 62), (35, 53), (36, 63), (43, 54), (46, 64), (56, 65).
6. The self reflecting artifices are (11), (22), (33), (44), (55), (66).
7. Artifices (11), (22) and (33) constitute a mirror line around which are the reflection pair (01, 10), (02, 20), (03, 30), (12, 21), (04, 40), (13, 31), (05, 50), (14, 41), (23, 32), (06, 60), (15, 51), (24, 42).
8. The second mirror line is constituted by artifices (44, 55, 66) and reflection pairs around it are (16,

61), (25, 52), (34, 43), (26, 62), (35, 53) (36, 63),
(43, 54), (46, 64), (56, 65).

9. 12 reflection pairs of upper part of the above matrix format around mirror line (11, 12, 13) deserve to be chased sequentially to imbibe the organization format values of this format.
10. Likewise shall be chase for the lower part of matrix format.

219

VALUES SPECTRUM OF EIGHTH VOWEL

1. Values spectrum of **eighth** vowel can be chased along artifice **8** as well as along **8 x 8** format with measuring rod (0, 1, 2, 3, 4, 5, 6, 7) and also in terms of second place value system.
2. The **eighth** place value system shall be accepting numerals range (1, 2, 3, 5, 6, 7) and same as double digit numbers shall be (0, 1, 2, 3, 4, 5, 6, 7).
3. The total range of double digit numbers of **eight** place value system shall be **8 x 8** – 1=63= 7 x 9.
4. Along matrix format 7 x 9, the double digit numbers of **eight** place value system shall be expressible as :-

01	02	03	04	05	06	07
10	11	12	13	14	15	16
17	20	21	22	23	24	25
26	27	30	31	32	33	34
35	36	37	40	41	42	43
44	45	46	47	50	51	52
53	54	55	56	57	60	61
62	63	64	65	66	67	70

71 72 73 74 75 76 77

5. The reflection pairs amongst these values shall be (01, 10), (02, 20), (03, 30), (12, 21), (04, 40), (13, 31) (05, 50), (14, 41), (23, 32), (06, 60), (15, 51), (24, 42), (16, 61), (25, 52), (34, 43), (26, 62), (35, 53) (36, 63), (43, 54), (46, 64), (56, 65), (07, 70).
6. The self reflecting artifices are (11), (22), (33), (44), (55), 66).
7. Artifices (11), (22) and (33) constitute a mirror line around which are the reflection pair (01, 10), (02, 20), (03, 30), (12, 21), (04, 40), (13, 31) (05, 50), (14, 41), (23, 32), (06, 60), (15, 51), (24, 42).
8. The second mirror line is constituted by artifices (44, 55, 66) and reflection pairs around it are (16, 61), (25, 52), (34, 43), (26, 62), (35, 53) (36, 63), (43, 54), (46, 64), (56, 65).
9. 12 reflection pairs of upper part of the above matrix format around mirror line (11, 12, 13) deserve to be chased sequentially to imbibe the organization format values of this format.
10. Likewise shall be chase for the lower part of matrix format.

221

ENVELOPING CREATOR SPACE (4 SPACE)

1. 4-space is a creator space (4 space).
2. Hyper cube 4 is its representative regular body.
3. Its domain boundary ratio is $A^4:8B^3$.
4. With it solid boundary of 4-space splits into eight components.
5. For it chase, one may begin with split of 3-space

into eight octants, let us have a fresh look at a three dimensional frame, with a focus upon its origin.

6. Its printout would be the eight directional frame of 2-space with origin of 3-space getting super impose upon the center of the surface.
7. This, as such shall be making available three sequential steps of the phenomenon of creator space (4 space) being enveloped by solid boundary of eight components.
8. These three steps are (1) eight directional frame of 2-space (2) eight octant cut of 3-space and (3) eight component split of solid boundary of 4-space.
9. With it, the origin of 3-space would emerge as a 4-space seat.
10. Devnagri alphabet accept it as the eternal feature, and as such the first yama letter

222

REVISITING FIRST YAMA LETTER

1. Let us have fresh look at the first yama letter.
2. It is designated and is known as Anuswara (vuqLokj).
3. Literally meaning of Anuswar means 'to follow the rider'.
4. Its script form is as a bindu.
5. Literally meaning of Bindu is 'a structured point' / 'or simply a point' (of a given space).
6. Here it is a point of 4-space / creator space (4 space).
7. As such Anuswar is a structured point of 4-space.

8. As such it is of the values and format of hyper cube 4.
9. With it, it follows the creative rider of transcendental carriers parallel to the format of creative boundary of transcendental worlds (4-space as boundary of 5-space).
10. At dimensional level it would be of the order and values of spatial order enveloping solid order.

223

REVISITING SECOND YAMA LETTER

1. Second yama letter is designated and symbolized as (W).
2. Let us have a fresh look at the script form of second yama letter.
3. It is of the format of semi circle.
4. The transition from first yama letter as anuswara to second yama letter is as a shift from center and radius of a circle to center and hemi circle.
5. Here in the script form focus is upon the center of a circle and circumference of the hemicircle.
6. As first yama the focus would be upon the center and radius, as axis connected with origin as of vertical line format.
7. However the second vowel covers the whole range of equi distant points from the center below the horizontal separation line of pair of hemi circles of a circle.
8. This as such amounts to a shift from 1-space format to 2-space format.

9. Further the common features of these yama letters is a working with a half dimension.
10. It would as such bring to focus the yamas availing half units as comparison to the vowels as full units.

224

REVISITING THIRD YAMA LETTER

1. First two yama letters constitute a class in themselves.
2. It is of the order and values of the flow through origin along the half dimensions.
3. The other six yama letters constitute a distinct class.
4. The third yama along with fourth yama letter constitute a pair of phases and stages of this second class of yama letters.
5. These third and fourth yama letters are phases and stages of focus upon the pair of end points of the horizontal line (diameter).
6. Third letter, in reference to the pair of end points of the diameter chases transcendental flow from middle (source origin) and making space of hemisphere expanding as balloon sky within space.
7. It is the limit of this expansion as sky within space which is order and value of third yama letter.
8. With it the focus of third yama letter shifts from spatial space to solid domain.
9. It brings to focus three solid boundary components of creator space (4 space) simultaneously playing a role.
10. It with synthesis process of three dimension adds

self referral values within the expanded space of third yama letter and for it, the placement of this yama letter shifts in horizontal placement next to the vowel.

225

REVISITING FOURTH YAMA LETTER

1. Transition from third yama letter to the fourth yama letter deserves to be chased as the solid order of the space to the hyper solid order of the space.
2. It happens because of the self referral values of the solid order space of third yama letter.
3. Here four solid boundary component of 4-space come into play.
4. It shall be of the values $6+3-3(3-2)=6$.
5. It is this feature of third and fourth yama letters as both also accepting the same value of artifice 6, which groups them is a pair of yama letters.
6. Fourth yama letter like third yama letter gets placement at the base.
7. It would be relevant to note that first two yama letters get placement at the index by remaining six yama letters get placement at the base.
8. The halant symbol at the bottom, in the script form of fourth yama letter is indicative of the feature as that the expanded balloon like space domain fulfilled to its limit is to give way for transition by transcendence from it to the next, i.e. self referral domain.
9. It is this sequential chase which is to give insight

about the distinguishing feature of third yama letter from that of fourth yama letter.

10. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of distinguishing feature of third and fourth yama letters.

226

REVISITING FIFTH YAMA LETTER

1. The fifth yama letter is designated and is known as visergania.
2. It is in its script form, a pair of circles.
3. It is also in the form of pair of spheres.
4. Infact it is expression form a pair of connected points.
5. It would be relevant to note that the space with self referral values is to be of creative order and as such shall be coordinating a pair of particles / points / circles / pair of spatial orders set ups.
6. Scaling of space with a pair of connected points / point circle / circles /spheres deserves to be chased as a settled flow path within space.
7. It is because of flow path format / dispersions motions within space, the fifth yama letter is designated and is known as visergania.
8. Its placement follows the vowels.
9. In particular it marks its presence along with the first vowel.
10. It would be blissful exercise to chase the composition / grammar rules in reference to the fifth yama letter.

227**REVISITING SIXTH YAMA LETTER**

1. Sixth and seventh yama letters are connected with the features of fifth yama letter itself.
2. These are the upper and lower bounds of a pair of connected particles / circles / spheres.
3. The chase in terms of external upper bounds and internal lower bounds, individually as well as collectively is to decipher out the different features of space swapping in terms of connected particles.
4. Fifth yama letter focuses upon the internal lower limits of the pair of connected particles / circles / spheres.
5. One shall have a fresh look at the script form of fifth yama letter.
6. Further one shall have a simultaneous look at the script forms of fifth and sixth yama letters.
7. The center of the internal space in between the pair of connected particles / circles / spheres may be in a limiting situation, a common point of pair of circles / spheres.
8. It is to be at the middle of the line connecting the center of pair of circles / sphere, and as such this path gets fixed by three fixation point namely the center of upper circle, as the upper end, the common contact point of pair of circles as the middle point and the center of the lower circle as the other end.
9. This three fold fixation approach for the vowels ultimately would make expression spectrums for first five vowels as to be of artifice 18 value each.

10. One shall sit comfortably and permit the transcending mind to glimpse the whole range of features of the sixth yama letter as well as of its script form.

228

REVISITING SEVENTH YAMA LETTER

1. Script form of seventh yama letter is parallel to the unity state.
2. One feature of the unity state is that it is of exhaustive range.
3. The script form of the seventh yama letter, as external upper limits of the space mapped by pair of connected particles / circles / spheres is of exhaustive coverage feature for mapping and swapping of the space.
4. One feature of connected particles / circles / spheres is that of connected wheels, as well as connected pullies.
5. It would be relevant to note that $N1=0$ for all values of n makes all domains of 0 power as of equal value, and as such the connected particle format may be of equal applied value for connected unequal pullies as well.
6. Working with connected unequal pullies / wheels is a challenge but of very blissful fruits.
7. This as such, would bring to focus the pure and applied values of the format of seventh yama letter.
8. It would be blissful exercise to chase these values of seventh yama letter format in reference to sixth yama letter format.

9. Further it would be a very blissful exercise to simultaneously chase formats of fifth, sixth and seventh yama letters.
10. One shall sit comfortably and glimpse distinguishing features of seventh yama letter format.

229

REVISITING EIGHTH YAMA LETTER

1. Eighth yama letter is the culmination of the yama letter processing sequence.
2. It would be exhaustive enveloping of creator space (4 space) within eight fold solid boundary.
3. Here one shall have a pause for a while and chase the flow of solid order from origin of creator space (4 space) into creators domain which shall be ultimately manifesting at boundary of creator space (4 space).
4. It is a chase of accelerated solids at the origin seat of creator space (4 space), attaining dynamic state within creators domain and the same ultimately manifesting a static state at the boundary of creator space (4 space).
5. Solid order would be the features of third element (fire).
6. As such in the process of flow path of accelerated solids to static state is to be like that of a fire flame.
7. In this background one may again have a pause and have a fresh look at the script form of eighth yama letter.
8. One may glimpse parallel features of the solids

inflow paths as fire flame with the script form of eighth yama letter.

9. It as such shall be fifth phase and stage, a step ahead of connected particles, as of the features of the fire flame emanating with the opposite orientations motions of the connected particles.
10. One shall sit comfortably and permit the transcending mind to remain in prolonged deep sitting of trans to glimpse the phenomenon of yama letters, as phases and stages the transcendental values inflow in the space transiting and transforming into feature of third element (fire).

230

REVISITING VOWELS FORMAT

1. In this chase of Devnagri alphabet format as different groups of letters starting with vowels and reaching uptill yama letters, shall be making a phase and stage for re-visiting the organization feature, starting with vowels afresh.
2. This phase and stage as such shall be shift from the original start of Earth element content approach of vowels to the Fire content approach for the vowels.
3. Vowels as content express as axis manifestation formats.
4. In this context, shift from Earth content to Fire content would mean a consequential shift from axes of Earth element to that of axes of Fire element.
5. One may have a pause here and posed to one self as to what dimensional frame is accepted by 'Fires'.

6. Being third element, fire as such, in a sequence shall be the third step of earth (3-space), water (4-space) and fire (5-space) domains.
7. This as such shall be leading to solid dimensional order for the 'Fires'.
8. It is in this background that the transcendence phenomenon to which 'Fire element' shall be leading to, would result into the features of dimension of dimension being at play.
9. This, this way brings to focus as to why the 'hunger' of 'fire' to burn never extinguishes.
10. This also would bring to focus as to how the manifested creations reduce themselves to ashes.

231

REVISITING VARGA CONSONANTS FORMAT

1. A step ahead, consonants shall be availing fourth element (Air) format.
2. Air is of a spatial order set up being the fourth element.
3. This value is at dimension of dimension level of the self referral domain of Air element.
4. A step prior to the spatial order of creator space (4 space), at its dimension of dimension order shall be of '0-space' in the role of dimension.
5. With 0-space in the role of dimension of dimension of the manifested creations, shall be leading to the features of fourth element phenomenon in terms of which the script forms of consonants may deserve to be chased.
6. It is like 0-space creating spatial order.

7. It would be like points creating fourth degree curves in the plane.
8. This whole phenomenon of creation of curves in plane deserves to be chased afresh to have a deep insight in the particular script form for the particular consonants.
9. In addition this chase also shall be providing deep insight as to how the sequential orders of the consonants and parallel there to are settled their script forms.
10. The synthesis of vowels with consonants as such shall be of parallel transcendental values (1, 3, 5) of vowels format and (2, 4, 6) of the consonants format which together synthesise a common self referral range (1, 2, 3, 4, 5).

232

REVISITING 1-SPACE

1. Let us have fresh look at over mental format of 1-space.
2. Here artifice '1' has dominant role to play.
3. Interval emerges as representative regular body of 1-space.
4. It may be availed as expression format for first vowel.
5. Interval within creator space (4 space) would be a four fold manifested creation, designated and known as 'hyper cube-1'.
6. Hyper cube 1 is of values of manifestation layer (-1, 0, 1, 2).

7. The four folds of manifestation layer (-1, 0, 1, 2) deserve to be chased for their distinctive features.
8. Of it, (-1, 1) being (dimension, domain) pair ahead as (-1, 1) being of opposite orientations, these as such shall be giving us an insight about the features of organization format availing this manifestation layer / interval as base.
9. Further (0, 1) as (boundary, domain) would give further insight about interval being a track of a moving point; and as $N^0=1$ for all values of N shall be making track as sequential order (0, 1, 2, 3, —) / interval / square / cube / hyper cube 4, —.
10. Still further (1, 2) as (domain, origin), shall be making source origin of such formats being 2-space / surface / square and with it square becomes 'a creator'.

233

REVISITING 2-SPACE

1. 2-space with its role as spatial order of the creator space (4 space) has special role to play in the organization format of Devnagri alphabet.
2. It is because of this special role of spatial dimensional order that script forms of Devnagri alphabet letters acquire more significance.
3. 2-space itself being of zero dimensional order, it adds to the specific features of the manifestation formats of the script forms of the letters.
4. It is this way the transcendence range (0, 1, 2, 3, 4), which provides format for transition from one letter to another letter.

5. As well as it is in this background that the composition of letters have to be approached.
6. In the context the components of square and circle as representative regular bodies of 2-space, which have the prominent play.
7. The 4×4 matrix format and also 5×5 matrix format in the context of manifestation layer $(-1, 0, 1, 2)$ and $(-2, -1, 0, 1, 2)$ deserve to be specifically chase for appreciating the script forms of individual letters as well as for synthesis of the script forms.
8. Points and lines, bended lines, frames for quarters of square, pair of quarters of squares, semi circles, full circles, pair of circles and all combinations as reflection pairs have been availed by the Devnagri alphabet letters in their script forms and with it surfaces / 2-space has been exhaustively set for its applications to make Devnagri alphabet being of geometric approach /dimensional spaces approach.
9. It is this feature of Devnagri alphabet which deserves to be approached thoroughly to work it out as geometric chase for the manifested creations order of our existence phenomenon.
10. Source origin for the manifestation layer $(0, 1, 2, 3)$ being of the features of solid order base for spatial creations, the same as well deserves to be chased thoroughly to have proper appreciation of the script forms of Devnagri alphabet letter dividually as well as collectively.

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REVISITING 3-SPACE

1. 3-space amongst other features deserves to be chased for its role providing format for the domain fold / third fold of the manifestation layers formats of manifested creations of our existence phenomenon.
2. 3-space as origin of 2-space deserves to be focused for complete comprehension of the role of 3-space in the set ups of the script forms of Devnagri alphabet.
3. Sphere and cube as representative regular bodies of 3-space shall be providing more insight in the role of 3-space as source origin of 2-space while availing components of circle and square for the script forms of Devnagri alphabet letters.
4. Sphere as point sphere would get super imposed upon circle as point circle.
5. On the other hand circle as point circle would get super imposed upon circle as point circle upon sphere as point sphere.
6. In the context, the surface boundary of sphere as well as of cube would get significant roles to play.
7. It also would be relevant to note that single integrated surface boundary of sphere and six surface plates split of the surface boundary of cube have their distinct features and roles to play in the context of the script forms of Devnagri alphabet letters.
8. The chase of point circle unfolding as point sphere and chase of point circle as point cube would help

have insight about the phenomenon of integrated surface boundary as well as of splits surface boundary of solids.

9. Point, point circle and point sphere deserve to be chased as sequential steps.
10. Likewise point (point interval) square (point square) and cube as well deserve to be chased as sequential steps.

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REVISITING 4-SPACE

1. 4-space is a creator space (4 space).
2. Every aspect of it starting from its spatial order and up till its four fold manifestation format for creations deserves to be revisited time and again to have deep insight into the Devnagri alphabet format organizations.
3. The organization format features of the Devnagri alphabet format would unfold parallel to the manifested creation phenomenon.
4. The settlement of the total range of letters of Devnagri alphabet format, their classifications and grouping as vowels, consonants and yama letters as well as the division of consonants as varga consonants, antshta and ushmana letters are motivated by the different features of creator space (4 space).
5. The script forms, rules of synthesis of script form as well as the rules of combinations of letters and all that of the range of the grammar shall be availing one or other feature of the creator space (4 space).

6. The phases and stages of the grammar as Sanskrit Grammar as Vedic Grammar as well are there because of phases and stages of the features of 4-space in its different roles.
7. The feature of 4-space manifesting its bodies as well along its own manifestation form deserve to be chased thoroughly and it makes 4-space as of transcendental values and self referral features as well.
8. 4-space as hyper cube 4 and further as manifestation layer (2, 3, 4, 5) accepts 5-space in the role of source origin for the creation phenomenon.
9. As whole range of manifested creations accepts sequential organization as four fold manifestation layers (N, N+1, N+2, N+3) for all values of N, as such the source origin of creator space (4 space) as well emerges as a manifestation layer (3, 4, 5, 6).
10. It is like that there is a sequential inward unfolding at the origin seat of the creator space (4 space) and it is this inward sequential progression phenomenon of creator space (4 space) which even makes lower spaces bodies as well of similar features, illustratively 1-space as hyper cube 1 becomes of manifestation layer format (-1, 0, 1, 2).

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REVISITING 5-SPACE

1. 5-space is a transcendental space.
2. It focuses upon the transcendental world.

3. It is parallel to the focus upon sky within space.
4. It unfolds as transcendental values within creator space (4 space).
5. It is in this context that transitions from fourth vowel to fifth vowel to Devnagri alphabet deserves to be chased.
6. It is a solid order phenomenon.
7. This would help have insight of the split of fifth vowel as (y+j+b), a three steps chase.
8. 5-space as comparison to 4-space is distinctively known in terms of transcendence phenomenon, as comparison to the manifestation phenomenon.
9. The transition from one manifestation layer to other manifestation layer is there because of the 5-space at the base of 4-space as source origin of existence phenomenon.
10. One shall sit comfortably and permit the transcending mind to remain in prolonged sittings of deep trans to glimpse the transcendence phenomenon.

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REVISITING 6-SPACE

1. 6-space is designated and known as self referral space.
2. It is of the order and values of artifice '6'.
3. It is lively as a format beneath the base of source origin of the manifestation layers.
4. Transcendence from one transcendental range to another transcendental range is there because of

the self referral phenomenon of the transcendental ranges.

5. Pair of transcendental ranges interact with each other as of self referral format.
6. 5-space being of five solid dimensional frame, as such the features of transcendental worlds would deserve to be chased step by step and as dimension wise of the five dimensional frame itself.
7. Each dimension being solid, the same as such shall be having creative source origin and transcendence there from shall be leading to the transcendental base itself.
8. It is this feature of transcendence at the source origin of solid dimensional order of transcendental world leading to the transcendental base itself deserves to be chased thoroughly to have insight and to imbibe the transcendental features of the transcendental domains.
9. The synthesis phenomenon of pair of solid dimensions leading to transcendental domains deserves to be chased.
10. Further synthesis of three solid dimensions leading to self referral domain deserves to be thoroughly imbibe.

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REVISITING 7-SPACE

1. 7-space is a unity state format.
2. It is format of pole star as source origin of solar universe.
3. Artifice 7 is of order and values of the unity state.

4. It is a sapt rishi lok.
5. It coordinates all the seven geometry of 3-space.
6. It is this phenomenon which is designated and known as Trishapta.
7. It is chase of artifices 3 and 7 which will provide insight about Devnagri alphabet format as being of the features of unity state alphabet.
8. Step ahead would lead to Asht Prakrati domain.
9. Step ahead is Brahman domain.
10. And beyond that is Par Braham privilege.

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REVISITING 8-SPACE

1. 8-space is of the order and values of artifice 8.
2. Vedic mathematics, science and technology works it out as quadruple steps (1, 2, 3, 8)
3. This is of the features (1 x 1), (1 x 2), (1 x 3), (2 x 4).
4. The significance of this quadruple (1, 2, 3, 4) permitting re-organisation (1 x 1), (1 x 2), (1 x 3), (2 x 4) is that at fourth fold there is a transition from linear order to the spatial order.
5. It is this transition at the fourth fold from linear order to spatial order which deserves to be chased thoroughly.
6. It shall have a shift from linear order mathematics to spatial order mathematics.
7. It would be parallel to the mathematics of 1 as 1 and mathematics of 2 as 1.

8. It may be of sequential steps 1^3 and 2^3 domains folds / solids.
9. The structured split for the solids, as such be taken as being there because of shift from 1^3 to 2^3 .
10. One shall sit comfortably and permit the transcending mind to glimpse different features of 8-space availing artifice 8 on the one hand and eight fold boundary of hyper cube 4 on the other hand.

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REVISITING 9-SPACE

1. Transition from artifice 8 to artifice 9 deserves to be chased very cautiously.
2. $8=2^3$ and $9=3^2$ as $(3^2 \ 2^3)$ deserve to be chased as reflection pair.
3. It is a reflection pair of base and index.
4. As such it is a phenomenon of vertical plane.
5. 9 is the biggest numeral of ten place value system.
6. It is parallel to 9 versions of hyper cube 4 / 9 geometries of 4-space.
7. Ancient wisdom approach it as Nav Braham.
8. It is ahead of Asht Prakrati.
9. It is of unity state order / 7-space in the role of dimension.
10. It as such is the attainable potentiality of unity state features of Devnagri alphabet format.



