

Sri – Om

VEDIC MATHEMATICS AWARENESS YEAR

Awareness evaluation quarter (1-7-15 to 30-9-15)

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AIM

Formation of

VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY UNIVERSITY

*Think Meditate Transcend, Glimpse and Imbibe Format Features Order
Values and Virtues of Vedic sounds formulations along Sunlight Carriers*

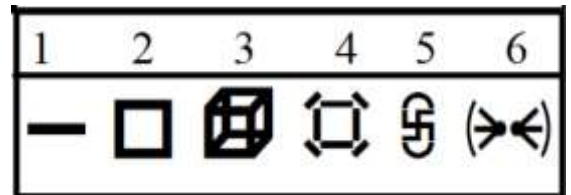
VMS & T Chase formats

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VMS & T Chase formats

I

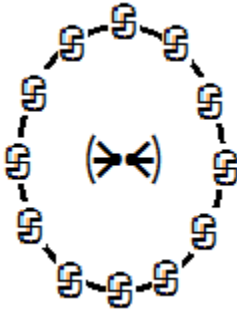
Sathapatya measuring rod



1. Sathapatya measuring rod is the first VMS & T chase forma.
2. Sathapatya measuring rod is a synthetic set up of hyper cubes 1 to 6 set ups.

3. Lord Vishnu, over lord of 6-Space is the presiding deity of Sathapatya measuring rod.
4. Lord Brahma, over lord of 4-Space is the presiding deity of measuring of this measuring rod.
5. This measuring rod leads to exhaustive coverage of 6-Space (domain fold) of hyper cube 6 itself as well.
6. This is parallel to the chase of manifestation of hyper cube 6 within hyper cube 6 itself
7. The synthetic set up of hyper cube 1 to 4 constitute measuring rod of 4-space.
8. In general synthetic set up of hyper cubes 1 to n constitute the measuring rod of hyper cube n
- (iii) 6-space content manifests as domain fold of hyper cube 6
- (iv) 7-space content manifests as domain fold of hyper cube 7
12. One may further have a pause here and take note that the 5-space plays the role of origin fold of 4-Space, and as such permits transcendence at the origin.
13. Further as that here in the context of self referral (6-space) domain, as it accepts transcendental (5-space) boundary, as such in case of hyper cube 6, transcendence takes place at the boundary of hyper cube 6 itself as well.
14. It is this feature of the transcendental (5-space) boundary of self referral (6-space) domain which deserve to be comprehended well and to be appreciated thoroughly for complete imbibing of the values and virtues of self referral (6-space) domain as enveloped within transcendental (5-space) boundary
15. One may further have a pause here and take note that take off of from the transcendental (5-space) boundary shall be creating unity state (7-Space) domain
16. It is this feature of the transcendental (5-space) boundary of self referral (6-space) domain, which also deserve to be comprehend well and to be properly appreciated well for full imbibing of the format and features of take off Phenomenon at the transcendental (5-space) boundary and creation of unity state (7-Space) domain

II Hyper cube 6 format



9. Second basic chase format of VMS & T is the format of hyper cube 6 within creator's space (4-space)
10. Format of hyper cube 6 within creator's space (4-space) is a four fold manifestation layer (4, 5, 6, 7) / (4-space in the role of dimension fold, 5-Space in the role boundary fold, 6-Space in the role of domain fold, 7-Space in the role of origin fold.
11. One may have a pause here and take note that the: d
 - (i) 4-Space content manifests as domain fold of hyper cube 4
 - (ii) 5-space content manifests as domain fold of hyper cube 5
17. Third basic chase format of VMS & T is the format of Divya Ganga flow through the artifices / components of soul syllable Braham (ॐ)
18. Soul syllable Braham (ॐ) is a structural set up of four components, designated

III Divya Ganga flow

- and know as (i) Bindu Sarovar (ii) Ardh Matra (iii) Tripundram and (iv) Swastik pada
19. Divya Ganga flow through artifices / components of Divya Ganga Parvah is a set up parallel to the format of format and features of quadruple artifices (9, 7, 3, 1) of summation value $9 + 7 + 3 + 1 = 20$ which is parallel to TCV (वेद) = TCV (देव) = TCV (कार) = 20
 20. This is further parallel to the organization of 20 Kanda (काण्ड) with TCV (काण्ड) = $15 = 1 \times 3 \times 5$ which is parallel to dimensional value of solid order of transcendental (5-space) domain.
 21. One may further have a pause here and take note that at middle of quadruple artifices (9, 7, 3, 1) there is a jump over artifice value '5' and parallel to it is the transcendental (5-space) domain
 22. One may further have a pause here and take note that the Brahm Jyoti flow through artifices components of soul syllable Brahm (ॐ) is parallel to format and features of quadruple artifices (11, 9, 5, 3) with summation value $11 + 9 + 5 + 3 = 28$ which is parallel to TCV (ब्रह्म) TCV (स्वरः) = TCV (काण्डः)
 23. One may further have a pause here and take note that sole syllable Brahm (ॐ) has transition array of formulations (ॐ, प्रणव, ओम, ओउम, ओमङ्कारः, उदगीथः, वष्ट्कार)
 24. The spatial order of creator's space (4-space) leads to dimensional synthesis values arrays for dimension of same order along the formats of polygons
 25. The feature of a polygon that sum of the external angles comes to be 2π while the sum of total internal and external angles of polygon n comes to be $n\pi$
 26. The inter relationship of total angles has $n\pi$ and internal angles as $(n-2)\pi$ as $(n, n-2)$ as such is the feature parallel to (domain, dimension) format
 27. The further feature of synthesis of a pair of sides, in terms of and as a set up of a single joint (point / vertex) brings to focus the synthesis glue / stitching thereof being of a unit (-1 being of opposite orientation) of side, in reference to the +1 value of the unit side.
 28. One may have a pause here and take note that artifices pair (+1, -1) is parallel to the format (1-Space as domain fold, -1 space as dimension fold)
 29. One may further have a pause here and take note that the third side, when is to be synthesized with the synthetic set up of a pair of sides, it shall be requiring two units of dimensional synthesis.
 30. Likewise synthesis of nth side with the synthetic set up of $n - 1$ sides shall be requiring for synthesis of nth side, the dimensional glue of $(n-1)$ dimensional units.
 31. One may have a pause here and have a fresh chase of the above dimensional synthesis steps
 32. We are chasing by availing a format of polygon of n sides
 33. We are accepting side as lines.
 34. We are further accepting lines as of a pair of orientations.
 35. Parallel to it we are reaching at artifices pair (+1, -1)
 36. We are taking this paired artifices (+1, -1) parallel to the format (+1 space as domain, -1 space as dimension).
 37. The synthesis of a pair of sides is being taken parallel to synthesis of a pair of linear dimensions, here in the context we are taking (-1) unit value parallel to (-1) space in the role of dimension and same supplies dimensional glue unit value (-1)

IV

Dimensional synthesis format of polygons

- 38. This as such leads us to dimensional synthesis value for a pair of linear dimensions being $(+1) + (+1) - (-1) = 3$
- 39. One may have a pause here and take note that the dimensional synthesis value for a pair of linear dimensions comes to be '3', which is parallel to 3-Space (domain).
- 40. One may further have a pause here and take note that artifices pair (1, 3), on the one hand is parallel to the format of (single linear dimension, pair of linear dimensions). And the same on the other hand is parallel to format of (1-Space as dimension, 3-Space as domain).
- 41. A step ahead the synthesis value of three linear dimensions would come to be :
 - (i) Dimensional synthesis value for pair of linear dimension = 3
 - (ii) The contribution by the third linear dimension = 1
 - (iii) Dimensional glue value required for synthesis of third linear dimensions with the set up of a pair of linear dimensions = $2 \times (-x)$
 - (iv) As such the dimensional synthesis value for triple linear dimensions comes to be $3 + 1 + (-2) + (-1) = 6$
- 42. One may further have a pause here and take note that the dimensional synthesis value for four linear dimensions would come to be $6 + 1 - 3 (-1) = 10$
- 43. Sequentially we shall be reaching at dimensional synthesis value for n linear dimensions being equal to the dimensional synthesis value (n-1) linear dimensions plus '1,- (n-1) (-1)
- 44. One may have a pause here and take note that likewise we can chase dimensional synthesis value for n dimension of dimensional order n (m –space in the role of dimension):

Step 1 dimensional value of one dimension of order $m = m$

- Step 2 dimensional value of pair of dimensions of order $m = m + m - (m-2) = m + 2$
- Step 3 dimensional synthesis value of three dimensions of order $m = (m + 2) + m - 2 (m-2) = 6$
- Step 4 dimensional synthesis value of four dimensions of order $m = 6 + m - 3 (m-2)$

- 45. In general dimensional synthesis value of n dimensions of dimensional order $m =$ dimensional synthesis value of $(n - 1)$ dimensions plus $(m) - (n - 1) (n-2)$
- 46. One shall sit comfortably and permit the transcending mind to chase sequential dimensional synthesis values of different orders.
- 47. It would be blissful to be through following tabulation of dimensional synthesis values of 1 to 9 number of dimensions of orders (-9) to (+9)

n	1	2	3	4	5	6	7	8
-9	-7	6	30	65	111	168	226	315
-8	-6	6	28	60	102	154	206	288
-7	-5	6	26	55	93	140	196	261
-6	-4	6	24	50	84	126	176	234
-5	-3	6	22	45	75	112	156	207
-4	-2	6	20	40	66	98	136	180
-3	-1	6	18	35	57	84	116	153
-2	0	6	16	30	48	70	96	126
-1	1	6	14	25	39	56	76	99
0	2	6	12	20	30	42	56	72
1	3	6	10	15	21	28	36	45
2	4	6	8	10	12	14	16	18
3	5	6	6	5	3	0	-4	-9
4	6	6	4	0	-6	-14	-24	-36
5	7	6	2	-5	-15	-28	-44	-63
6	8	6	0	-10	-24	-42	-64	-90
7	9	6	-2	-15	-33	-56	-84	-117
8	10	6	-4	-20	-42	-70	-104	-141
9	11	6	-6	-25	-51	-84	-124	-168
C ₁	C ₂	C ₃	C ₄	C ₅	C ₆	C ₇	C ₈	C ₉

C₁ Column is of dimension orders n = -9 to n = 9
 C₂ Column is of values of single dimension

- C₃ Column is of pair of dimensions
 C₄ Column is of triple dimensions
 C₅ Column is of quadruple dimensions
 C₆ Column is of five dimensions
 C₇ Column is of six dimensions
 C₈ Column is of seven dimensions
 C₉ Column is of eight dimensions
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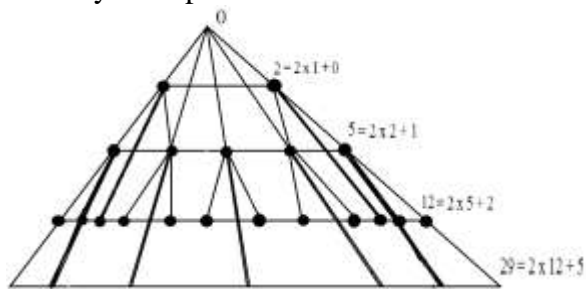
V

Dimensional split spectrum format

48. Parallel to dimensional synthesis values format is the format of dimensional split spectrum.
49. N dimensional order splits into a pair of (n-2) order dimensions and a release of (n-4) order dimension of dimension which has been responsible for synthesizing of pair of dimensions of order (n-2) as dimension of order (n)
50. Likewise, dimension of order (n-2) shall be splitting into pair of dimensions of order (n-4) and also there would be a release of dimension of order (n-6) which would be in the role of dimensional glue for synthesizing a pair of dimensions of order (n-4) as dimension of order (n-2)
51. One may have a pause here and take note that at initial stage there is a single dimension of order n.
52. At the next stage of split there would be a pair of dimensions of order (n-2), and also there would be a single dimension order (n-4)
53. Therefore at the next stage of split will emerge as many as 5 dimensions of order (n-4), and in addition there would be a release of a pair of dimensions of order (n-6)
54. At next step of split there would be a set up of 12 dimensions of order (n-6) and in addition there would be a set of five dimensions of order (n-8)
55. One may have a pause here and take note that it shall be leading us to sequential

array of dimensions of orders (n, n-2, n-4, n-6, n-8, n-10, ---)

56. At first, second, third, fourth, fifth, sixth and subsequent stages of the split Phenomenon and the array of number of dimensions at each phase and stage of split would be emerging as of values (1, 2, 5, 12, 29, 70, 169, 408, ---)
57. One may have a pause here and have a fresh visit to the above dimensional split spectrum and take note that at the initial stage there is a single dimension at the next stage there are two dimensions and one dimension of dimension. And at the subsequent step there are five dimensions and two dimensions of dimensions. And so on.
58. Let us have a fresh look at the array of split values (1, 2, 5, 12, 29, 70, 169, 408, ---)
59. One glaring feature surfacing at each sequential value is that triple consecutive values like (1, 2, 5), (2, 5, 12), (5, 12, 29), --- come into play and work out the third member value as double of the middle member value plus the value of first member value.
60. Illustratively $5 = 2 \times 2 + 1$, $12 = 2 \times 5 + 2$, $29 = 2 \times 12 + 5$, ---
61. One may further have a pause here and take note that the dimensional split spectrum unfolds parallelly for all dimensional orders.
62. The dimensional split spectrum format may be depicted as under



63. It would be a blissful exercise to chase transcendental (5-space) split spectrum for different dimensional orders.

64. It would glaringly surface that odd dimensional orders and even dimensional orders shall be leading to flow streams as (--- 10, 8, 6, 4, 2, 0, -2, -4, ----) and (---9, 7, 5, 3, 1, -1, -3, -5, ---).

VI
5-Space reach format

- 65. First format for reach at 5-Space is of artifice 5.
- 66. Second format for reach at 5-space is the fifth element 'Akash' / space.
- 67. Reach for 5-Space within 4-Space can be at the seat of origin of 4-Space.
- 68. Availing spatial order of 4-Space, the reach for 5-Space can be along 5 x 5 grid format.
- 69. Parallel to it would be the format of 5 x 5 varga consonants of Devnagri alphabet
- 70. Further this reach can be in terms of Panchikarn along 5 x 5 format of five basic element and five senses.
- 71. Within 4-Space (domain), the reach fro 5-Space (as origin) can be had along 13th edge of 13 edged cube.
- 72. One may have a pause here and take note that the along format of idol of Lord Brahma, four head lord, creator the supreme, the reach for 5-Space can be along 4 x 4 format for different roles of 5-Space as under :

2	3	4	5
3	4	5	6
4	5	6	7
5	6	7	8

- 73. One may have a pause here and take note that as per above manifestation coordination 5-Space format can be reached
 - (i) 5-Space in the role of origin fold of hyper cube 4
 - (ii) 5-Space format reach as domain fold of hyper cube 5

- (iii) 5-Space format reach as boundary fold of hyper cube 6 and
- (iv) 5-Space format reach for 5-Space as dimension fold of hyper cube 7.

74. One may further have a pause here and take note that along 5 x 5 format of five consecutive transcendental (5-space) ranges, reach also can be had for 5-Space in the role of base (fold) of origin fold as per the coordination as under :

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

- 75. One may further have a pause here and take note that the transition from for five consecutive transcendental (5-space) ranges set up coordinated along 5 x 5 format to the next consecutive five transcendental (5-space) ranges set up along 5 x 5 format, as such shall be availing translation value format parallel to the artifice value '20'
- 76. Illustratively the difference of summation values for following pair of 5 x 5 format coordination for consecutive sets of following transcendental (5-space) layers comes to be 20.

First set of 5 x 5 coordination

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

Second set of 5 x 5 coordination

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

77. One may have a pause here and take note that the TCV (वेद) = TCV (देव) = 20 = 4 x 5, which is parallel to 20 coordinates fixation for creative (4-Space) boundary of transcendental (5-space) domain.
78. Further 20 = 5 x 4 also shall be amounting to 20 coordinates fixation for the transcendental (5-space) domain within creative (4-space) boundary.

VII Pursha format

79. TCV (पुरुष) = 24 and TCV (पुरुषः) = 37.
80. 24 = 6 x 4 leads to a grid format 4 x 6 which can accommodate all 24 double digit number of five place value.
81. Artifice 37 avails a pair of digits (3, 7) and thereby, there being a jump over triple artifices (4, 5, 6) which is parallel to (4-Space, 5-Space, 6-Space), together being presided by Trimurti / Lord Brahma, Lord Shiv, Lord Vishnu.
82. 24 = 6 x 4 is parallel to the value of six dimensional frame of creative (4-Space) dimensions.
83. 6-Space as domain is enveloped by transcendental (5-space) boundary of 12 components
84. This framing of self referral (6-space) domain externally by transcendental (5-space) boundary of 12 components and internally by a creative dimensional frame of six dimensions, accepts Sathapatya measuring rod synthesized by hyper cubes 1 to 6.
85. Boundary components array (2, 4, 6, 8, 10, 12) is parallel to external characteristics of Shad Chakras format of human frame being (2, 4, 6, 8, 10, 12).
86. The transition of Shad Chakra format from creative dimensional order set up to transcendental (5-space) order set up leads to Shad Chakra format values array (2, 4, 6, 10, 12, 16)
87. One may have a pause here and take note that this transition and transformation for Shad Chakras format values array (2, 4, 6, 8, 10, 12) into (2, 4, 6, 10, 12, 16) is there because of a shift for fourth chakra seat from heart to nabhi (naval).
88. One may further have a pause here and take note that as a consequence thereof the fifth chakra seat shifts to heart and sixth chakra seat shifts to throat, the seat of fifth chakra
89. One may further have a pause here and take note that the sequential array of Shad Chakras (1, 2, 3, 4, 5, 6) because of transition amounts to transformation to this array into (1, 2, 3, 3 ½, 4, 5)
90. One may have a pause here and take note that while working with the unit '2 as 1' the transformed array (1, 2, 3, 3 1/2, 4, 5, 6) as such shall be firstly it extended into (1, 2, 3, 3 ½, 4, 4 ½, 5, 5 ½, 6, 6 1/2)
91. Secondly it would get transformed into values array (2, 4, 6, 7, 8, 9, 11, 12, 13)
92. One may have a pause here and take note that ten steps long array (2, 4, 6, 7, 8, 9, 10, 11, 12, 13) permits classification as (2, 4, 6) and (7, 8, 9, 10, 11, 12, 13)
93. One may further have a pause here and take note that the above classification as (3, 7), further brings to focus that the split of a three dimensional frame into a a pair of three dimensional frames of half dimensions and then the transition from the unit 1 as 1 to 2 as 1, shall be helping us comprehend and appreciate the values triple (2, 4, 6) parallel to the values of triple half dimensions and further unity range of seven steps (7, 8, 9, 10, 11, 12, 13) being parallel to seven non negative signatures geometries range of 6-Space.
94. Further the summation value (7 + 8 + 9 + 10 + 11 + 12 + 13) = 70 will help us comprehend and appreciate artifice value '70' being parallel to 6th phase and stage

of dimensional split spectrum values array (1, 2, 5, 12, 29, 70, 169, ----

95. One may have a pause here and permit the transcending mind to continuously remain in prolonged sitting of trans and to be face to face with above format and features of Shad Chakras format of creative order and of transcendental (5-space) order and ahead 10 chakra format of pair of phase (3, 7)

VIII

Transcendental (5-space) code value format

96. Devnagri alphabet letters accept transcendental (5-space) values as under:
Transcendental code values format

Sole syllable Om ॐ

TCV value 16

Vowels

Letter अ इ उ ऋ लृ ए ओ ऐ औ

TCV values 1 2 3 4 5 6 7 8 9

consonants

Letters क ख ग घ ङ

TCV values 1 2 3 4 5

Letters च छ ज झ ञ

TCV values 2 3 4 5 6

Letters ट ठ ड ढ ण

TCV values 3 4 5 6 7

Letters त थ द ध न

TCV values 4 5 6 7 8

Letters प फ ब भ म

TCV values 5 6 7 8 9

Other letters

Letters य र ल व

TCV values 1 3 5 7

Letters श ष स ह

TCV values 2 3 6 9

Letters • ◡ ◣ ◤ ◥ ◦ ◧ ◨
TCV values 9 10 11 12 13 14 15
16

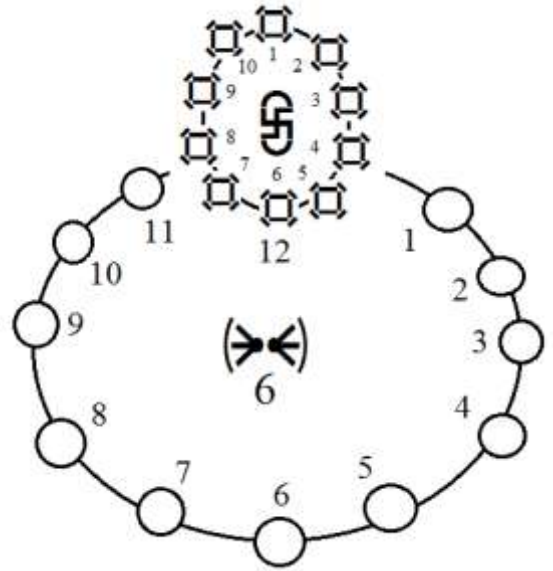
Thy synonym is Parnava.

(Tasey Vachka Parnava) प्रणवः

TCV value 36

97. Devnagri alphabet letters with above transcendental (5-space) code values are of the potentialities for transition and transformation of values parallel to Nad (sound frequencies)
98. The Devnagri alphabet letters are classified as (i) Anthstha letter (क्) and (ii) all other letters
99. Letter 'र्' after transition along the sound frequencies format becomes Raif (रेफः)
100. The formulation (रेफः) avails letter (i) र् (ii) ए (iii) फ् (iv) अ (v) :
101. Here It would be relevant to note that 'ः' is of sound frequencies format (विसर्जनीयः).
102. This, that way leads to individual TCV values of formulation (रेफः) as array of values (3, 6, 6, 1, 13) as of sequential values array (3, 9, 15, 16, 29)
103. One may further have a pause here and take note that the transition value for letter 'र्' is $29 - 3 = 26$.
104. Further the internal structure of this transition value '26' is of phases (12, 13, 26)
105. The transition values formulation for other letters is 'कारः' with individual TCV values array (1, 2, 3, 1, 13) of total summation value $1 + 2 + 3 + 1 + 13 = 20$
106. The transition value for the formulation (कारः) which shall be taking us from Nad to Anahat Nad comes to be of values array (20, 20, 12, 20) of summation value 72 for the formulation (कार) with transition value for letter (र्) being of phase and stage of value (12)
107. TCV (विसर्जनीयः) = 47

- 108. Different transition phase values of letter (र) are 12, 13, 26.
- 109. As such the transition values of formulation (करः) would be of phases and stages $(72 + 47, 73 + 47, 86 + 47) / (119, 120, 133)$.
- 110. One may have a pause here and take note that the dimensional split spectrum values array for first six phases and stages comes to be (1, 2, 5, 12, 29, 70) with summation value (119)
- 111. One may have a pause here and take note that $120 = 60 + 60 = 2 + 8 + 18 + 32 + (32+ 18+ 8 + 2)$ which is parallel to the arbitral enveloping value of transcendental enveloping of self referral (6-space) domain, designated as study zone of Srimad Bhagwad Geeta, permitting depiction as under

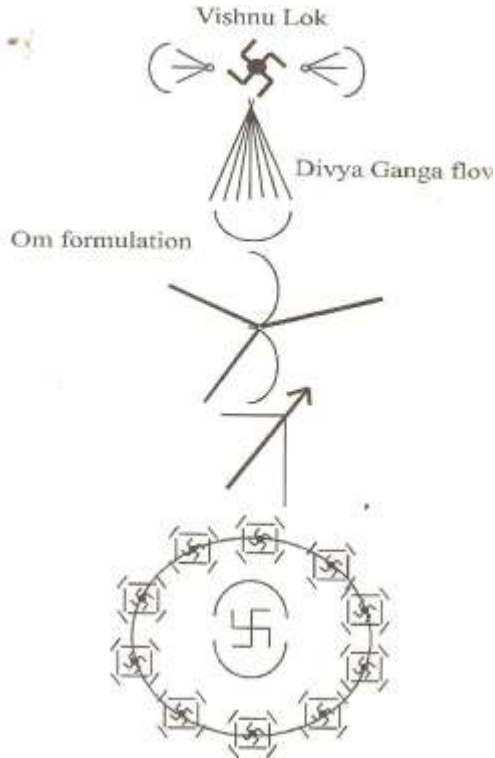


- 112. One may further have a pause here and take note that the organization of artifice value $120 = 12 \times 10$ goes parallel to creative boundary coverage of transcendental (5-space) boundary of self referral (6-space) domain, permitting depiction as under as transcendental (5-space) boundary of 6-space being of 12 components and each of the 12 components of transcendental (5-space) boundary permits enveloping by creative boundary of ten components each.
- 113. One may have a pause here and take note that the $120 = 6 + 7 + 7 + 10 + 16 + 17 + 18 + 19 + 20$ is parallel to 120 years cycle of organization of 9 planets of horoscope of Indian astrology.
- 114. It would be blissful to chase study zone of Srimad Bhagwad Geeta as Jyoti manifestation Phenomenon and flow of Jyoti through artifices of sole syllable Brahm (Om) fulfilling pushpikas, 18 in number parallel to organization format of 18 yogas enlightenment of Srimad Bhagwad Geeta, the divine song of Lord Krishana, the incarnation of Lord Vishnu, presiding deity of 6-Space.

Srimad Bhagwad Gita Study - Zone									
a	a ²	a ³	a ⁴	a ⁵	a ⁶	a ⁵	a ²	a ³	a ⁴
2	4a	6a ²	8a ³	10a ⁴	12a ⁵	10a ⁴	8a	6a ²	4a ²
2x1 =2	4x2 =8	6x3 =18	8x4 =32	10x5=50	12x6=72	10x5=50	8x4 =32	6x3 =18	4x2 =8
Orbitals:				350+350=700					
2	6	10	14	18=5+6+7					

IX Jyotiflow fulfillment format

- 115. The Jyoti manifestation and its flow through artifices components of sole syllable Om and fulfillment of the same within pushpikas (of format of hyper cube 4 within transcendental (5-space) origin), is the basic format of values essence chase of Vedic mathematics, Science & Technology



X

Sama Transcendence format

116. Sama transcendence from Pushpika (4-Space format with transcendental (5-space) origin fulfilled with Jyoti is the Phenomenon of transcendental (5-space) carriers carrying Sama through rays रश्मियाः Rashmiya as आर्चिकः archik manifesting as organization format of Samved Samhita parallel to artifices triple (6, 1, 22) with summation value $6 + 1 + 22 = 29$ parallel to 29 dimensions spectrum of fifth phase and stage of dimensional split spectrum values array (1, 2, 5, 12, 29) deserve to be chased for its proper comprehension and full appreciation for complete imbibing of the values and virtues thereof.

XI

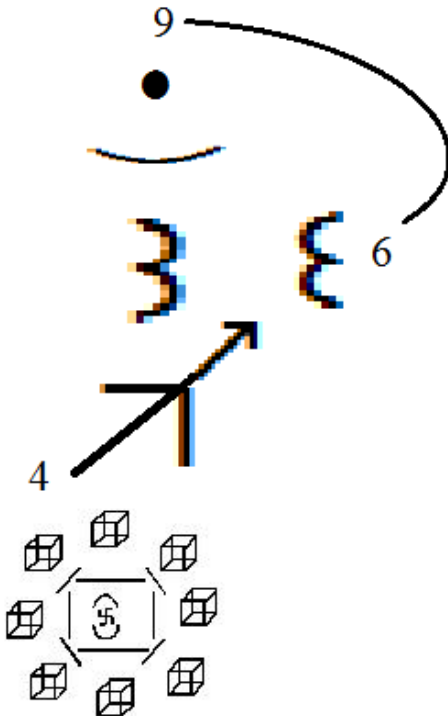
Brahman carriers (ब्रह्म अतिवाहक Brahm Ativahkas takeover of transcendental (5-space) carriers

117. The transcendental (5-space) Phenomenon of transcendental (5-space) carriers being taken over by Brahman carriers is the Phenomenon which deserve to be comprehended well and to be thoroughly appreciated for complete imbibing of values and virtues of this Phenomenon for acquiring deep insight and for attaining enlightened vision about this Phenomenon.
118. One way to chase this Phenomenon is to have a reach by way of transition from the artifices format of first perfect number (6) to that of second perfect number (28)
119. One may have a pause here and take note that first perfect number '6' is having three proper divisors, namely (1, 2, 3, 3) while second perfect number (28) is having five proper divisors (1, 2, 4, 7, 14)
120. A step ahead, the format of transition from second perfect number (28) to third perfect number (496), as such would be a transition from the format of five proper divisors set up (1, 2, 4, 7, 14) to 9 proper divisor set up (1, 2, 4, 8, 16, 31, 62, 124, 248)
121. One may have a pause here and permit the transcending mind and to revisit the above sequential transition Phenomenon parallel to triple artifices range (3, 5, 9)
122. One may further have a pause here and take note that artifice 5 as numeral 5 is of middle placement of 9 numerals range (1, 2, 3, 4, 5, 6, 7, 8, 9) of ten place value system.
123. Further as that artifice 3 as numeral 3 of 5 numerals range of 6 place value

system is of middle placement value of numeral range (1, 2, 3, 4, 5)

124. One may further have a pause here and take note that the transcendence by way of ascendance through pushpika (hyper cube 4 format with transcendental (5-space) origin along the artifices component of sole syllable Om ascending from fourth component (diagonal wise and approaching third component of artifices format (4, 6) / (4, 4 1 ½,) a step ahead shall be straight a way would be taking us to Bindu Sarvoar (first component) of structural value $(6 \times 3 / 2) = 9$.

125. One may have a pause here and take note that the artifices triple (4, 6, 9) in their cycle setting shall be leading us to artifices triple (6, 9, 4) as well



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