MAYAN'S

AINTIRAM

With Tamil texts of Mayan, and paraphrasing with English translation by

DR. S. P. SABHARATHNAM

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Loaned to Tara
AINTIRAM

a cosmological science of Mayan

We have heard of the name of Aintira Vyakarana in our literary works. It is said to have been consulted by Paanini before he did his magnum opus-the Ashtadhyayi. It is also found mentioned in the great grammatical work of the Tamils namely அனிருவி தக்க நினைவு பேசும் "Aintiram Niraindha Tholkappiam" in the "பாயியம்" "paayiram", preface to Tholkappiam, meaning that the Tholkappiam is filled with the principles of Aintiram. Another point of reference to Aintiram is that "Hanuman is said to have acquired mastery over Aintira Vyakarana*. In all these references, I find the name of Aintiram occurring, thereby giving an impression that the work of Aintiram is of very great importance. Added to this, we are clued into its great antiquity. It would be surprising to scholars that there is a Vaastu shastra, known as Aintiram, often consulted by South Indian shilpis, particularly, the Tamils. It is not authored by Indra. What would be surprising all the more is that it is the only available Vaastu Shastra classifying the land spaces into five, namely, குரின்சி, முல்லை, மருடம், நீடுல் and பலை - Kurinchi, Mullai, Marudam, Neidal and Palai - transliterated into Sanskrit as कूरिंची, मुल्ला, मरुद, नीदल and पालाई. This classification will remind the scholar of the existence of an epithet அநிருவி தக்க நினைவு A-nilam, meaning five types of soil. This classification can be seen in the grammatical works of Tamil language also as Kurinchi, denoting the hill and hilly terrain, Mullai - forest and the land around the forest, Marudam - cultivable land, Neidal - sea shore and Palai - the desert land. But, the Sanskrit texts on Vaastu has given a classification of four land-spaces based on the colour of the soil such as white, red, yellow and

* DLA News dated September '96 from the Dravidian Linguistic Association of India (Vol 20. No 9) from Thiruvananthapuram.
black. Later, in the Tamil literary works, we also find another epithet namely நானிலம 'naanilam' meaning four divisions/types, perhaps to go with the later day shastraic version. In this Paalai, the desert land is declared as a piece of land where the qualities of the first four Kurinchi, Mullai, Marudam, Neidal are mixed up or lost their individual identities.

Further, there is a reference to the deities worshipped in the five regions, Kurinchi, Mullai, etc. As such, Murugan (Subramanya) is worshipped in Kurinchi, Maayone (Vishnu) in Mullai, Indran in Marudam and Kottravai (Durga) in Paalai. But for Neidal land no specific deity is mentioned for the people to worship, on the land, instead, it is said that the back bone of a big fish is erected and worshipped as symbolic form of god. The last one symbolises the worship of 'Danda' 'Brahma Danda' - the central axis of human body which is according to Agama and Vaastu is Brahma Sutra or Thread of consciousness.

In this context, I would like the scholars to bring before their mind's eye the cluster of five monolithic rock temples of Mamallapuram. These monuments are now enjoying the prestigious status of 'world heritage' classified as such under one of the programmes of UNESCO. We have, in this group five typical temples of the regions noted above, locally known as 'Rathas' and dedicated to the Pancha Pandavas of the Mahabharata. Let us examine them closely and reveal the actual fact that has disappeared from the memory of the Tamils.

The first one called Draupadi Ratha is a hut like temple with a square base, with Kottravai image carved on the back wall of the cell with deer and lion sculptures flanking the central deity, Kottravai. Close to her feet, on both sides, can be found two males of the Paalai region, ready to sacrifice their heads to the deity. The posture is perfect. Just opposite to this shrine 'Simha Vahana', the vehicle of the deity, is carved out of a single piece of rock. The lion motif faces north, perhaps indicating the aspect of the temple and the deity. It would be interesting to note that this Kottravai-form is found repeated in various forms in Pallava temples, in almost all temples of the Pallava period.
The next temple is that of Arjuna Ratha, dedicated to Muruga or Subrahmanya. That this is the shrine of Subrahmanya has to be identified from the image on the rear side of the shrine wall, facing the sea (East) where he is represented as riding on an elephant, perhaps the Airavada. Other forms sculpted on the walls and the Vimana appear to be the sculptural representation of the people who must have lived in the mountainous region. There is no Vahana or the deity put up in the inner cell of the temple. The work is incomplete.

Then comes the Ratha of Nagula-Saha deva, erected on an apsidal plan, with a Vimana as in the Arjuna ratha. There is a massive and monolithic elephant sculpture close to the temple facing south, in correspondance with the orientation of the temple. This is described as Indra Vihara or a temple dedicated to Indra. The cell is carved but there is no deity carved as in Draupadi rathaa, nor on the outer wall of the shrine. This shrine is called தூங்காணை மாடம் 'Toongaanai maadam' 'hastiprushta' in the Vaastu texts. From the local version this is a temple of Indra.("Why Indra should be worshipped here in the Tamil country?). He is known as Vendan வேண்டன meaning the lord or king, in the Tamil tradition.

The third temple existing close to Arjuna Ratha, with a rectangular plan and roofed like that of a village cart is again a monolithic temple in the name of Bheema, of very elegant proportion. The temple faces West. This is carved but there is no deity in the cell (garbha griha). Yet there is a lump of rock, looking rectangular and adequate for sculpting the reclining posture of Vishnu (விஷ்ணு). There is no Vahana for this deity. The type of sikhara noticeable in this temple is repeated in myriad forms in Thanjavur district, not repeated outside this region. This is marudam land - agricultural and pastoral.

Finally, there is the tallest and biggest of the group, namely the Dharma raja ratha, which is a Shiva temple. This is also

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* See Sthapatii's book on Temples of space science where the concept of Vishnu image is scientifically interpreted.
** This is a word needing elaborate discussion according to Mayonic tradition and its history.
the most beautiful of the cluster, described so far. It is a feast for the eyes of shilpis. The deity to be worshipped here must be Lord SIVA, as evidenced by the sculptures on the walls. This is Pallaveswara griham, according to scholars. This is the temple that should have been worshipped on the sandy sea shore, as evident from the location of Shiva Temple, known as shore temple. The deity inside is Linga, whose ancient name is Danda, Thandu, Sthuna, Thanu, etc. as known in the past. There was no pedestal in the early days, only this 'naala' or 'thandu' representing, as I said earlier, the shaft of consciousness or awareness of animate beings, particularly man.

So, from the discussion, it must be clear, that the five shrines, known as Pancha Pandava rathas are not rathas at all, but five typical temples raised over different regions namely,

Kurinchi - Muruga (Subramanya)
Mullai - Mayon (Vishnu)
Marudam - Vendan (Indran)
Neidal - Siva (Siva)
Paalai - Kottravai (Durga)

Why I am referring to good old concepts of temple forms as five, is that there is a kind of Pancha seela* - basic order of five - prevalent in the ancient culture of the Indian race with roots in the Tamil soil. These pentadic forces of the cosmos are taken note of and typical forms created and adored in the spiritual culture.

This pentadic scheme of things in Nature is the underlying theme in Aintiram or Aintira Vyakaran. The word Aintiram literally means 'five designs' 'five fold functions', வைந்திரம் வியாகரணம் Aintholil, meaning Pancha Kritya. In all the objects of nature, Viswakarma the creator of the universe, has implied only this pentadic system, as evident from Pancha bhuta, Panchendriya,

* See Sthapati's book "Vaastu Shastra", redefined, reinterpreted and illustrated released at the Second International Seminar on Mayonic Science and Technology '97 held in Thiruvananthapuram where the scientific significance of the pentadic quality of cosmic forces and creations are explained.
Pancha Ioha, Panchakshra (ಸ, ಅ, ಒ, ಞ, ಘ) Pancha-svara, Pancha Graha (five planets, since sun, moon and two chaaya grahas are not regarded as planetes). This kind of grouping the basic functions of nature and its creation can be further multiplied. This concept is the underlying predominant element in Aintiram. Etymologically 'Thiram' means power or skill or talent, and ಅದು Aindu means, five. This may be called Panchaseela - the pentadic order-as found in the functions of the universal being. Hence the Dance of Nataraja is called Panchakritya Thandava or Prapancha Natana, signifying only the "fundamental mechanics-Space" (the pancha kritya).

Aintiram is a grammar of the astro mechanics. Hence it came to be designated as Aintira Vyakarana. My own personal interpretation is that Vyakarna is the correct word for Indian science, because in the Aintiram one can see the grammar of the universe and its spiritual functions in as much as we see in our Vyakarana the material functions of the mundane life. In other words our ancestors have established a harmony between the spiritual and material life on the Earth according to pentadic system.

So what this pentadic scheme of science is and how it is noticeable in the universe and how a replica of these basic functions was created by man, for man to live in harmony with Nature, of which he is part and parcel, must be clear now.

Now you would feel convinced that this Aintiram should have been the basic science of Cosmology, brought down to the level human science and turned into technology for the human mind and hand to creat utilitarian visual forms such as cities and villages buildings and tanks, furniture and vehicles for human wellbeing. These are based on this pentagic grammar or panchaseela. In Tamil it is called கூநானாந்த் Aintial. These are all visuals. On the aural side, the same scheme is brought into reality in the traditions of language, music and dance, collectively called குத்தாரி Muthamil, the threefold aspect of Tamil culture.

This Aintiram is the science of India, originated by Mayan, the greatest of scientists that mother India has ever produced.
He is the father of all sciences known to old world, though his name is associated only with art, architecture and townplanning. As a practising architect, builder and sculptor of Mayonic tradition, I would like to make a statement, that in the available Sanskrit works on Art, Architecture and Townplanning, Maya’s concepts are expressed completely. What is further interesting is that in the Tamil Text of Aintiram one would find science and technology combined. The concept of Vaastu purusha mandala, on which the whole universe is anchored, is the discovery of Maya or Mayasura. The culture of India is indebted to Maya in all respects. After going into Aintiram, I am able to look upon the entire world, particularly the Indian subcontinent as the land of the Mayas, whose name and fame have been sung in high terms by Veda Vyasa, Maharishi Valmiki and Elango, the prince of Chera Nadu, the present Kerala.

I may not be mistaken if I say that the culture of Indian race is confined to three major works of scientific nature. They are Vedas, Agamas and Vaastu shastras. For all these, I find the basic material or substance in Aintiram in full measure. To assess Aintiram and its worth, it is not possible for ordinary minds. It needs scientific temper and deep involvement in our Indian cultural ethos without which Aintiram would remain inaccessible.

My involvement in the practical aspects of Aintiram - the Vaastu shastras - has enabled me understand the super science of Mayan to a large extent, if not fully. Dr.S.P. Sabharathnam also belongs to the same tradition of Vaastu running parallel to another set of scientific work called Agamas. Vaastu and Agama may be described as the two eyes of Indian culture by which one could see the Atman. The emotional outburst of Dr.S.P. Sabharathnam can be well estimated in his prologue. He has translated echoing the spirit of the Mayonic science out of the most difficult Mayonic Tamil (மாயனிக் கல்வி) which remained unintelligible even to contemporary scholarship for many years. We both have planned further to split them into topics and elaborate in our own language. We also call upon the scientists to do the same against the background of the
knowledge of modern science and establish the unique science handed down to us by Mayan.

Ours will be both in Tamil and English.

I thank Dr. S. P. Sabharathnam for his untiring efforts to bring out the essence of Aintiram expressed in his introductory note and also presenting a readable text of Mayonic science. He deserves enormous support and award of the highest kind for this unique service to the promotion of science and technology of indigenous origin.

This was published in part in the first International Seminar in 1993, now it is a full fledged work, seeing the Second International Seminar at Thiruvananthapuram, where it is to be released.

It is with great pleasure I place this volume - the spiritual treasure of India in the sacred and searching hands of the scholars who have graced the seminar and participated actively in all its deliberations.

I thank the computer setter Sri. T. Jayagandhan of Madras and Sri. V. Krishnan, the Proprieter of Captain Press, Madras for their cooperation and hard work without which the Volume could not have come out in a short period of 15 days.

— Dr. V. Ganapati Sthapati.
ON AINTIRAM
(an expository introduction)

Dr. S. P. SABHARATHNAM

If at all there could be an ever-relevant and fruitful science capable of revealing the inner structure and inherent nature of a substance without breaking or disturbing its well-knit outer structure, that is the science of Vāstu. In virtue of this unique capacity, the science of Vastu turns into the science of creation and creative order related to both the macrocosmic and microcosmic plurality, and innumerability. It is the science of space and spatial designs, of time and timal designs. It is the science of mathematical order, which is in reality, the modified version of time and timal divisions. It is the science of harmony and harmonious designs, of rhythm and rhythm bound construct. It is the science of number and numerical order, of letters and orthography, of proportions and proportionate limbs/parts/constituents. It is the unique science which aims not only at creation, but also at meticulous preservation and maintenance. Overcoming the possibility of destruction, it leads us to the point of eternal existence.

The originator as well as the expounder and enricher of such an effective and exalted science was Mayan, who was both Rsi of matchless spiritual vitality and a vijnanin
of unrivalled scientific and technical skill. As a Rśi he had known all the essential principles and subtleties of cosmic structure and worldly creations through deeply settled mentation and introvert penetrations. And as a vijnanin, he had set forth in detail all the scientific principles and technical processes. As the supreme Master-architect he beautified and embellished the whole stretch of earth with his wonderful creations and as the supreme master of Lingual science, he enriched both Tamil and Sanskrit with his original scriptural works, full of scintilating concepts and shimmering truths.

To the credit of Mayan, there are about 60 works in Tamil, as available now. Apart from Mayamata, there are some more works such as Mayāgama, Maya Vāstu, Silparatnakara, etc, all of them in Sanskrit, ascribed to Mayan.

The present work AINTIRM which is aphoristic in character, and whose complete text is now rendered into English and presented for the first time, is by virtue of its subject matter and scientific contents, the fundamental KEY-WORK, inevitable and essential for the study of Mayonic order/science. It is the very basic scripture for the study of the entire range of Vastu Sastras.

Aintiram - how it has been designed:

This work consists of 892 aphorisms (sutras) all of them being in archaic style, indicative of its unquestionable antiquity. But these aphorisms are in continuity, not grouped according to the subject matter, nor variegated into distinct chapters. Perhaps, Mayan could have indited them in different systematic order and the present order might have been due to the process of transmission from the master to the disciple.

But this does not mean that the present work is unsystematic. Since each aphorism is a complete work in
itself due to its wealth of content, due to its brevity full of suggestions and implications, the reader can commence the study of Aintiram from any aphorism. But this much is certain: whether he starts from the very first sutra or from any other sutra, one single, peripheral reading is not enough to understand the exact purport and potentials of the sutra. Each sutra calls for repeated reading and rumination. And as far as the translation & paraphrase is concerned, it is only trying to indicate the content of the sutra; it does not provide any explanatory or expository note by Maya himself, launch to undertake the systematic study of this work.

The subject matter dealt with in this work could be stated through the words of Maya:

“This work called Aintiram, has for its ultimate motive the delineation of the essential features of forms, after having scrutinised the fundamental concepts of space and time and diligently analysed the nature of the ultimate principle (mula) and light and impeccably realised the characteristics of cosmic structure and cosmic space”
— A:32

“This work is of the nature of expounding the characteristics of letter, word and the content (object); of systematically delineating the characteristics of structure and ornamentation”
— A:36

“This work known as Aintrim purports to explain systematically the subtle principles of the creative basic sound 'OM'; it aims to offer more details on the intricacies of that basic sound; it addresses itself to present in a complete and comprehensive way the features of space, time, rhythm, form and the universe”
— A:42
“This work Aintiram, deeply ponders over the feature of unmanifest and manifest sounds and analyses with deep insight the features of sound, space and the mutual relationship existing between them; it explains the characteristics of five aspects - space, time, rhythm, form and matter” — A:43

“Scholars have known the co-ordinated and correspondent role of consonants and vowels, forms and their intrinsic expressions, and they are capable of knowing the dynamic energy of Primal Space, and the rhythmic movements of time encased within the given form. Having understood that energy is inherent in the winds synchronising with time units, that are in orderly movement, they have known the features of 64 squares latent even in the movement of time. Following in their footsteps, having analysed the unified structure of body and having known how the five gross elements are related to the body and known the dynamism and energy of Primal space, I have explained in this work to some extent, the methods of creating body and form” — A:409

“Having scientifically sifted the nature of five gross elements and the interaction between them, having analysed both the right and left orders of existence, having realised the nature of Primal space — having realised the nature of pentadic manifestation based on fivefold substance, fivefold aspect and fivefold stream, the architect should understand the fundamental truth behind any construction.

In order to accomplish these I have expounded through a scientific way the proper method
and system of applicable for creation and construction having realised them by my own inner vision and by my knowledge about the eight pronged directional gravitation”—A:428

To put it precisely the central themes, repeatedly explained from various perspectives in this work are: 1) Primal Space Source, 2) Time, 3) Rhythm, 4) Form/Structure and 5) Matter. That is why this work has been named as ‘AINTIRAM’ meaning the five energetic creative factors.

Maya expatiates upon these five factors through the science and technology of four sided frame consisting of 64 squares, its central space, primal dot-centre of the central space, eight-unit dynamism, variant positions and modifications assumed by the frame of 64 squares, swift movement of time occurring at the central dot, operative process of time at the bordering spaces of the frame of 64 squares, creative function of space-time continuum, creative identity and inseparable relationship between sound energy and light energy, space and time and consequently between these and the frame of 64 squares, the effective participation of numbers and letters in each and every phase of creation and such other related principles.

The most important scientific theme ensouled and explained in this work is the concept of microbode, the basic space-cube which gives rise to the emergence and existence of Primal-Space, time, rhythm, form and matter. In relation to the microbode, Maya expounds an absolutely scientific theology centered on the imagic forms of Nataraja, Samaskanda and Daksinamurti. These forms are explained by Maya absolutely based on the science of manifestation and that of FORMS. This unique and original treatment, as enunciated by Maya leads and guides us to conclude that all other forms such as Gangadhara murti, Tripurasamhara murti, Sarabha murti, etc. are also essentially
based on the science of manifestation and of form, and they are not based on mythological fabrications. It is a matter of absorbing interest and inspiration to note that either in Aintiram or in any other works of Mayan, we do not find a single reference to mythological incidence or incarnation. Nataraja, Samaskanda and Dakshinamurti, as we find in the Aintiram are not religious Gods. They are the Lords of Supreme space-science who are introduced and explained in this work in terms of luminous energies. This is one of the substantial evidences to prove that Maya's Aintiram and other works are anterior to the emergence of the Vedas (as available now) Aranyakas and the Puranas.

A brief analysis of the subject matter dealt with in this work is presented here to provide a fitting background, sufficient guidelines and appropriate method of approach for a comprehensive understanding of the important principles enshrined here.

**Inner space and inner consciousness:**

The basic and vibrant point of emergence or manifestation is one's own inner space, inseperably associated with vibrant consciousness. It feels; it is in constant pulsation, it conceives, it wills to become manifold and to manifest. It is the radiant consciousness in which the heat and warmth of causal fire-source is always present. Maya frequently speaks of this fire of inner conscious space. This is the most basic and essential source of creation. By creating the same source in exact similitude in outer space, Maya sets forth the directions for the constructions of auto-vehicles, air-crafts, ships and so forth. The radiant and vibrant consciousness is the inexhaustible source of forms and structures. To the extent one realises the inner space of consciousness he could realise the energetic features of outer space and space fields.
Maya states:

"The process of analysing the characteristics of space is, strictly speaking, seeing with pointed attention the efficacy of inner space in which all the manifestations and involutions of space cluster themselves" — A:54

"Only those who possess the meritorious power of inner vibrant consciousness, become powerful in executing the task in an orderly way. Such persons would hold under their control not only the earth but also other worlds existing in space" — A:78

"Only the inner vibrant consciousness which gushes from the depth of heart absorbed in mediation on a particular form, assumes the form of inner light and then manifests itself externally in a concrete form. Only the same inner vibrant consciousness bestows an everlasting excellence on that particular concrete form" — A:306

This inner consciousness is of the nature of effulgent light which evolves into supreme intelligence and imparts the potential states of distinct creative sources. (180)

The seed-space that is inner consciousness contains within itself the entire range and plethora of cosmic structures and substances. Whatever is present in the outer space is within the inner space. It is such simultaneous and identical existence that results in cosmic harmony and rhythm. The great sages, seers and yogins experience such identity and harmony. Equally so are the sthapatis who are spontaneously awakened to this kind of awareness of cosmic identity. Without this forceful identity, they cannot bring out charming and soul-inspiring creations. And it is the identity that kindles Maya to state:
"The microcosmic structure is in total identity with macrocosmic structure" — A:150

"The supreme space which is throbbing every moment to express itself out, has its distinct manifestation in the sculptors, mind" — A:80

"Through the power of inner consciousness, the knower of Vastu should know about light aspects and sound aspects of OM, pertaining to both inner space and outer space" — A:191

Maya goes to the extent of saying that those who do not realise the creative dynamism of inner space cannot know the dynamism of outer space (195) (831). The working pattern of the squares of manduka mandala (64 squares) is the same as that of inner consciousness. This is the principle to be essentially kept in mind.

The Pentadic scheme:

Being a contemplative scientist of supreme order Maya conceives the entire cosmic structure as manifested through fivefold development (ain-nerI). There are five sources of manifestation (ain-kalaI); five kinds of basic materials for creation (ain-porul); five kinds of emergence (ain-tirIam); five strata, each stratum consisting of five factors (ain-nilaI); five basic sound energies (aiyoli); five basic luminous energies (aiyoli); five fold musical notes (aintisaI)

There are five coverings for the soul; five instruments of action; five instruments of cognition; five subtle elements; five gross elements; five vital airs in the body; five supportive airs (upaprana); five kinds of time-units corresponding to the movement of cosmic sphere and the movement of inbreath and outbreath.
The correspondence between spatial dimensions is of five kinds.

Most of the sutras of Aintiram should be understood against the background of this pentadic scheme.

**Dynamism and role of eight in cosmic creation and structure:**

The pentadic scheme gradually leads to the effective operation of octo-process. Maya sees the structural dynamism of number eight in each and every plane of cosmic formation, in each and every existent of this world and other worlds. Every buildings/every sculpture is effected through the systematic observation and application of the dynamism of 8 units. Maya is of the view that every growth gets fulfilled by eight constituents, developed in five stages. This view is established by the table of space-measure and time measure

1 - 8 paramanus = 1 chariot dust  
2 - 8 chariot dust = 1 immi (very minute grain)  
3 - 8 immis = 1 sesame - seed  
4 - 8 sesame seed = 1 paddy-grain  
5 - 8 paddy grains = 1 angula  

(It is in this way, angula becomes the fundamental unit)

Since each essential structure of cosmic order is manifested in terms of eight, Mayan declares:

"Space is eight fold; earth is eightfold; energising factors of soul are eight in number; luminous elements of body are eight in number; souls are in eight groups; substances are in eight groups....." 

(872)
Based on his keen observation on and systematic analysis of the cosmic substances and structures, Maya propounds a unique concept, i.e., the concept of one single unitary substance with eight units of division, each unit divided into eight. This unitary substance is the very basic for any structure or construct. According to Maya this substance, being tridimensional, is with a self-spin resulting in variation or modification of its structural state. Because of this variation/modification the number of unit, i.e., 8, is increased by one without any increase in volume or mass of the substance. This variation effected by self-spin into the unitary substance is known as pranava (प्राणव). It is this variation due to spin that gives eternality to the substance. Innumerable designs are effected by this variation.

Due to the dynamism of space and to that of 8-unit substance, the form conceived in the inner space is expressed out with relevant rhythmic proportions (328). That is why, in all the Agamic and yogic scriptures, the inner space of heart has been described as to be in the form of eight petalled lotus.

One unitary substance associated with eight units is the exact formal expression of each divinity, according to the Agamas. If the unitary substance is equated with the primal deity, eight units are equated with its corresponding eight forms. For example, in the case of Siva temple, Siva is represented by the unitary substance and his eight forms—namely Bhava, Sarva, Ugra, Rudra, Mahadeva, Bhima, Isana and Pasupati are represented by eight units.

As a collective whole, Siva is one, his eight forms being unified with Him (one with eight).

As a distinctly manifest Divine, Siva is one surrounded of his eight forms. (one added with eight = 9)
Distinctly manifest Divine is, OM

That is why Maya propounds the theory that OM, i.e., Pranava is the variant state of eight that is, 9.

Since the same concept is applied to each divinity, especially at the time of installation (pratistha) it becomes obvious that, each substance and substantial source is associated with the dynamism of eight.

The science and technology of manduka mandala (E8 x E8)

That dynamism of 8 units leads to the manifestation of four-sided frame consisting of 64 squares. In the science of Vastu, the frame of 64 squares is called manduka mandala (tavalai maneri - in Tamil). Because of its leaping character and because of its inseparable association with sound and light energies in one and the same plane, this frame of 64 squares is significantly called manduka (frog).

With all certitude, it could be reasonably maintained that Maya was the one and only scientific architect who expounded the scientific and technical principles of the manduka mandala and who established its fundamentality for all other mandalas from sakala to indrakanta.

To sum up the principles of the frame of 64 squares as expounded by Maya in this work :-

The frame of 64 squares is the graphic and atomic structure of the whole cosmos.

It is the basic design of inner space and outer space enclosed space and built space.

It is the modified version of pranava OM

The exact centre of the frame of 64 squares is called primal dot (mūlap-pulli).
This Primal dot is actually, square in shape. Even within this squaric dot, there is the presence of 64 squares.

Within this squaric dot, there occurs the speedy gyration of time. This gyration spreads over the entire field of manduka mandala. The points at which time is in vertical movement are called the points of stable time (technically known as marmas) At the bordering lines of the frame, the gyration of time is in slow phases. Whereas the central squaric dot denotes the smallest unit of time, the boundary line of the frame denotes the greatest unit of time.

The squares lying around the central squaric dot are collectively called inner space (aka vin). (This inner space is technically known as brahma sthāna)

Like the central squaric dot, each square-space is associated with 64 squares, and squaric dot at its centre. In this way, we get 64 squaric dots, each dot having 64 minute squares within its minutest frame. This process of proliferation goes on for ever.

(The central squaric dot is also called bindu and bindu grha or garbha grha, in the Agamic treatises)

It is the bindu or primal squaric dot that gives rise to the emergence of FORM and structure.

Each squaric dot and each square-space gets identified spontaneously with appropriate luminous force and sound force. By luminous force and sound force, Maya actually means the relevant pada devata. Luminous force denotes the actual form of pada devata and the sound force denotes the exact name of the pada devata. In actual practice as far as a deity is concerned, its dhyana sloka is the luminous force and its mantra is the sound force.
Each squaric dot and each square space is associated with number and letter, with particular mathematical order and rhythm.

These are the factors to be taken into consideration while building a construction.

The whole area of the frame of 64 squares becomes the field for the creative operation of both space and time.

It is the field for the operation of eight directional pulls.

The whole frame is, in an imperceptible way, with a spin or movement.

The position assumed by the frame after the spin is known as the direction of eternity and completeness. (then-in Tamil). This direction is non-relative, whereas other eight directions are relative. The frame of 64 squares is elevated to the frame of 81 squares due to the spontaneous spin.

The frame of 64 squares is also known as the unmanifest OM; and the frame of 81 squares is also known as the manifest OM.

Owing to the orderly process of amplification, the frame of 64 squares gets elevated upto the frame of 32x32 squares and owing to the systematic process of reduction, it descends down to the frame of sakala pada. All the vastu mandalas are governed and regulated by the presence of manduka mandala.

The frame of 64 squares, apart from being in perfect square shape, may assume any geometrical form. The forms being assumed by the manduka pada are as innumerable as the countless forms and structures with which the worlds are replete.
There is ever existing co-ordination between the frame of 64 squares, space and time.

All the existent and all the souls, either of this world or other worlds are ingrained with the frame of 64 squares (manduka mandala). It is of the nature of trans-cosmic penetration.

This frame serves as the fountain head of creative and performing sources and by virtue of this feature, it is the manifesting factor of sculpture, drawing, music, dance, orderly speech, languages, scriptures and so forth. In fact, it is called the primal letter (mutal eluthu). All the letters originate from this. The perfect performance of any art or any work is due to the perfect squaric formation of this mandala of 64 squares in one's own inner space.

The Aintiram could be succinctly described as the Veda, mainly dealing with the science and technology of manduka mandala.

MICROBODE:

In actual practice, the frame of 64 squares is applied by designing it horizontally. In truth, it is applied appropriately for the vertical elevations also. The frame is not only squaric, it is cubic as well. The minutest, condensed, cubic version of the frame of 64 squares is known as microbode (citravai - in Tamil, daharakasa in Sanskrit). It is of great wonder to know that Maya was the first and the only Silpa Rsi who introduced this microbode with all its scientific and technical profundity, to the world of image and forms, and to the world of humanity.

As Mayan has ascertained, the entire extent of space-field is filled up with microbodes. Microbode is the space-foetus which gives rise to the formation of the temple of man (manusyālaya) and to that of God (devālaya). Each
microbode is thickly packed with innumerable frames of 64 squares. The exact centre of the microbode is in constant vibrancy. The central thread passing through this centre is called luminous thread or thread of consciousness (oli nul or unar nul). This is what is technically called brahma sutra. The constant vibration of this luminous thread is conceived as the cosmic dance and the luminous thread is conceived as the cosmic Dancer (Nataraja; Ādavallan, or Ādalan according to Maya)

All the characteristic features and efficacies of the frame of 64 squares, as mentioned earlier are equally applicable to the microbode. **Everything is microbode which is the container of everything.** We cannot conceive one which is not present or contained in the microbode. The very existence and expansion of the universe and of space and spatial orders is due to the constant vibrations of the luminous thread of the Microbode. This vibration itself is the undivided wholeness of time and its frequencies result in innumerable time-measure and/or space-measure. The central luminous thread is the ultimate wielder of time. This principle is actually put into practice. We, as the traditional practitioners in the sacred activities of Siva Temples, adore Nataraja (the luminous thread of consciousness present in the microbode) as “Kalacakra Pravartakah” — meaning, the one who wields the clusters of time units and time divisions of various planes.”

As we learn from the Aintiram, the Microbode, manduka mandala, Nataraja, OM-sound and OM-light, Space and Time should be viewed collectively, as co-present and co-operative, as co-existent and co-eval. All these and the associated factors are in one unit whole.

**Space:**

Mayan’s views on space are most elucidative and informative. According to him, space is the most basic,
creative seed-source which is ever vibrant, which is inexhaustible and which is manifesting itself into space-fields and spatial forms. As far as the science of space and creation is concerned, we could reasonably maintain, based on the works of Mayan, that Tamil is the most scientific language. In fact, Mayan frequently uses the term Tamil to denote the language meant for blissful expressions, to denote the creative sound-source.

There are two words in Tamil to denote space-**veli** (வெளி) and **vin** (வின்). The etymological meaning of **veli** is to manifest, to emerge out, to be in purity and clarity. Vin means to be in vibrancy, to pulsate, to throb (வின், வின், வின் - frequent usage in Tamil). The Sanskrit equivalent 'akasa' is not so expressive of such meanings as veli or vin. The Tamil word (வியன்) 'viyan' means the vast expanse. Viyan is the equivalent of 'akasa'. In view of creative function and creative source Mayan uses 'veli' to denote the entire area of vastu mandala and **vin** to denote the constituent square.

The manduka mandala, conceivable with the greatest area possible, is the space; and the manduka mandala, conceivable with the minutest area possible is the microbode. Space is **peraval** and microbode is **citraval**.

Space is not only the source of creation and manifestation but also the life-sustaining source.

If seeds of a particular tree or plant are sown, we observe that some of the seeds are not sprouting. What is the reason? The Sarvajnanottara Agama states: "Each seed is associated with the aspects of earth, water, fire, air and space. That seed, in which the space-element is not present, does not sprout". This proves that space is the source of sprouting or creation. The plant or tree in which capillarity does not function well, does not grow well. This means, capillarity or space-tunnel is the source of growth and sustenance.
Space is inseparably associated with the frame of 64 squares. The design of manduka mandala of the space contained in a particular seed decides and defines the structural features of form sprouted from the seed.

The word 'mulam' very frequently occurring in the text, is synonymous with the word 'veli' or space.

**Time:**

Mayan defines Time as the vibration of space. In Mayonic science, space-measure is equal to time-measure. Space and Time are co-extensive, co-eval and co-present. Like sound and light, they always move hand in hand. The modern physics propounds the view that Time is the fourth dimension of the universe. This view is untenable to the science of Vastu. Because, the dimensions of any construction or any image are, indeed, the units of time.

The Tamil word for time is Kalam. Again, this is also a scientific term. The etymological meaning of the term 'kalam' is to put forth, to give rise. Since it is only the vibration of space that puts forth or gives rise, the vibration of space, is reasonably called 'kalam'.

In Mayonic order, 'imai' is the smallest unit of Time and திரு (திரு) is the greatest unit of Time. The dust raised by the movement of chariot-wheels which symbolises Sun and Moon, (by the movement of which we calculate time) denotes the smallest unit of Time. The flag, which is the highest point of the chariot denotes the greatest unit of Time (திரு). This is the exact meaning, when Mayan speaks of the Time of chariot-dust (தூண் சீர் கலைய) and Time of chariot-flag (தூண் சீர் கலைய). That is why Mayan calls it Timal Chariot (காலைய தூண்). Each and every member of chariot denotes each and every manifestation of space and time.
As Aintiram explains, not only the chariot, all the images, forms and constructions as well denote the entire span of Time beginning from imai and ending with āli (अलि). The central square dot of the mandala, upon which the image or building denotes the smallest unit of time. The crown of the image or the finality of the buildings denotes the greatest unit of Time. So each structure or building is the modified version of undivided Time; each is a time-beam (अलिक्रम). The central thread (brahma sutra) of the structure or building is a primal-beam (पितांक्रम). So the world is full of time-beams and primal-beams. Is it not the soul-inspiring unitive vision, attained by the yogins after a long period of continued meditation? But the Mayonic order enables us to attain this unitive vision, through the simplest means possible! This is the Mayonic Wonder.

**He extolls the greatness of Time-God:**

"It is the Time that creates; it is the Time that maintains; it destroys; it conceals; it sets right the discordant and improporionate aspects and effects purity; it makes the fruits fructify; it stabilises; it assimilates; it provides an effective and great path; it brings into effect a supreme and sacred form"

— A:815

As Aintiram puts it, it is the Time that functions in every living being as inbreath and outbreath. Time and wind are equated. Kal is the root-wood for kalam (time) and Katru (कट्रु).

**Other details:**

Apart from the concepts explained above, Mayan very often speaks of number and numerical order, letters, orthography, sound and light aspects of letters, sound and light energies of audible and inaudible words, grammatical subtleties, the mellifluous and pleasing
efficacy of Tamil language in expressing the scientific and technical subtleties, the emergent pattern of Tamil language in five phases where the word Tamil is used in verbal form, science of phonemes, musicology, and musical subtleties, orthographic sculpture, musical sculpture, orthographic drawings, musical drawing, dance and its varieties, Cosmic Dance and the significant principles behind it, house designs, space-craft, ship-building and many such matters. Mayan makes mention of Kumari-continent, Mahendra mountain, Pahruli river etc.

Aintiram speaks of six energy-centres (ādharā cakaras) of human body and technique of breath.

There are many references to his earlier works such as Peru nata-cennul, Vinkala-cennul, Oviya-cennul, OM-marai, Aim-marai and so forth.

The Aintiram is the 'magnum opus' of Mayan. The subject-matter and the compact texture of the work impel me declare that this is the hymnal outpouring on the manduka mandala, microbode, space and time. In the domain of scriptures, I do not find any other equivalent to this wonderful work.

Pre-requisite for the study of Aintiram; fruits of the study:

Such a great work of unique significance and originality should be reverentially studied and systematically understood. Maya himself states how the reader should train himself in a befitting way to study this important work:

"This work Aintiram is to be studied by a person who has already gone through varied works on multifarious themes and understood them without doubt and distortion and grasped the
concrete exegenisis of those works and who has attained mastership over varied art-fields"

— A:30

This means, the devoted study of Aintiram could be possible only for a person who has already attained basic knowledge of language, grammar, Scriptures dealings with the art of music, dance, sculpture, drawing, Scriptures dealings with the science and technology of building, of vehicles, and the Scriptures dealing with the science of magic and graphic designs. It may be asked: if a person is already conversant with all these, then where is the need for the study of Aintiram? Yes, there does prevail the essential need for this study. Aintiram is the basic Key-Work which is capable of unravelling and demystifying the basic scientific and technological principles of these varied arts and sciences. It is the perfect work, which perfects our faculties in such a way as to perceive the imperceptibles, to know the unknowables, to hear the unheard and inaudibles and to see the unseen. The ultimate fruit of the slowly-phased and devoted study of Aintiram is to be rewarded with supreme cosmic consciousness, to transcend the inter-contradictory levels and layers and to station oneself at the point of unitive vision.
With endearment and gratitude

I could have lost sight of very important and illuminative scriptural wealth, had I not been entrusted with the task of translating the Aintiram into English, by Vāstu Vijnani Dr. V. Ganapatī Sthapati. He inspired me study the important works of Mayan. This study enabled me understand some of the subtle concepts enshrined in the Agamas; guided me realise the scientific background of the Agamic and Vāstu activities.

With dedicated spirit I offer the choicest words of endearment and gratitude to both the Maya Rishis - May, the originator and expounder of Vāstu Science and Dr. V. Ganapatī Sthapati, in whose words, spirit and works I perceive Maya Rishi himself.

Dr. S.P. SABHARATHNAM.
अइंतिराम

ताप्तमा
(Verses in Sutra-form)

The subtle sound created from the transcendentdal pure space by the Primal source of cosmic effulgence (light) pervades throughout the cosmos through its various phases of emergence. That subtle sound becomes characteristically and specifically known as "OM" which pervades throughout the conscious space.
The pranava “OM” is in such a celebrated state as to be specifically described as all-pervasive sound (இன்றுவனம்), all-reaching sound (தாவரம்), the sound of transcendental space, articulated sound through the media of elemental space (முரையுடி), and the seed-sound pregnant with hidden and subtle implications (அறை தாய்).

According to the postulation held by the uninterrupted lineage of enlightened persons, “OM” exists as the primal sound-source of all languages (irrespective of spatial limitations).
The sound which emanated in a very subtle form from the transcendental pure space, being impelled and brought down to the sphere of mundane world by the subtle (atomic) forces, evolves into a specific sound of a letter.

The sound which emerged in a collective way from the pure space, evolves itself into variegated sound patterns of words and languages according to the nature of the world and assumes the symbolic forms of letters.

Because it is emerging (rising) (i) to indicate a thing or substance, (ii) as a symbol and (iii) to assume the state of being indicated in a written form it is called eluttu (நடுக்க).
He conceives three states in the process of rising or emerging - kuri, kuriyidu and varaivu.

Kuri denotes the process of indication;
Kuriyidu denotes the function of a symbol;
Varaivu denotes the form of a letter.

Since it rises up to indicate as a symbol in the form of a written letter, it is called eluttu (எலுட்டு).

The characteristics of a letter are cognised and expressed through five states: sound, intended purpose, form, colour and light.

NOTE

Here, vari (நாய்) denotes varittal (நாய்க்க), i.e. to effect the intended purpose. Vari does not mean here line. What is meant by light here is the resplendent energy of each letter.
கிளக்காமு

நிலைமுதல் அகராதி வழியா கூட்டு. அகராதி வழியா அமையவிடும். முதல் பார்க்கும் புறா பார்க்கும் அமைவிடும். வரையும் நிலையில் குறுகிய அமைவிடும். வரையில் பார்க்கும் குறுகிய அமைவிடும். அமைவிடும் பார்க்க விளைவு. கிளக்காமு வழியா கூட்டு நிலையில் குறுகிய அமைவிடும்.

கே வழியா கூட்டுமாறு; குருவூர்க்கும் கூட்டுப்பினும்பற்கும்; குருவூர்க்கும் வழியா கூட்டு வழியா குறுகிய அமைவிடும்.

அர்த்த வழியா அமையவிடும்; அமையவிடும் அமையக் குறுகிய பார்க்கும் நிலையில் அமையவிடும். கே வழியா கூட்டுமாறு வழியா கூட்டு நிலையில் அமையவிடும். கே வழியா கூட்டுமாறு வழியா கூட்டு நிலையில் அமையவிடும். வழியா கூட்டு நிலையில் அமைவிடும்.

கே வழியா கூட்டுமாறு வழியா கூட்டுமாறு வழியா கூட்டு நிலையில் அமைவிடும். வழியா கூட்டு குறுகிய அமைவிடும்.

Letter, word, substance, creations based on codifications and order, ornamentation pertaining to the creations - all these five aspects have been imparted from the age-old period by the uninterrupted lineage perfectly and methodically.

NOTE

This is an important sutra of Mayan, in which we notice the unique concepts conceived by him.
Ornamentations applied to the creations render perennial beauty to the world itself. Hence art or ornamentation denotes nalum (நலம்).

In the form of language with specific characteristics of the above mentioned five aspects, in the form of number-pattern and in the form of letter pattern, the Tamil tradition, which is forever in a state of readiness to express the subtleties of all arts is flourishing from time immemorial, without any interruption.

**NOTE**

The unique concepts enshrined by Mayan in his immortal works are five: mulam, kalam, silam, kolam and nalum (முலம், கலங்கள், சிலங்கள், கோலங்கள், நலம்).

Letter, word, substance, creation and ornamentation denote by way of implication mulam, kalam, silam, kolam and nalum respectively.

Mayan does not deal with the grammar of language as such. With the consummate perfections of dexterity concerned with his profession, he exquisitely deals with
the grammar of *mula vastu* itself, which expresses itself through kalam, silam, kolam and nalum.

Eluttu denotes aksara which is a synonym for the Absolute. Hence, eluttu indirectly refers to mulam.

Word arises from letters through the interplay of time. So word denotes kalam.

If at all a word is to denote a substance or thing, it should be in an orderly form. So substance denotes order or silam.

Kattu or creation comes into existence with aesthetic values based on orderliness. Hence kattu or creation denotes kolam.

(As has already been said, Mayan does not conceive “Tamil” from the point of view of language alone. Tamil is all inclusive one - inclusive of all the five from mulam to nalum (கலை). Being in a state of readiness to come forward to express the inexpressible and the subtleties, Tamil is meant to examine and express the essential nature of mulam, i.e. mula vastu (கலை முயற்சு). This is the view of Mayan. Only this view deserves to be called excellent, since it excels all other views on Tamil.)

(11)

The nature of letter is to be in usage with eight fold division. The letters, which are grouped into eight, with their enduring sound potential, assume various forms of languages and scriptures. Such is the view held by the uninterrupted lineage.
NOTE

The eight fold division of letters may be set forth here in two ways (i) according to the Tamil language tradition, and (ii) according to the Vastu tradition which employs meta language.

Vowels, consonants, mute or inanimate (3)
(consonants - செய்யுற்றான்)
independent letters, dependent letters (2)
consonants with harsh sound (செய்யுற்றான்) (1)
consonants with soft sound (செய்யுற்றான்) (1)
consonants with medium sound (செய்யுற்றான்) (1)
— these are the eight groups according to the Tamil language tradition.

vowels (1)
ka varga (2)
ca varga (3)
ta varga (4)
ta varga (5)
pa varga (6)
ya varga (7)
sa varga (8)

— these are the eight groups according to the meta-language of Vastu tradition.

The adorable Almighty (mula Vastu) manifests itself in the form of letter-characteristics and number-characteristics.
NOTE

The sacred scriptures or the Revealed scriptures which serve as the basic sources for the attainment of the knowledge of Primal Existence (mula vastu) are constituted of letters, which are the gross forms of the basic subtle sound. This subtle sound is identified with nada - brahman which, in turn, is non-different from the primal existence.

The ennial (ஏனியல்) of Tamil - Vastu tradition deserves to be expatiated here.

The table of nedunkanakku (நெடுஞ்சாக்கு) is very significant in that it denotes the number by symbolic terms other than the number-names. For example, the number ten crore is not denoted by the word “ten crore”, but by the word arbhutam (அப்புதம்). Parardha (பாராத்தா) is the particular term which denotes the greatest number in numbering process; it is one with 19 zeros. (1,00,00,00,00,00,00,00,00,00,00,00,00,00,00,00).

There are specific terms which denote smaller fractions also.

\[
\text{Kil muntiri (கிள் முந்திரி)} = \frac{1}{1,02,400}
\]

\[
\text{immi (இம்மி)} = \frac{1}{10,75,200}
\]

\[
\text{atisaram (அதிராம)} = \frac{1}{18,38,400}
\]

Mula-vastu is greater than the greatest number parardha and smaller than the smallest fraction atisara. But yet, it manifests itself in these patterns.

The point to be observed here is that even enniyal (ஏனியல்) is co-evel with eluttiyal (எலுட்சியல்).
Conceptual or ideational moment, celestial moment, terrestrial moment, intuitional moment and rhythmic moment - these five are held to be the divisions of Time.

**NOTE**

Time is two-fold. One is called laukika and another is called adhyatmika. Vinnimai (பந்திருவீ) mannimai (மந்திருவீ) and pannimai belong to the laukika time; kannimai (கன்னிருவீ) and ennimai (என்னிருவீ) belong to the adhyatmika time.

*Laukika kala* is recognised as *sthula kala*

*Adhyatmika kala* is known as *suksma kala*

What is meant by the conceptual time is the time calculated through mere ideations. The upward movement of *prana* is day; the downward movement of the vital air is night. Likewise there are so many ideations concerned with the process of yoga. For further details, see the Yoga section of the *KIRANAGAMA*.

*Vinnimai* means the divisions of time pertaining to the Divine world.

*Mannimai* means the divisions of time belonging to the human world. Since it is said that one terrestrial year
is equal to one celestial day, there is a relationship between \textit{mannimai} and \textit{vinnimai}.

\textit{Ennimai} is concerned with intuition and incantation (japa).

\textit{Pannimai} is concerned not only with music but also with every rhythmic structure.

Mayan speaks of these divisions frequently in the sequel.

\begin{quote}
\textit{காலநிலைகள்} காண்முடியும் காலங்கள் விளையாடு (14)


cālakāñnam śīrin kañmā dūkṣaṇādāpi māpitām Bahubhala
sāmbu jām ṛṣabam prabhu; kālakān prabhukāla prabha.

\textit{Matra} (ма́тра) is held to be the basic moment of time. It is the time taken for the twinkling of an eye or snapping of the finger.

\begin{quote}
\textit{காலம் மக்கிழந்து} \textit{சிலிப்படு} \textit{சிருந்து}


\textit{காலம் விளைத்து} \textit{சல்லையென்று} (15)

\end{quote}

\begin{quote}
\textit{Kālam}, \textit{Śīlah}, \textit{Pātālam} \textit{சல்லையென்று} \textit{பதித்து} \textit{விளையாடு}


\textit{Kālam}, \textit{Śīlah} \textit{அம்பலாளோ} \textit{சுள்ளு} \textit{Pātālam} \textit{அம்பலாளோ} \textit{சுள்ளு}

\end{quote}

\begin{quote}
\textit{Kālam}, \textit{Śīlah} \textit{அம்பலாளோ} \textit{சுள்ளு}

\end{quote}

\begin{quote}
\textit{Kālam}, \textit{Śīlah} \textit{அம்பலாளோ} \textit{சுள்ளு} \textit{Pātālam} \textit{சல்லையென்று}

\end{quote}

\begin{quote}
\textit{Kālam}, \textit{Śīlah} \textit{அம்பலாளோ} \textit{சுள்ளு} \textit{Pātālam} \textit{சல்லையென்று}

\end{quote}

The main function of number-scheme and letter-scheme is to set forth unambiguously the characteristics of time, space and creation and thereby, to explain the essentials of \textit{mulam} or \textit{mula-vastu}.

\section*{NOTE}

The throbbing or the forcible movement of the Primal space or Mulam in called time (\textit{kala}).
The place where this throbbing or movement takes place is called space the (inner space called *ullam* உள்ளம்)

The form assumed through this throbbing or movement is called creation (*Porul* போரற்).

Both the number-scheme and the letter-scheme explain the essential nature of *mula* - *vastu*, through the expositions on *time*, space and creation.

(16)

Letter is ever rising and functioning in the form of both light and sound.

**NOTE**

(This is another important characteristic of letter which seems to have been declared by Mayan alone. Mayan is always searching and analysing not at peripheral level but at the basic root-level where one is able to catch sight of the basic source itself. All the letters are functioning both in light form and sound form).

(17)

What is called letter (varna) is of two kinds:
1. Independent or formative letter and
2. Dependent letter or assumed letter

(18)
When the consonants forming three groups are pronounced, the sound (of letter) is classified into three, viz. harsh, soft and medium.

**NOTE**

The classification of the three groups is not based on the form or order of the letter as such, but strictly based on the nature of the sound of the letters when they are articulated. Mayan’s classification, having a stress on ‘sound’ rather than on mere form or order seems highly cerebral. Because, even the so called “harsh consonants”, sometimes seem to be soft or medium owing to their association with the preceding and the succeeding soft and medium letters (See the difference between the sound of ka, when words like काल and कालवते are pronounced.)

This classification is entirely different from the threefold classification found in Sanskrit tradition which speaks of udatta, anudatta and svara.

“udattscarudattasca, svaretasca trayah svarah”

(19)

Based upon the nature of articulation, the sound of all letters is basically classified into two: short letter and long letter.
In Sanskrit tradition we have the classification of \textit{hrasva} (short) and \textit{dirgha} (long).

\begin{align*}
\text{கரசையும்} & \text{ சுருள்பாடை பேர்,காலாதிற்கு கீழ்வடை} \\
\text{அதிலும்} & \text{ அல்லாது மாற்றம் அழைக்கிறது}. \quad (20)
\end{align*}

According to the uninterrupted lineage, it is held that, as a basic time-measure for the letter when it is articulated so as to be heard by others, the duration for a short letter is one unit (matra) and the duration for a long letter is two units.

\begin{align*}
\text{கரசையும்} & \text{ மையங்கை நூற்றாண்டுகள் வருகி} \\
\text{மையம்} & \text{ மாற்றுத் தமிழ் மொழியாக} \quad (21)
\end{align*}

Having meticulously realised the essential nature of time and space, one should proceed to analyse and recognise the essential characteristic of the \textit{premordial vastu} and of the creation. This is the process adopted by the uninterrupted tradition.

\textbf{NOTE}

Mulam here denotes the Premordial Vastu and Porul denotes, not the things and substances but the whole of creation.

\begin{align*}
\text{காலத்து} & \text{ குறியாக அறிவியை முடிவு} \quad (22)
\end{align*}
The subtlety of perfect measurement (pramāṇa) is based on the division and fractions of time.

(23)

Time which manifests itself so as to be comprehensible by the human mind, has its basic units called imai (twinkling of eye), noti (snapping of finger) etc.

(24)

Both celestial time-units and terrestrial time-units have very subtle fractional units as their basis for the purpose of calculation.

NOTE

(Subtlety noted in this aphorism is relative. The greater terrestrial time-units become comparatively subtle in relation to the celestial time-unit.)

(25)

Both the rhythmic time and conceptual time have their functional process through letter patterns.

NOTE

What is meant here is that the functional aspect of both the rhythmic time and conceptual time is governed by the letters in the form of music and incantation.
Vowels and consonants are held to be the two main aspects of letters.

NOTE

Vowels are the vital indicators and impellers of all other letters. Those letters which, by virtue of their force of upsurge and existential nature indicate the things (in conjunction with the vowels) are called consonants.

Name, form, order, process of origination of the letters which are under analysis - only these aspects comprise the subtlety of number-pattern and the variety of letter-pattern.

NOTE

This is because, in the Mayonic tradition, even the numbers are denotable by letters. (for Examples, 1 denotes 1, 2 denotes 2, 8 denotes 8. It is significant to note that the primal letter 8 which is frequently used by the seers...
and the poets for a comprehensive comparison for the Almighty denotes the number 8 which is the foremost and dominant number in the Mayonic tradition.

![Image](image_url)

and the poets for a comprehensive comparison for the Almighty denotes the number 8 which is the foremost and dominant number in the Mayonic tradition.
The specific characteristic of each letter is to effect continuous identification between the universe and the individual body; to remain in association with light (colour) and sound; and to exist always so as to be analysed from different aspects such as name, order, form, process of articulation, duration etc.

NOTE

The sound of each letter, in its very subtle state, pervades the whole universe. The same pervades within each body. That there exists a total identity between the universe (anda) and a body (pinda) is the theory, frequently occurring in the texts of the Agamas and the Upaniṣhads. Even according to a western dictum, "whichever is there, it is also here; whichever is not there, it is also not here". The western philosopher Nicolas Cuso has succinctly put it: "man is a little universe". All the sacred places and sacred rivers which exist outside, are also inside each and everybody.

Each gross element is energised by a particular letter and the same letter energises that particular elemental substances of a body.

Likewise, each letter is endowed with its own characteristic light, sound and effect.

"ukaro vastu dalivatyam karsnam rajavasikaram"

"ukaro bhumi dalivatyam syamam lokavasikaram" - states the Vatulagama.

According to the Matrakalaksana, the fast tempo of a svara is of red; the moderate tempo is of dark blue and the slow tempo is of white. ([1: 11])
The letters are differentiated based on the process of origination or articulation.

Bharata's Natya Sastra classifies the letters into:

i) kanthastha (guttarals)
ii) talavya (palatals)
iii) murdhanya (cerebral)
iv) dantya (dentals)
v) osthya (lebrals)
vi) kanthosthya (throat-lebrals)
vii) kantha-talavya (throat-palatals)

The same sort of classification could be found in the Tamil works on grammar.
An aphorism is one which expatiates manifold concepts and precepts in such a methodic way as to be easily grasped by the readers; which is capable of expounding the proposed theories through a very few words in such a way as to effect permanent value to the expounded theories; and which explains them in a thought-inspiring and subtle way.

NOTE

The first line of this verse denotes the methodology to be adopted in inditing aphorisms.

What is meant by tirunilai is the perennial nature of the concepts, expounded with brevity.

The word ‘titpam’ denotes the thought-inspiring nature of the expounded theories; and ‘nutpam’ means the final truth comprehended by the reader after a steady fast rumination over the enshrined concepts.

This work AINTIRAM is to be studied only by a perfect person who has already gone through varied works on multifarious themes and understood them without doubt and distortion and grasped the concrete exegesis of the works and has attained mastership over varied creative fields.

NOTE

This verse sets forth the essential pre-requisites of a person who is interested to study the work AINTIRAM.
Only a person of full-blossomed perfection - a perfection attained through a deep and undistorted studies of innumerable authentic works on different arts - is fit enough to undertake the study of the AINTIRAM. This indirectly suggests that those persons who have not qualified themselves by such deep studies, cannot understand the intricacies and technicalities of this particular work AINTIRAM.

An intense motive to realise the fundamentals as they are, a feeling of diligence arising out of that motive, power of mental faculty as a result of that diligence, to get himself established in that power, faithfulness and impartiality in transmitting the concepts without polluting and distorting, clarity and capacity in expounding those concepts - those who are endowed with these characteristics could recognise the fundamental concepts of this work, as a result of fitness that has blossomed out of those characteristics.
This work called AINTRAM has for its ultimate motive the delineation of the essential features of forms, after having scrutinised the fundamental concepts of time and space and diligently analysed the nature of the ultimate principle (mula) and light (oll) and impeccably realised the characteristics of cosmic structure and cosmic space.

Itam - here denotes the conditioned or limited space

vin - denotes the cosmic or elemental space

The main objective of the work is to expatiate the concepts on FORM (Kolat-tamil)

(33)
Tamil consists of five aspects; the basic svaras (sound) for melodious music are five; for a systematic and methodic structure of an authentic book, rules are five; the functional energies of the primal Time are five; arts which are universally recognised to be supreme are five; the varieties of salubrious lands are five. This work called AINTIRAM addresses itself to set forth the characteristics of all those things classifiable as pentads.

NOTE

The basic sounds, even for music, according to Mayan are only five.

A systematic work (book) should consists in itself a five fold relationship. Any work which is bereft of this fivefold relationship is liable to disown cogency and coherency. Relationship between words (1), between sentences (2), between verse or aphorisms (3), between the chapters (4) and between the contents - this is the fivefold relationship, essential for a systematic work.

The five functional energies of time are explained under another context.

The whole structure of the universe is of the nature of manifesting in pentadic-mode.
கொடுப்ப

பாலூர்த்தி யுவ துறையில் கலவூரிடம் முதலனும், முதல் யுவ துறையில் யுவ உற்பத்தியை கொண்ட உற்பத்தி, உற்பத்தியில் பல உற்பத்தியிலிதை ஆய்வு பார்க்கும் கலவூரிடம் பாலூர்த்தி யுவான், யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவத்தை உற்பத்தியில் கொண்ட உற்பத்தியை (சேர்மம் - துறையில் யுவான்) கொண்ட உற்பத்தியில் கொண்ட உற்பத்தியை பாலூர்த்தி யுவான், யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தி யுவான் பாலூர்த்தியில் கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை (சேர்மம் - துறையில் யுவான்) கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை கொண்ட உற்பத்தியை (35)

Those who are capable of realising the orderliness of primal space, of the kalas arising from the primal face, and of the ordered structure of these kalas - through the mental virility attained through meditation on the primal source - light and the ability to realise the nature of one's own self (ullam) - could understand fivefold aspect of the eternal and divine light-source after attaining more knowledge on kalas and the perfect and undistorted scientific knowledge on one's own self.

(35)
Only those who have systematically studied the literary and grammatical traditions of Tamil (which is always in a state of readiness to express even the inexpressibles), who have acquired the direct knowledge and experience of the age-old traditional values of arts and who have attained spiritual virility through the power of channalising the potentials of the five senses could understand the intricacies of this Tamil work AINTIRAM.

... (36)

This work is of the nature of expounding the characteristics of letter, word and object; of systematically delineating the characteristics of structure and ornamentation. These are expatiated in order that all those who are interested in knowing these aspects may immensely be benefitted. And this work, which speaks about five fold subject-matter would look like a full blossomed and five petalled pure flower of unfading fragrance and inexhaustible honey. Is not this shpreme work in strict accordance with the faultless features of a work, naturally belonging to the impeccable tradition of perfect Tamil language!

... (37)
This work systematically expounds the nature of letters based on point, straight line, curved line, form and audible sound. It further sets forth the details of words formed of letters, object denoted by the words, structure formed of varied combinations and ornamentation. If further expounds the efficacy of the potential power gained through a methodic rumination over the above mentioned five aspects.

This impeccable Tamil work, which is of the nature of expounding the five aspects such as letter etc., systematically explains the threefold division of (empirical) time; it purports to set forth systematically and with
profundity the important features of varied compositions (of structure). As such, this important work would enshrine itself with all its wealth of informative effulgence in the minds of those who untiringly endeavour to realise the real nature of those five aspects.

Only those who carefully avoid the threefold improper method of studying the scriptures and have eagerness in knowing the truth as it is enshrined in the scripture, can study well and understand the significance of this work which speaks about five aspects.

NOTE

The threefold improper method of studying the scriptures:

1. Reading the scripture, with the mind obsessed with doubts.

2. Misunderstanding the subject-matter and holding distorted meanings.

3. Reading the scripture without continuity, i.e. what is called random-reading.
The work called AINTIRAM includes in itself the five features pertaining to the perennial tradition of Tamil.

NOTE

Aintiyal: This, not only refers to the five aspects, namely mulam, kalam, silam, kolam, nalam. (already referred to in the 9th aphorism) but also to the process of pentadism which governs and regularises the cosmic movements.

The efficacy of the space-like Tamil consists in expounding the real characteristics of number-patterns and letter-patterns.
NOTE

There is no greater gross-element than the space. Likewise, there is no greater language than Tamil, as far as its efficacy in revealing the essentials and essence is concerned. This is how Mayan has conceived Tamil. Tamil speaks of the subtleties and secrets of space. Even for this reason, Mayan calls it Vin-Tamil.

This work known as AINTIRAM purports to explain systematically the subtleties of the basic sound “OM” which is considered to be the casual ground of language; it aims to offer more details on the intricacies of that basic sound; it addresses itself to present in a complete and comprehensive way the features of five aspects like mulam etc. which are the basic factors for the scientific value of the Tamil language.
This work called AINTIRAM, endowed with resplendence owing to its systematic treatment of effulgent source, deeply ponders over the features of unmanifest and manifest sounds (namely, oli and osal) which are the fittest subject-matter for deep analysis; this work analyses with deep insight the features of sound, space and the mutual relationship existing between them; it explains the five aspects like mulam etc. with a perfection of clarity attained through methodic meditation on them.

Those who study this work AINTIRAM in a systematic process (and realise the significance of the concepts enshrined in it) are sure to see and experience the five features like mulam etc. in their own existence.
Having realised that the Tamil, which is of the nature of universal sound (nada), is nothing but the modified manifestation of pranava “OM” effected by the primal source of space and light, I speak on this effulgent AINTIRAM keeping myself strictly adhered to the fivefold codification of Tamil language.

NOTE

Explanatory notes offered to the first aphorism of this work are to be recalled here.

Veli (வேலி) corresponds to the sanskrit terminology “kha” meaning sky which is the symbol of unobstructed expanse of consciousness (Cidakasa).

The fivefold codification referred to in this aphorism is pertaining to the rules of prosody; or, it may be taken to mean what has been said in the 8th aphorism.
This work ANITIRAM which is to be realised through introvert ruminations, has naturally enshrined in itself a subtlety. This subtlety has manifested in this work as the consummate perfection of consciousness blossomed in the minds of those who toil in their respective art fields; and, as the existential truths elaborately explainable by those who, without being affected by tiresome feelings, have fully realised the richness and values of their respective artfields.

(47)

This is a part of the text in Tamil. The English translation of the relevant section is: "This work ANITIRAM which is to be realised through introvert ruminations, has naturally enshrined in itself a subtlety. This subtlety has manifested in this work as the consummate perfection of consciousness blossomed in the minds of those who toil in their respective art fields; and, as the existential truths elaborately explainable by those who, without being affected by tiresome feelings, have fully realised the richness and values of their respective artfields."
Sound (which gets variegated at different planes) aims at indicating the basic subtleties of number, letter, space and earth.

What is meant by "indicating the subtleties" is the indirect way of enunciating the minute and secret technicalities so that they remain un-understandable and mysterious to the novice or imperfect persons. Such type of technical method of enunciating the technical secrets is common to both the Agamas and the Silpa sastras.

Each number, each letter, each part of gross and subtle elements—all these are being energised and activated by a particular sound pattern. Only those who have a deep knowledge of this sort of sound-science can understand the secrets of the Vastu and Agama sastras.

'Vinman' of this aphorism denotes the other gross elements also like air, fire etc.
NOTE

For the first time, Mayan introduces in this aphorism a supraphysical instrument or organ called space-organ (vittapulan). Spaceorgan is nothing but the state of mind atuned with the space of supreme consciousness.

Thamizhazh தமிழ்த்தாழ் போட்டாசரவிள் சிலை (49)

உள்ளிட்டார்ஜ் தமிழ்த்தாழ் போட்டாசரவிள் போட்டாசராதை போட்டாசராதை போட்டாசராதை போட்டாசராதை போட்டாசராதை போட்டாசராதை போட்டாசராதை போட்டாசராதை

Those who are capable of realising the real and exact functional potency of sound (nada) and its varied
manifestations, are considered to have realised the real and exact nature of the cosmic soul and the individual soul.

NOTE

Oll (அல்) denotes the heart beat of Reality, sounding the eternal of creative activity. The Sangita Ratnakara states: "Nada manifests letters; letters constitute the word, and words make a sentence; so the entire business of life is carried on, through language; and therefore the whole phenomenon is based on nada".

Hence, this assertion made by Mayan. There is an inseparable and concrete relationship between nada, cosmic soul and the individual soul.

First, one should recognise well the real nature and efficacy of a perfect language through the potentials of one's own organs of cognition (1); then he should proceed to understand experientially the nature of primal and eternal letter "OM" (2). Based on the virility of knowledge obtained through these two processes (i.e. attainment of general knowledge of a particular language and of specific knowledge of "OM") one should proceed to understand the five aspects of mulam etc. Only this process of analysing the five aspects is worthy of adoration as the true artistic skill.
The process of knowing the minute details of varied arts is nothing but knowing the truths about the dynamic potentials of Time (i.e. Absolute time).

(The concept of inseparable correspondence between Time and varied manifestation of Arts is singularly significant as far as Mayonic Art is concerned.)

The basis and subtlety of art which remains unassailable by arguments and counter-arguments is manifested by the abstracted state of mind (Ullam) which is of the nature of knowing all the existential phenomena through deep-rooted contemplations.

Through the efficacy of Tamil language which is naturally endowed with such a nice word-power as to reveal the characteristics of an object as they really are, the power of abstracted state of mind in which all types of manifestations and modifications occur, would get itself augmented.
The process of analysing the characteristics of space is, strictly speaking, seeing with pointed attention the efficacy of the mind, in which all the manifestations and involutions of space take place themselves.

Only that exalted state of the abstracted mind could bestow on oneself the essential power to understand unmistakably the minute features of varied creative aspects.

The dynamism of the abstracted state of mind and that of the natural respiratory process of the vital air, are of same nature, each one being a benefiting and regulating vibrant.

NOTE

Previously, it has been stated by Mayan that Time is nothing but the vibrant and dynamic movement of mind (mulam). According to the concept of sidereal time, respirations serve as the units of time. Movement of mind and vital force are dependent on each other.
Both time and space will reveal the nature of the primal SPACE or the primal absolute point of evolution or manifestation.

**NOTE**

Any product or substance is the result of the interaction of both time and space. By analysing the design and substance of which a particular object is made, researchers arrive at 'such' time and at 'such' place. So also, time and space will reveal the nature of primal SPACE.

The process of universal phenomena is of two kinds: Internal and the External.

**NOTE**

This classification, here stated by Mayan is not to be linked with the same kind of classification found in the Sangham literature. This phenomena denotes the rhythmic order of manifestation.
The five aspects from mūlam to nālam always give rise to the manifestations of objects in pentadic process.

**NOTE**

Five aspects like mulam etc, emerge in five states. Through this emergence, the pentadic manifestation takes place. Almost all of the universal objects are in pentadic manifestation.

'ஆண்டவுடன்' ஒன்று ஒன்று வருவதாக, பிற்படி பரம்பரை முற்பாலாக; ஆனால் பிற்படி முன் வருவதற்கு அனுவடி குறிப்பிட்டு வரும்படி முற்பால் வளர்ச்சி — சூடத். பத்தால்படி முற்பிட்டு வரும்படி வரும்படி அற்றும்.

Within the primal space itself, first there occurs internally an urge as "let me become like this"; this urge turns into a point (dot); and thence occurs manifestation of forms conditioned by enclosures of lines, limitations etc. This is how the enduring process of manifestation of forms takes place.
The completeness of the inquiry on the nature of letter (or alphabets) could be effected on three-fold basis - process or procedure of scribing of word-form and of the cumulative and intended, the written form of letter. Only this inquiry would enable one to attain artistic skill of expression.

NOTE

'To enunciate the exact process in a reverse order' - is one of traits peculiar to Mayan. Accordingly, the process expressed in this aphorism begins with 'varaival iyal' (அல்லைக்குவைல்). Varalvu iyal (அல்லைக்குவைல்) - the exact manner of writing an alphabet. There is a particular process and rule for writing an alphabet. No alphabet could be written in arbitrary way. And this process carries with it a great significance.

Uru iyal (அல்லை) means the form of a particular letter. Vediu iyal (அல்லைக்குவைல்) means the cumulative and collective form of letters which make a word.
This three-fold basis is applicable not only to the letters but also to the art of drawing and of sculpture.

... (62)...

In a particular self which is about to speak) the vital force is kindled owing to the perfect respiratory process. This vital force gives rise to the activation of sound particles, which get variegated through their contact with chest, throat, cerebrum and nose; and owing to the functional impact of lips, tongue, teeth etc., the sound which arises internally assumes varied forms of articulated alphabets.

NOTE

Mayan's theory of articulation holds good with almost all of the languages.
The Sangita Ratnakara (of Sarngadeva) speaks of the process of manifestation of sound in the human body (III: 3,4).

"Desirous of speech, the individuated being impels the mind, and the mind activates the soul-fire (i.e. force of creative energy) stationed in the body, which in its turn stimulates the vital force. The vital force stationed around the root of the navel, rising upwards gradually manifests sound (nada) in the navel, the heart, the throat, the cerebrum and the cavity of the mouth as it passes through them."

(63)

...
The mind, which remains in its own intrinsic nature, without being influenced by the external factors, begins to think; this gives rise to expressive urge which in its turn becomes the causal factor for the expression of thoughts. Thoughts are expressed through words which are articulated by the mind. In this process, the denoting word itself becomes the denoted object. This oneness of the denoter and the denoted is not anew. This is in accordance with the age-old uninterrupted tradition.

NOTE

The established theory of Mayan is that the word itself becomes the meaning. Even now there exists prolonged and unending argument with regard to the identity of word and its meaning. Some grammarians are of the view that word is different from its meaning; some hold the view that “meaning itself is a word”.

According to Mayan the word itself becomes the object denoted by it. Mayan, the greatest architect and sculptor, could not think that a word is different from its meaning. As the sculptor himself becomes the sculpture, the word itself becomes the object meant. ‘Artham Padam’ says Aindra Vyakarana (Sanskrit).

(64)
Only the art of number system based on numbers gives rise for the emergence of sixty-four creative units. This view is being held by the uninterrupted lineage.

NOTE

The interplay of number in determining the congenital and salubrious structure and surroundings is very much evident in the Silpa sastras and the Agama sastras. Hence, the importance of number in any art field.

But this should not be confused with numerology.

Those who are capable of realising the inexplicable subtleties of language would be endowed with the supreme power of gnostic-skill (intellectual virility) with which they could understand the properties and subtle potentials of
the primal light-source (which is the actual source of nada or sound).

NOTE

Only the energy of primal light source becomes the casual factors for the subtle word and then for their subsequent modifications into grosser forms. This process is clearly explained in the Agamas and in the works of Abhinavagupta.

Just as the eye-sight and the mind are in complete union when looking at things, so also all the thought-force and alphabets are always intrinsically in union with one another.

NOTE

An object cannot be seen or apprehended if the mind does not co-ordinate with the eye-sight. So also both letters
and thought force co-ordinate with each other. Each of our internal organ is impelled and energised by the constituents of the primal sound-source “OM”.

In Tamil parlance, there is a difference between ennam ஏனம் and karuthu கருது. In ennam, there prevails a continuous interaction between mind and the object.

But in karuthu, there need not prevail such a continuity. It is a finalised thought.

ennam is thought; but karuthu is the form developed out of karu (foetus) permeating the inner space.

தெளீச்சனும் செல்லும் நரிமரவு மூலம் குறுக்கில் சேதமுருகும். ஜுரணருக்கு தொடர்வு அரங்கா பெற்றுக் காண்டு ஜுருக்கி ஆடப்பட்டு கருச்சுழைத்து அடைந்தது சாலையை வைத்தோங்க மருந்து குறுக்கு. (67)

கூறி, தமிழ் தாத்தவர் என்னும் தமிழ் தாத்தவர் சாத்துக்கு ஒன்றால் வந்தோம் பாதுகாகியும்; பாதுகாகியும் என்னும் பாதுகாகியும்; (பாதுகாகியும் என்னும் பாதுகாகியும்) தமிழ் பாதுகாகியும் போல் பாதுகாகியும் சாத்தம் வைத்தோடு சாத்தம் வைத்தோடு சாத்தம் வைத்தோடு;
(1) குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் (2) குறுக்கில் (3) குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில் குறுக்கில்

One who is accustomed to wake up even before sunrise; whose mind is supercharged with intellectual
vigour; who is highly endowed with the capacity of penetrating rationalisation; who has good objectives; who is endowed with the expressive skill of offering elaborate exposition on the works dealing with varied subject matter; who is capable of effecting the threefold accomplishment comprising - i) a methodic plan of commenting on the subject ii) writing the proposed commentary and (iii) fulfilling the task undertaken without being affected by interruptions.

- Only such a person deserves to be designated as the "Knower of the Essentials" (ARIVAN)

One who is completely devoid of three blemishes (doubt, distortion and diversion); who has recognised the functional efficacy of his cognitive and conative organs; who is unceasingly and diligently intent on following the rules and regulations enunciated by the great seers and enshrined in the scriptures, for accomplishing an act; who is endowed with supreme knowledge which directs him to do his works for the benefit of all beings—
- gets elevated to be called MUNAIVAN (முனைவன்) i.e. man of accomplishments.

Only such a man of exalted state could bring out a work of long lasting value.

Having known the exact efficacy of the three-fold time, one,

- who toils without being affected by tiresome activities or violations.

- who knows the eternal and existential truth through one-pointed contemplation.

- who, being endowed with eagerness and affinity towards creative art and with the motive of realising the exact nature of that art, understand its ultimate significance.

becomes a seer, capable of knowing the secrets of creative skill (or creation) which comes down from time immemorial.
Only that person who is endowed with definitive urge and enthusiasm through spontaneous creative instincts,

- who has the expressive imagination manifested through them

- who has ability and skill to sing methodically and melodiously so as to be appreciated by the critics of arts becomes fit to be extolled as an expert in the field of composing or singing.
An impeccable Tamil song is one (Tamil means first emanated creative word)

- which is embellished with such characteristics as mellifluousness (sweetness), simplicity, bliss, etc.
- which manifests its own uniqueness
- which is associated with the brilliancy of words and content
- which is expressive of new concepts, not revealed so far
- which contains in itself subtlety and plausibility which reveal themselves as and when the poem is studied.
- which is acceptable to the great seers of perfect knowledge who have their self-control by means of the process of internal-external space identity
- which is associated with varied embellishments which reveal themselves as and when the poem is critically studied.
- which reveal the wealth of theories and concepts of eternal value
  and which suggestively reveals the characteristics of completeness or wholeness.

(72)

...
A man of great erudition and creative skill is one-
- who has realised, in all clarity, the process of knowing adopted by all beings - beings ranging from those endowed with single faculty of knowing to those with six-faculties of knowing
- who analysed and realised the characteristics of world, ocean, elemental space, earth, macrocosm, fire, water, air, light, the air-plane dynamically existing in the cosmic space and the primal space.
- who, having known the characteristics of all those mentioned above, summons the deserving aspirants and systematically explains to them for the benefit of the world.
- who, having known the ultimate purpose of varied creations, creates them according to their eternal values and motives and who is capable of analysing all these details in a scientific way.

The knowers of the number-pattern is one
- who has critically and systematically studied the magnifying process of hundred based on the characteristics of eight-fold formation
who has correctly studied the movements of planets in space
who has analysed exactly the subtleties of the spheroid
who has known the process of analysing the nature of ramya and bhoga.
and who keeps himself always in analysing the nature of eight fold mandala.

A man of great intellectual potential is one who meditates on the essential nature of the primal existence realised by him through his own intuition and who is capable of revealing the result of such meditations to the deserving aspirants.
One who has obtained a clear knowledge of the truths enshrined in the scriptures through deep-rooted thinking

- who knows the nature of five aspects through the power gained by such deep thinking
- who faithfully understands the meaning of the text without doubt or distortion
- who more and more thinks over the concepts thus understood, without contradicting the truths of primal existence, and who knows, in an analytical way, the process of imparting these concepts for the benefit of the world—would flower into an unrivalled man of wisdom; also, he would shine forth as a seer who has recognised the inseparable relationship between number and letter.

Having undoubtedly and firmly known the basic unit of number-system, the mechanism of number-system, the efficacy of eight-fold art, and the dynamism of eight-fold process, a man of dexterity becomes efficacious in creative function. Because of such ability, he, the knower of the subtle characteristics of eight-fold pattern becomes the
knower of all the characteristics of the deeds executed through one-pointed concentration.

(77)

Only that power of knowing through ones own introvert thinking is to be considered as the meritorious power and strength.

(78)

Only those who possess the meritorious power of introvert thinking becomes powerful in executing the task in an orderly way. Such persons would hold under their control not only the earth but also other worlds existing in space.

(79)

Only the process of analysing the subtleties of number system is the basis for knowing the subtleties of space-aspects.

(80)
Even though the analysis of the minute details and characteristics of arts made through internal experiential process would be of very little duration (or measure), it would enable one to attain the power of realising the knowledge-effulgence which is (always) in its completeness (or wholeness) both in and out of one's own existence. Thereupon, an unsfalling creative power would dawn on him and have its functional dynamism. The supreme existence, which is throbbing every moment to expose itself, would have its distinct manifestation in his perfect mind.

Only the internal process of ideation would bestow upon oneself the ultimate effect which is in its most supreme state and excellence.

Only through the self-centred rotation of the light source of internal-primal space, the intrinsic (or innate) dynamism of internal intellectual capacity is manifested.
The will to know the Primal substance would lead to the manifestation of the dynamic cognitive power. Through this power one should obtain the intuitional knowledge of the Primal existence and effulgent knowledge in all its clarity. Then he should proceed to see through his mind the solidified structure of kālam and mūlam; then he should understand in a flawless way the nature of kolam and silam. The men of erudition who follow this process are sure to see the whole universe inside and outside.

The dynamism of art which is capable of imparting the truths of eternal existence is based on the five aspects of Tamil (i.e., the five-fold formation or evolution of the first manifestation)
Only the light that manifests from within assumes finer and clearer proportions through one's own intuitive power, and brings into effect the sound patterns. These, in their turn, assume word-forms that are clearly articulated. One should understand the real and clear stage of a language by sifting the characteristics of word-forms. This is the real mark for the manifestation of creative skill.

A methodic research which could be so natural and uninfluenced by external factors is one which has for its precise subject-matter the following:

Time, mathematical order, the concretised state formed of Time and calculation, the analysis of the nature of the world through internal mechanism, a systematic realisation of Primal existence and Substance, Forms and Rhythms.
One should, at the outset, determine the mode of syllables and words in a fitting manner; then he should eliminate those which are inauspicious and employ those which are auspicious; he should see the constant and the essential effulgence of letters formed of sound-pattern. This is the exact process of attaining the power of creative art (of poem or structure).

Steadfastness (in accomplishing the undertaken task), the real knowledge of that task, continued and orderly endeavour, the satisfactory feeling that what is undertaken is beneficial (to the world) - all these would yield the creative-skill so as to be cherished by all. These would also enable one to acquire the exact process (mentioned in the precious aphorism).

 tamil text
A song pregnant with plentitude of thoughts would assume its form and popularity based on the exact selection of letter, syllables, word, binding linkage (கூடி) and metre and on what is known as the structural embellishment (குறிமானம்).

(By way of implication these features like letters, syllables etc., are equally applicable to an architectural structure).

பாடலின் அழகு முறும்பு அழிவிட.

பாடல் குறிமானம் குறிவாடி வாக்குக்கு கை அழிவிட அழிவிடச் செய்து கொள்ளப்பட்டார்.

(சோழபுராணம்: தமக்கு ரக்தி பொறிக்கும் மயமடை அழகு கை அழிவிடச் செய்து கொள்ளப்பட்டார்) - பக் - பக், பக்கமை.

Those who know the innate characteristics of songs (or the methodology of song) are sure to know the unique power of tongue (i.e. language)

(Those who know the ubiquitous nature of Vastu are sure to realise the unique power of the central and primal point.)

பாடல் குறிமானம் தா வாக்கு அழிவிட

நம் பொறிமானம் தானந்த சமந்தர் பாடல் குறிமானம் தானந்த அழிவிடப்பட்டார்.

(பாடல் சமந்தர் தாந்தந்த பந்தகசரம் பரிகை (பரிகையும் மார்கமும்).

The subtlety of pure process consists in the exact method of composing.

(Paneri-may also be taken to denote the process of reticulation over the select plot (Vastu)

சான்று கோவர் குறிமானம் ஆழிவிட

அதின் பொறிமான பரிகை முறும்பு (92)
The men of consummate knowledge, having analysed thoroughly the nature of Time and Space, would proceed to know about the Primal Existence.

Those who have realised the nature of Time, would clearly understand the dynamism of Time through the calculation of time units such as twinkling of eye, snapping of finger etc., and they would be endowed with such characteristics as steadfastness, endeavour and enthusiasm, and then they would proceed to involve themselves into perfect activities.
Upon the knowledge of innate nature of the five essential aspects such as letter, word etc., one's own internal brilliance would get itself kindled; thereupon, a work of great merit would emerge in which the enduring artistic subtleties, the truthfulness of age-old tradition and the impact of novelty or innovation would relatedly find their place. That work would consist of verses endowed with finer qualities like fresh ideation, brevity and beauty of words, embellishment etc.

Such works would have their complete structure based on the following subjects: Primal existence, comprehensive arts through which it manifests itself, rhythm, its varieties, the nature of forms (artistic creations), the nature of world cognizable through one-pointed attention, the nature of space, etc. In this way, a work of great value would evolve based on the five aspects.
These are classified into two: i) abstract and ii) concrete. Traditionally, all the works of Tamil are classified in these two ways.

Even if the author brings out his work characterised with imagination, choicest words of thought content and embellishment, there should be an appealing process of setting forth the concepts in an orderly way. He should accurately determine that such and such matter should be expressed in such and such melodious way like olugisai vannam etc. His work should reveal a plethora of varied concepts. Only that great characteristic which includes in itself all these significant aspects is called vanappu. It is held by tradition that a meritorious work should shine forth endowed with such a significant characteristic called vanappu.
The effective and infallible way of expressing the nature of mulam is to set forth by analysing the salient features of the divisions of land, the planetorial movements and forms manifested by mulam.

It should be the main motive of a work dealing with the nature of light-energy i) to accurately and minutely know the power and function of light according to the age-old tradition (based on science), ii) to express its internal and external features based on already known facts and iii) to analyse further.
The perfect way pertaining to an enduring good work would be strengthened and refreshed by the process of explanation of a particular subtle subject-matter taken up by that particular work. This would exist for ever, identical with light source, which transcends the sound potency.

A work dealing with nature of atom should furnish and clearly explain the following: the way of analysing the nature of the letters which are the collectives of articulated sound-atoms, the subtleties of atom, the unseverable relationship existing between sound and light, the nature of the parts of atom, the nature of Primal existence which itself manifests as an atom, the exact process of the study of atom, the process of knowing the manifested parts of atom and its ultimate purpose.
The method followed by the men of erudition is 1) to set forth the characteristics of Eternal Existence as realised through their consummate knowledge free from doubt and error, and 2) to analyse them further.

First, one should acquire a knowledge that could penetrate, based on number-pattern, into the subtleties of Eternal Existence. Through the knowledge thus acquired, he should perfect his heart and mind and then analyse the substantiate nature of light and sound which is considered to be basic for the accomplishment of varied manifestations of creative orders.

Only this significant process of analysing Eternal Existence should be undertaken by an aspirant.
What is called a word (or name) is one

i) which should denote a particular substance

ii) which should express the qualities of the said substance and

iii) which should make known the functional aspect of the substance through its potentiality.

Such a word is usually known as verbal name.

A name consists in itself an eternal nature of expressing the functional power.

Only that language is to be considered as an effective and pleasing one whose words are of such characteristics. Tamil is one such pleasing language.
A word comes into effect based on light; having emerged, it attains the basic source of sound and begins to function through cumulative dynamism of internal space, which is non-different-from the primal light and the effulgence of one's own self. And then it manifests in an articulated form from the navel part of the body. The primal light alone, which shines forth everywhere, having assumed a specific stage, becomes the language of Tamil.

An unassailable (or undisturbable) mulam is that point (dot) which is the source of sixtyfour energy-grids (kalas). Through its specific action is manifested the light and sound potential of the primal space. This point is not different from the pranava 'OM' which is associated with 16 kalas. This is what is known as comprehensive or all-inclusive word of resplendence.
Tamil language is endowed with the following specific characteristics:

i) it has attained the consummate and complete stage of the sound aspect of light

ii) efficacious enough in measuring and revealing the real nature of Primal space and elemental space.

iii) capable of expressing the fullness of knowledge which is the source for perfect well-developed arts

iv) it remains as a vast field of aesthetical experience and

v) capable of functioning in such a flexible way as to express everything that seems inexpressible.

Furthermore, it is the language

i) which is characterised by sixty-four (kalas) creative aspects
ii) in which mellifluousness of music and effective state of sound become increasingly manifest.

iii) which is associated with a single and unalterable motive without giving room for modification and

iv) which clearly explains the scientific truths underlying the above mentioned arts.

(108)

(Added to the special features mentioned before)

Tamil is one

i) which is endowed with a specific feature characterised by pentadism and

ii) which is associated with specific power expressible through five primal letters.

This work (Aintiram) has for its motive the explanation of the features of pentadism which could be known through the potentiality of five vowels of Tamil.

(109)
One who is to interpret this work, should possess the following requisites:

i) Having intuitively experienced the internal effulgence, his knowledge should have attained its fullness.

ii) should have understood the innate characteristics of numerical phenomena in order that the clear knowledge of Tamil gets more illumined.

iii) Should have known the nature and content of Pranava 'OM' which shines forth as sound and light of space.

Having been endowed with the above features, he should specifically explain the five aspects enshrined in this Aintiram so that the true nature of creations based on the pentadic pattern gets more clarified.
It is the specific feature of the text dealing with number,

i) to deal systematically with numerical system, number pattern and the eightfold division.

ii) to explain the nature of the structural pattern as assumed by 64 kalas (energy-grids) and its central point and

iii) to explain the basis of spatial existence and the nature of the world in such a way as to be grasped by the mind giving room for further ruminations.

(111)

The process of knowing the traditional truths about the terrestrial world, having gained a knowledge of the subtleties of numerical system and having analysed the efficacy of unfailing art of knowing the varieties of space-

is tantamount to knowing the basic facts about space-light. To know this sort of equation is according to
the age-old tradition. (To measure the earth is equal to measure the space)

Having realised the nature of Time through a systematic way of calculation and having realised the nature of rhythm (sab) through various time-units such as imai, noti, mathiraI etc, one should understand the process of sound conditioned by music and melody.

The realisation of musical process is identical with the knowledge of artistic (and architectural) creations (agaram). This concept is also according to the tradition.

Subtlety of architectural knowledge is equal to that of the knowledge of music.
It is the main motive of Tamilology -

to explain the efficacy, form, character, process of lining (so as to be free from defects) of the vowels, and to make known the explanation and implication of the nature of long letters, the process of form assumed by them, their lines, and dots, efficacy of various forms created through lines and the rhythm displayed through lines.

This view is according to the tradition.

The dot-part of each letter is indicative of its own great kalas (i.e. subtle cosmic potentials) evolving from the dot.

The written form of each letter is expressive of its nature of being a consonant (body) to the vowel (soul).
1. The stature of long lines. 2. their nature 3. their
colour 4. intended effect and 5. the process of their usage.

It should be the motive of a critic to scrutinise these
five.

Even this view is according to the tradition.

Having analysed the significance of line, symbol and
dot and having recognised through implication the
significance of the movement of line, of the lengthening of
a letter, it is customary and pertinent (on the part of the
critic) to explain the form, sound and the process of
articulation of each letter in strict accordance with the
scriptural tradition.

The efficacy gained through the realisation of the
exact characteristics of word and its content would express
itself in two ways - marking in (select) stones writing on
sheet.
Having significantly understood the nature of the structure of line, its colour etc. one should set forth the details of creating forms by lengthening and measuring the line part by part. A text dealing with drawing and painting should explain these details, in accordance with the tradition.

Having understood the exact symbolic sense of a word and having systematically studied the inevitable and important works (concerned with the subject undertaken), and then having a definite and deep knowledge of them through consulting with the fittest persons, one should attain clarity on those matters through the process of deep thinking; then he should experientially analyse those which are thus clearly known. Only then he should proceed to point out the depth of the meaning of the word.

These rules are also according to the tradition.
When a particular substance is known based on appropriate methodology and (practical) applicability, it would become clear that the particular substance has its own dynamism based on the number eight (8). To hold this view is according to the great tradition.

\[122\]

1) having deeply thought over the subject which is to be essentially known,
2) having deciphered the subtle sound that erupts from within,
3) having known in a methodic and unchanging way the potency of the articulated words and
4) having deeply recognised and reckoned that potency, one should think over the applicability, of that potency.

This is the method pertaining to the science of numericals and of letters.
Lengthening, shortening, curving, and effecting a complete form—these are the important stages assumed by an alphabet when it is pronounced correctly.

(This is how a aural letter-form becomes a written form)

| செய்துன்றுத் தொடர்புகள் பள்ளி விளையாட்டு அணுக்குள் நிறுவலந்த பரவல் | (124) |

When the process of articulation (of a particular alphabet) exceeds the stipulated duration, the sound power to be ascribed to a written alphabet also exceeds in due proportion. At this stage the same alphabet becomes associated with the preceding alphabet known as (அக்குடல்).

(exceeding of duration is indicated only by the vowel pertaining to the particular letter)

| கட்டுரையு படை அக்குடலின் விளையாட்டுத் தொடர்பு நேரடை ஆண்டுக் குறிப்பிட்டு | (125) |

Even though a person is excellently endowed with impeccable knowledge, doubt and misconception may occur even to him. This is natural and unintentional.
Those who have a thorough knowledge of the tradition that comes down through the ages without any modification or changes, are capable of knowing the subtleties of artistic creations.

(127)

Sixty-four squares would be formed based on eightfold division. The very subtle, known as mulam, would be like a bindu or dot. The same dot after reaching the intermediary directions, would manifest five dots. In this manner, the subtleness of Eternal Existence would manifest itself in pentadic form to penetrate into well-defined grid pattern capable of evaluating the movement of earth, to know the rhythm existing in the movement of earth and to be always motivated to know the subtleties of structures.
these are the essential aspects of the enduring method of this art. (Traditionally, this is known as pada-vinyasa kala).

(128)

A construction or composition according to number-patterns will be a guiding factor to understand the ordered patterns concerned with space. In this process of composition or construction, what is symbolically represented by the central point (bindu which is essentially formless) is the Primal Supreme Being.

(129)

Only the central point (bindu of the Vastu mandala) assumes a well-defined structural form.

(Alternate meaning: only a point or dot assumes the form of a letter)

(130)
Both Time and its divisions (or seasons) constitute the process of accurate calculation. Both the Primal Existence (called mulam) and the Vastu which reflects through its own existence the Primal one constitute the process of manifesting the Eternal.

Both the creations (kolam) and rhythm which has its primal role in creation constitute the pattern of art which enables us to realise the nature and subtleties of the world.

(131)

The manduka-vastu-pada consists of sixty four squares. The central point of this mandala functions in the capacity of sixty four concrete and firm kalas and of
sixty four subtle kalas. By way of this function it assumes the form of Time which manifests twenty-five forms of rhythmic order (sillam) based on minute mathematical calculations. Those who are capable of clearly reckoning the subtleties of Time through clear understanding of all the above twenty five rhythmic orders and through knowing the potentiality of Time which makes the earth revolve become endowed with sharpness of intellect which could realise the real nature and potency of Time.

While the Primal Existence revolves itself without displacement from the central point (of the vastu mandala), Time evolves owing to this revolution. Those who are endowed with a mind that could realise the subtlety of Time will be able to analyse the rhythm involved in the revolution and the nature of forms or creations (kolam). Having analysed in this way, they could understand the nature of the world which is replete with multifarious forms (kolam). Viewed basically, that which regulates and controls the whole world though its subtlety of space and that of time is the mandala formed of sixty four squares.
Having assumed a form of dot at the first stage, the great process of manduka, takes the form of mandala and manifests itself through 64 square patterns. Those who are capable of perusing the characteristics of 64 square grids on the basis of mathematical calculation would be able to think about deeply the eternal features of the microbode and of the time which is really the effect of revolution of the microbode. Upon this, they would be efficacious enough in bringing the whole cosmic structure under perfect rhythm and regulation.

(This is so because, as has already been declared, (verse 132), it is only the mandala formed of 64 square that regulates and controls the whole world).
Having realised the subtleties about the fivefold function which emerges as the dynamic expression of the energy of the Primal Existence, the knowers of Vastu should proceed to know the gross and subtle states of the mandala through the process of knowing the divisions of time manifested through the revolving of the Primal Dot. They should know the gross and subtle states of the mandala through the process by which they analyse the twenty-five aspects of the mandala. The supreme knowledge gained by them in this way would enable them realise the process of fivefold function of the Primal Existence.

The manduka mandala which is formed as a perfect square consisting of 64 square grids energised by 64 kolas shines forth as a structural unit holding the Primal Existence at its centre. Those persons capable of knowing the subtlety of the central and the primal dot of the mandala in a specific manner prescribed in the scriptures would be evidently lead to know more about the subtleties of the central dot when a throb surges within themselves like a flash of lightning.
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ங்கலங்கள் தங்களின் மீதுகொண்டான தின்காலத்தில் காட்டியின் அம்பாரம் (136)

நோக்கும் கார்கை வருமாறு தான் தேவையில் விளைவற்றும் முக்கிய அரங்காக மாற்று துணைக் காவல்களை, பல்புரையார் கார்பைத் தன்னால்வரங்கள் கருதியவற்றை முன்னேற்ற அறிவைக்கொண்டே அறித்தார்.

The knowers of Vastu tradition who have perfectly realised the real nature and existence of the cosmic structure through introvert deep thinking, would know beyond doubt the features of mandala which gradually manifest externally.

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நோக்கும் கார்கை வருமாறு தான் தேவையில் விளைவற்றும் முக்கிய அரங்காக மாற்று துணைக் காவல்களை, பல்புரையார் கார்பைத் தன்னால்வரங்கள் கருதியவற்றை முன்னேற்ற அறிவைக்கொண்டே அறித்தார்.

Only those persons who are capable of realising the specific features of the Microbode and of realising the nature of time and space contained and enclosed in the Microbode would surely be endowed with the powerful inner effulgence which enables them to know the characteristics of the twenty-five aspects of the mandala.

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Those persons who are proficient enough in realising the process of Vastu through the basic features of the manduka mandala are capable of knowing the features of the mandala which are formed incessantly as the square of ninefold and tenfold; in addition to this, they would understand that only the revolution of the microbode gives rise to the emergence of time; and know that the eightfold pattern is oblong process (projection) and ninefold pattern is its multiple process.

Cosmic dance is nothing but the rhythmic movement of the eightfold mandala. The process of assuming a successive state as different from its own essential state is what is known as the functional displacement. Thus it is to be known that the uniform process of creative order is only the gradual evolution through movement and displacement. Thus the scriptures dealing with the science of Vastu declare that this is the exact eightfold feature of the Cosmic Dancer.
On deep analysis of the whole cosmic structure within one's own physical frame in a clear and specific way, the knower of the science of Vastu would be endowed with the commendable power of creation of the world which shines forth as the assemblage of FORMS. This specific power is nothing but the effect of supreme knowledge which enables the knower of Vastu to realise the significance of Rhythm which serves as the basic support for the process of creation.

Only the knowers of the science of Vastu who realise through introvert mentation and with enthusiastic servor the characteristics of OM-light and OM-sound and understand the formative characters of **eight** and its displacement process -

become capable of realising the potential of the manduka mandala which consists of sixty-four aspects based on the nature of **eight**.
Those persons who have realised the essential nature of the Microbode which consists of sixty-four aspects are considered to be efficacious in knowing-

- the nature and aspect of the eightfold pattern
- the displacing-process of the Cosmic Dancer who changes his positions
- and the swiftness of Time-factor effected by the process of displacement.

Only those persons capable of understanding the light-aspect of OM which is the expression of blissful manifestation (TAMIL), through the process of manifestation of FORMS, could know the nature of the entire Cosmic structure. They are able to know this by
analysing the nature of Time through the process of manifestation and by a systematic study of Rhythm, Primal Existence and Forms.

Only the Microbode in which sixty-four energies shine forth makes known through its subtle and central dot —

- the potentials of the Primal Existence
- the cyclic nature of the ever-emerging Time
- and the rhythmic structure of the world which is subjected to the fivesfold function.
The scriptural tradition which comes down through the ages without any interruption-

- has very pointedly observed and realised the specific characteristics of the Microbode on the basis of fivefold aspect,
- analysed the nature of kalaś which ever unfold in pentadic pattern
- consistently realised the subtlety of the central dot identical with Primal Existence
- known the nature of OM-sound and OM-light
- clearly realised the multiple process of the octave pattern
- ascertained that OM is the root-cause for the displacing process of the ninefold pattern which changes and leaves its own position and assumes another state
- and has declared that OM is the primal letter which symbolises the process of blissful expression and expansion.
Those persons who have attained clarity about the calculus of the sixty-four aspects which constitute the Microbode would realise that OM light and OM sound shine forth as the subtle potential and the light behind the fivefold function and attain power and efficacy with regard to creative order.

This is the impeccable and greatly impressive process.

If a person, keen on knowing the Vastu, after knowing the essential nature of the Microbode consisting of sixty-four grids, through the exact process ordained for it, analyses the significance of Cosmic Dance of the octave pattern within the Microbode, he could well understand that the long sounding syllable OM, which is the gradual unfoldment of the primal sound, makes known the functional aspect of the light form and space form of the creative lingual order.

The knowers of Vastu should know the subtleties of orthography as they really are and preserve it without
giving room for aberration. This method of preserving the traditional features of orthography would enrich the artistic tradition.

The letters belonging to the eternal tradition of creative lingual order keep to be always in pre-eminence both as light-potency and sound-potency. Only this significant character of pre-eminence shines forth as the commendable process which inseparably unites with one's own soul.
The commendable and greatly impressive process mentioned earlier, clearly makes known the efficacy of the pure tradition of the cunnivant art of the manduka mandala constituted of sixty-four aspects (square). The five short letters beginning with A (அ), existing eternally both in the letter pattern and numerical pattern enhance and augment the artistic features of the praiseworthy path (process) of creation.

In order to explain the nature of the world based on this process, the knower of Vastu should realise the gross and subtle aspects of the pentadic process, the revolutionary nature of Time, the supreme qualities of FORM and Rhythm. Only after knowing these, he should endeavour to know the essential features of the world-structure. The knower of these truths should also know about the nature of the Primal Existence (mulum). Then, with the supreme knowledge and efficacy related to the creative order, they would see that the microcosmic structure is in total identity with the macrocosmic structure.

What is known as orthographic form (letter) is really a manifestation of inner soul. It becomes a physical but realistic manifestation of the conglomeration of sound atoms due to the functions of vital air inside the physical
body. If perspective viewed it would become evident that even articulated sound of the consonant is really the sound of vowels. This is the exact truth behind the process of articulation.

In a specific language designed for blissful expression, endowed with plethora of sound potentials, there are five short letters belonging to the group of vowels.

In reality, even the articulated sounds of the uprising long letters (which are seven in number) is only the augmented duration of articulation belonging to the five short vowels.

The existential nature of form brought about by the Primal Light is really the emergence of five short letters and seven long letters belonging to the group of vowels.

Repetition of the verse 148.
The microbode constituted of 64 squares gets expanded in quadrangular pattern. At the centre of the quadrangle there would form a dot and this dot and the four angles assume the pentadic process. Each angle of the quadrangle, being in similitude with the central dot assume the same expanded form of pentadic design as assumed by the central dot. This would explain the five states of the Primal Existence.

In each microbode, five points of space would take shape at each corner and sixty-four aspects or square grids would be housed at each corner. At the centre of the Microbode, the primal dot would revolve from right to left like the whirling wind, and stabilise itself so as to effect the potency and richness to the Vastu. Only this process of stabilisation is considered to be of the most dominating nature in the tradition of Vastu.
The expert should understand the subtlety and the great and impeccable process of Vastu and perspectively know that the five short-letters get identified at the centre of the Microbode. He should also understand correctly the manner in which the alphabets are identified with all the sixty-four squares. The identification of letters with the square-grids is strictly a minute process in the Vastu lineage coming down traditionally.

The knowers of Vastu should realise that eight stages of evolution occur due to the subtle state of the Microbode, constituted of sixty-four squares. He should correctly know the process of identifying the numerals with the squares of the Microbode through the method of dividing it into eight by eight. He should also understand the series of
operations undergone by the central dot in assuming the sixty-four squares by revolving from right to left. He should also understand that the resplendence Cosmic Dance of the Primal Existence is really that of the eternal OM.

The knower of Vastu should perceive the significance of the formative process of the sixty-four aspects (of the square mandala) and know about the resplendent state of the alphabet which remains absorbed into the sixty four squares. In the constructional process, he should impute the corresponding alphabets over all the squares of the Microcode and there by perceive the stable and significant features of the sixty-four aspects. The ever-thriving potency is the art of knowing significantly the creative subtlety which is the basic for the ensuing structural aspects.
Mandala is formed in eightfold pattern. The expert in the science of Vastu should know the energising sound presented according to the corresponding letter in each square of the quadrilateral mandala; he should know the light-energy of the elemental space in each square; should know the creative and sustaining force and potency of the earth confined by the mandala. It is the force of the sixty-four grids that makes known the afore mentioned aspects.

Those persons who have experientially understood the real nature of the Primal Existence

Could analyse the characteristics of sound, light and time; they could-

- know, suggestively, the nature of rhythm, effected by time and the world through the effected forms and constructions
- know the truth about the symbolic expression of the square grids
- perspectively understand the significance of eight through the corresponding letters identified with the square
- and know the significance of the formative force of sixty-four and of the five short letters pertaining to the basic creative art.

The five short letters of the group of vowels are capable of providing complete knowledge about the artistic creations.

The enumerated five short letters are — a, i, u, c and o.

The potency and force of light and sound are present in lines and images. A figure or form is effected by lines and images. The basic factor for such methodic formation of figures is the force of the five short letters of the vowels.
which emerge according to the natural order of the primal force.

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The union of the sound of consonant and that of vowel is but the natural process according to the inherent power of the alphabets.

\[167\]

All the alphabet have their energising function based only on the primal dot. This concept is in conformity with the traditional practice of the vastu - lineage.

\[168\]

The expert should realise the significance and subtlety of the creative force contained in the sixty-four aspects. According to the features of the quadrilateral structure, he should analyse the eightfold division effected by horizontal and vertical lines. Thereupon, he should
realise that the potency and emerging force of the light erupted from the primal space assumes the letter-form and functions through the five short letters. Only this process of knowing is in correspondence with the age-old tradition.

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Only those persons who have perspectively analysed the nature of short-letters are considered to be the knowers of the nature of long-letters.

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The five short letters are capable of indicating the fivefold latent aspect of the Primal Existence.

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That which exists as the basic force of the Primal existence assumes the first exertion (called movement). To indicate this, a dot should be marked at the central point of the mandala; four dots should be marked at the four corners of the quadrilateral structure. Owing to the consciousness perfected by the continued thinking of the orderly formed kalahs, the expert should realise that OM is nothing but the modification of EIGHT and know that only the number 8 is the final stage of the numerical pattern. He should also realise the potency of the eight kalahs through his contemplative consciousness and know that only the primal and basic sound becomes the blissful expression of form associated with the specific features of sound and light. Its significant and unperturbed quality is to be always in rhythmic motion. This process of understanding leads to the supreme state.

Conforming to the tradition, it is but essential to know that the duration of matra is the basic for the octave pattern and the duration of matra is the time-unit and the articulation through that duration becomes the letter-form.
The creative process endowed with specific features is the emergent-formation of sixty-four squares as numerical pattern and letter pattern.

All the sixty-four squares of the mandala would be subsumed into two groups - one consisting of horizontal parts and the other consisting of vertical parts.

In its state of implication, its artistic subtlety remaining as its core, would make known in an orderly way the formative process of three different groups - rajju, nadi and vamsa (identified with harsh - sounded letters (தேவி), soft-sounded letters (நேதி) and medium-sounded letters (தேதி)).

Upon the deep contemplation of time-unit (known as noti) and its basic factor, it would become evident that the snapping of the finger (noti) and the twinkling of eye (imal) are the important time-units.
The minute fraction of time-unit becomes the basis for mathematical calculations. Only the fraction of time-unit functions in eightfold pattern through rhythm and it becomes efficacious enough in explaining the nature of Primal Existence and the world of forms. In this way, the measure-process of fivefold aspect is nothing but the multiples and progressions of eight.
Those persons who have analysed the subtle nature of TIME should contemplate the potency of the Primal Existence and realise the manifested movement of rhythm over the space of the mandala constituted of 64 squares which gives rise to the FORMS. They should realise that the three groups of lines (or letter conventionally exist according to the nature of the universe. They should analyse the visible process of the gross aspect of the mandala and the invisible process of its subtle aspect. They should analyse the subtlety and the immutable nature of the three groups of letters and identify them with 64 squares. Only by these workings, the creative energy of letters gets completely manifested (or effected).

The commendable and specific mode of operation pertaining to the supreme state of manifestation consists in analysing consistently the nature and order of letter through the square design which is made known by 64 aspects and in realising the orderly pattern in the distribution of letters all over the square grids according to the nature of the Primal Existence.
The supreme power of consciousness of the soul gets activised through contemplation and realisation. This consciousness enables the person to exert high-pitched sound in order to articulate the sounds of consonants. Next to this effort comes breath-rising and upward thrust (drive). Only by these efforts, a person articulates the sounds (audible). This is the exact process of articulation.

Consciousness and knowledge join together and evolve into supreme consciousness of the soul. This supreme consciousness (of the soul) perfectly manifests the pellucid state of creative skill (potency).
The scripture dealing with Vastu according to the age-old tradition would explain the process of mandala—

- by identifying the names of the energising (or animating) forces with all the sixty-four squares
- by imputing the light and kala aspects of the elemental space to the mandala-design in a traditional way
- by installing the presence of the Primal Existence at the centre of the mandala according to the fivefold blissful expression
- by identifying the five short letters and the seven long letters belonging to the resplendent expression of Supreme Bliss, with the square
- and by identifying the letters belonging to the three groups with it.

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Having expressed the mathematical process through the visible energies of the sixty-four squares (kalas), —
- having unified the letters, expressive of the energies of the Vastu based on phonetics
- and having explained the time-measure of each grid

the square (manduka) mandala would clearly express the latent state of Vastu, effecting a co-ordination between the animating force, light force and the sound force.

The scripture which purports to speak about the unfalling and eternal Existence would expatiate the fully manifested state of *kalas*

by enabling the reader to realise correctly the force of the central and primal dot and by analysing the exact state of the curves, straight lines, outsketch, form and light.
The expressive art of blissful experience would be always in the lead based on the mathematical process dealing with sound and light

- by showing the efficacy of the numerical order as the force of the Primal Existence in its own essential state

- by explaining it based on the forces of number pattern and letter pattern

- and by accepting the process of expressive art as the power of consciousness which analyses in a traditional way the Primal Existence endowed with fivefold aspect and its creative subtle force.
Mathematics is always dependent on the emerging forces of the sixty-four squares. Among the letters which are in relation with each other, five short letters (vowels) remain as their basis. The primal nature of the five short vowels, the creative force of the seven long vowels which enhance the power of knowledge, the unfailing nature of mathematics, and the subtlety of creative force - all these beautifully explain the nature of fivefold aspect and of the primal dot and twenty-five aspects. The aforementioned fivefold aspect shines forth as the unrivalled process, process related to grossness and the process related to subtlety, based on the varied states of OM light and OM sound and on the potency of unarticulated and articulated sound - Only upon a sharp analysis of these facts, the nature of the immaculate process of the fivefold aspect would be understood in its essential nature.

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Having realised the energies of inarticulated and articulated sound and having analysed the features of inarticulated and articulated sound, light, outsketch (அகர) and fully manifested form (அட்டாயம்), the expert in Vastu should contemplate - 1) the emerging process of FORMS, 2) the force of the outsketch 3) knowledge about the uprising sound 4) knowledge about the erupting light 5) the subtlety of the octave pattern contained in the mandala 6) state of kalaśa activating the mandala 7) impact of numbers over the mandala 8) its displaced state and 9) the nature of OM effected through that displacement.

The characteristics of sound which shines forth in the above mentioned nine aspects and which belongs to pure realm should be elaborately discussed by the experts.

The scriptures dealing with Vastu elaborately speak about the features of the waves of light and sound, subtlety of the waves, movement of the wave of sound (without being displaced) and the nature of the inarticulated sound.
The expert in Vastu should analyse the alphabet pertaining to the kalas endowed with eight states of evolution and should analyse the nature of light and sound of the elemental space and kalas of OM. He should realise the unfallible and immutable state of the Primal Existence through the characteristics of time-units such as imai etc. The Primal Existence known through such analysis and consciousness effected through the contemplation of the Primal Existence - these two would be viewed as the aspects of immutable kalas. Kala is with such an exalted state.
Having observed the divisions of time units and known about the process of time-calculation based on the constituent parts of time, minute time and the nature of unit-time denoted by chariot-dust, I have suggestively explained the nature of Primal Existence and its functional process and the nature of FORM. I have indicated the nature of objectness manifested due to rhythm and I have collectively said about the features of curves and lines. Having known that it is the essential nature of square constituted of 64 grids which reveal the subtlety of the Primal Existence - to make known the ever-growing potency of the Primal Existence in creating the world/chariot through octonarian process. Having observed the role of Eight in its subtle, gross and magnificent aspects I have explained their subtle concepts. Viewed deeply, it is to be understood that the power of primal light is indeed the power of consciousness in each and every soul.
Complete knowledge about the external space would manifest itself in the minds of those experts who meticulously analyse the nature of internal space based on the potency of consciousness, intuitive knowledge effected in inner consciousness, the order of introvert activities and the sound energy of the elemental space.

The knower of Vastu should know about the state of light, of sound and of OM pertaining to both the internal and external space, only through the power of inner consciousness. This is the exact process of knowing the nature of existence.

1) Knowing through empirical knowledge
2) Knowing through introvert mentation and contemplation and
3) Through the knowledge gained in this way, knowing the quintessence of the existence.
— only these are considered to be most effective in realizing the effulgence of the internal space.

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The kalaṣa effected in plenitude by the Primal Existence would bring into effect a thorough knowledge about the existent; would yield a complete knowledge which enables the knower of Vastu to know about the innate energy of the octave pattern.

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Only the lustrousness of the internal space shines forth as the basic source for the kalaṣa which help in knowing the nature of the existents.

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Those persons who have not known the real potency of the internal space, cannot know even the potency of the external space.
Having gained extensive knowledge through introversion and deep thinking, the knower of Vastu would attain the real spiritual efficacy which could make known the basic and true nature of the light of the elemental space.

This spiritual efficacy would remain in an exalted state as the force which could impart the knowledge about-

1) the basic element of macrocosm
2) the basic element of microcosm
3) the basic element of the blissful and expressive, designs
4) the basic element of the kalah of the elemental space
5) the basic force for the process of orderly displacement of the octave pattern and
6) the basic element of the primal dot which remains as seed for the refined and mature artistic creations.

The knowers of the emerging process of the primal existence would be able to understand the nature of the fivefold process related to the whole universe.
The knower of Vastu should understand clearly and blemishlessly the nature of the word and its referent. Among the five aspects, existent is considered to be the dominating aspect.

Having the aspects of letter and word on its one side, and the aspects of creation and embellishment on its other side, the existent (substance) shines forth notably in the middle. In an artist, the charming and innovative artistic skill would manifest of its own accord, upon a deep analysis of the light and force of the existent (substance).

The referent itself assumes the form of the referential word which indicates the existence. The specific feature of the language meant for the expression of the design evolved.
from the inner space is its evolution in the pattern of such referential words.

Though the sharp and subtle knowledge about the natural visible world, the knower of Vastu should analyse various states of existents effected by varied processes. Through this analysis, he could gain deep knowledge about arts and experiential knowledge and fruitful experience. Through the deep knowledge and experience, he could gain the creative ability and efficacy to know the real nature of each existence. This is what is known as the science of Vastu.

There are various groups of objects - objects conceivable, objects contemplatables, objects analysable, object experienceable and so forth. The uninterrupted endeavor to realise them as they really are, would induce the knower of Vastu to excel the prescribed natural and innate lineaments of the naturally existing/effectected object
Light, sound and the emerging phenomenon of the primal existence which are the bases for the celebrated
five aspects (letter, word, referent, composition and embellishment) continuously function through the orderly variations of Eight, as an ever-growing phenomenon. The impeccable basic phenomenon of Primal-Existence as the actualisation of fivefold forces and its penetration in such a way that the evolving process of OM which stations in various squares, the potency of the energetic word-system, the primal-letters identical with the basic light-sound and the artistic subtlety, immutability (standardness), flexibility etc. are effected properly.

Having understood all these theories and having realised the exalted way of a treatise in explaining the content (FORM); the way in which forms get actualised, their nature of stability, I have set forth in detail the basic five aspects like letter, word and so forth. I have told them in such a specific way that the treatise enshrines in itself the truths about the subtleties of fivefold aspects about its enduring features which could be recognised by inner consciousness and about the artistic excellences (subtleties) which could be recognised by sense organs (external knowledge though perception etc).

\[ \text{\textit{Karaññu sīhākama kaññakama āpīṇənū\}} \]
\[ \text{karaḻa māṇiṇu sīhākamõ āpīṇənū kaññakamõ sīhākamõ āpīṇənū} \]

\[ (203) \]

\[ \text{Makkhābāhū sīhākama karaññu sīhākama kaññakama āpīṇənū akāmam karaññakama sīhākamõ, āpīṇənū akāmam kaññakama sīhākamõ.} \]

\[ \text{The great and praiseworthy phenomenon of the Primal Existence is capable of explaining the mathematical process which evolves based on the impenetrable and eternal Time, subtlety of Time and the subtlety of the method of mathematical calculation through the properties of sound (acoustics).} \]

\[ \text{\textit{Karaññu māṇiṇu sīhākama kaññakama āpīṇənū\}} \]
\[ \text{akāmam kaññakama āpīṇənū sīhākamõ.} \]
The knower of Vastu should comprehensively analyse the subtle potency of number which makes known the characteristics of space. He should realise the nature of number by unifying it with the nature of letter (alphabet). He should understand in a proper way that the force which is in operation through number gets actualised by space-light. Having analysed in this way, he should recognise the potencies of the inner space and consequently those of the outer space.

Therefore one should understand that it is only the inner consciousness that makes evident the real and the essential nature of the existential and enduring creative art.

The effective method of deep study of a text is to know comparatively the concepts outside the scope of the text and to peruse and analyse the concepts couched in
the aphorisms of the text, having a clear idea about the exact process of presentation of the concepts in that particular text.

Due to the effective throb of consciousness arising within one’s own self, the basic and seed sound would emerge and this sound gets articulated as consonants associated with distinctness. This is the traditional theory about the process of articulation of sound.

Upon the distinct consciousness effected by the unified working of both internal and external penetrations, a deep sense of inquiry into the basic light-energy which becomes the casual source of words would increase. Process of explanation about these aspects of this inquiry
would assume a form of fivefold aspect. This work AINTIRAM has for its motive the declaration of the truths about fivefold aspects in such a way as to maintain the uniqueness of expressive language meant for describing the blissful experience.

The expatiation concerned with fivefold phenomenon pertaining to the expressive language of blissful experience is, truly speaking, the explanation about the life-pattern and style of all living begins.

The penetrating insight is the way of analysing and realising the everlasting values and subtleties of the exalted and impeccable process of mandala mentioned earlier and explaining their varied aspects in due order.

It is the age-old tradition to set forth the central core of the text by explaining the efficacy of harsh, soft
and medium sounded words and the nature of the referent, enshrining and employing varied embellishments of expression and subtleties in a consistent way.

The knower of Vastu should develop an enduring state of consciousness free from disturbed recollection and forgetfulness. Owing to this enduring state an acute and impetuous power of consciousness would arise in him and thereby the power of knowing the nature of light and sound would get invigorated.

Both the unsurpassable state of the mind and the power of inner consciousness would enable the knower of Vastu to be in possession of deep mentation about the Primal Existence and would increase the power of mentation.

The foetus-state is that which contains within itself the eternal force of the Primal source.
The exact functional process of the expressive language of blissful experience is to comprehensively grasp the fivefold nature of letters and to impart the varied methods of analysing the nature of Primal Existence associated with fivefold aspect through expressive power and the light energy of letters.

The ultimate result of analysing the referent of words and of nature of letters is to realise the exact import enshrined in each aphorism of the text and to know consistently the states of light and sound which remain as the vital force for the emergence and existence of the whole cosmos.

Those experts who have clearly known the fundamental nature of word and its referent would attain in due order an efficacy by which they would be able to learn and know everything (the contents of all the scriptures)
Upon the spontaneous displacement (variation) of octonary, the subtle and causal sound OM arises. When the knower of Vastu perspective realises the states of light energy of various elements (objects) like elemental space etc., they could understand the blissful expressive phenomenon of octonary.

When the traditional practitioner of Vastu analyses the feature of metrical syllable (phase of the primal existence) and understands that it exits for the purpose of regulation and order, then naturally there would arise a state of beatitude and beneficence in which all the objects meant for ephemeral and sensual pleasures get effaced.
Having analysed the features of Time divisions according to the mathematical calculations, the knower of Vastu should conspicuously realise the referents of words pregnant with vitality of sense. It is only the subtle sense-vitality of words that evolves into single object, manifold object, grotesque object, subtle object, object of extreme grossness, causal objects, object of excellence etc. When he understands these evolutions, he would realise that the static energy of object is of eternal and enduring nature.

The experts in the science of Vastu, having analysed the nature of varied words- such as multi-referent word, single referent word, collective word etc., ascertain the fact that the referent of an articulated word, being a receptacle of light-energy is (and indicative of the manifested form) only the verbal noun (functional noun). (I.e all words are indicative of their referents and their respective functions).
It is according to the age-old tradition to hold the view that the expressive language of blissful experience shines forth as the word indicative of referent, as animating word, word with clearly articulated sound, word of light indicative of the referent, word of acoustic significance and space-word endowed with eternal sound potency.

The referent itself, motivated towards an effect, becomes the meaning of an articulated word. Being as a symbol associated with a state of existence, it shines forth as the functional noun. It is the innate nature of space to function in a specific and restricted (measurable) way in which the evolving phenomenon and sound have their role and in a specifically restricted way in which the process of indication and implication have their role.

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It is traditional to hold the view that the primal expressive language shines forth in varied ways as the word of blissful referent, as organs fit for blissful experience, field for the blissful experience, blissful creative aspect, language of light, language of auspiciousness, language of transcendental purity and of space.

Only the expressive language of blissful experience functions as a language which could explain the basic fivefold aspect of the universe. Upon the basic understanding of the age-old tradition which reveals the ever-flourishing creative function, this work AINTIRAM, enshrining in itself the traditional truths, elaborates through the expressive language the significant aspect and state of eight according to the traditional rules.
It is very common and easy to look at the apparent and external nature of an object. But it is a unique and supreme faculty to view with an artistic acumen and insight an object as what it should be and how it should be associated with artistic embellishments. Having perspective realised the artistic beauty of an object, without giving room for distorted thought, this work AINTIRAM aims at explaining the theories of the functional way of expressive language, artistic workings, nature of object, its enduring beauty and clarity which could efface the confusions.

The enduring parts of embellishments pertaining to a chariot would always be based on the natural features of five gross elements - earth, water, fire, air and elemental space.
1) Having explained the phenomenon discernible through five sense-organs such as eye, ear and so forth, and the relation between the gross and subtle elements in terms of elemental space and sound,

2) Having known the subtleties of the potency of Primal Existence based on numbers and

3) Having perspectively understood the infallible and eternal creative-fields,

- it is worthwhile to analyse the nature of gross elements like earth, water and so forth. Following the same method I now explain those theories through expressive and effulgent language endowed with artistic excellences.

If the real state of intuitive knowledge which is one’s own state of brilliance is to be explained, it is the state which reveals itself through realisation, instruction, state of being realised, the artistic excellence of language which
is instrumental for such realisation and making the instructional process to flourish. The exact sense-referent of a word of congnisable language is associated with the efficacy of revealing the true nature of existence which remains to be realised essentially.

It is but the essential nature of referent - word to explain - 1) creative - field realised through the source of light, 2) its state of ever-growing phenomenon 3) space-word 4) aspects of elemental space 5) feature of number 6) efficacy of language 7) perfect state of inner consciousness 8) functional process 9) aspects of function and 10) instructions to the qualified person, effecting clarity.
Having comprehensively thought over the subtleties of mandala constituted of 64 squares and having consistently understood its features, the knower of Vastu would gain the power of expressing in shimmering words through the fivefold aspect of expressive language which is the foremost embodiment of the elemental space-words.

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The knower of Vastu, with the beautiful artistic acumen, should keenly observe the casual source of light, its subsequent lustrous states, exhilarating potency of octonary, the rhythmic phenomenon of 64 squares, the nature of space, its revolving process, the swiftness and steadiness in its rotation; he should methodically think over the casual background which itself is formed in a clock-wise pattern, its revolving state, the stability of the world constituted by the created objects, aspects of chariot which reveals the subtlety of Time, Primal Time, Primal Existence, subtlety of Time recognised through rhythm, and the nature of objects as gleaned from the Forms; he should also understand that stages of grossness and subtlety, energy contained in space, elaborating aspects of creation and the formation of 64 as the multiple of 8. When the expressive language of blissfull experience gets manifested as the basic expression of OM, it gets variegated as the sound of descending force, sound of emitting force, sound of mellowing (levelling or standardising) force and being the unifying force which draws the attention of eye and mind, emerges as letter and numbers.
If the facts stated above are considered in due manner, it would become evident that only the potency of the phenomenon of 64 squares emerges as the expressive language of blissful experience in inner space, sound energy, light energy, melody, knowledge about the units of melody, time-unit, potency of letters based on number, short-letter, long-letter, metrical feet and metrical syllable.

Therefore it should be known that only the potency of words (language) becomes the basis for all creative phenomenon and the aspects of creative functions.

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Both the word and its referent are beginningless. The culmination of functional state could be known through word and its referent. The word itself is a manifold sound-form of primal existence which gets variegated into different letters and which reveals the rhythmic aspect though Time and Space. The rhythm itself becomes the excellence of worldly phenomenon. Further more, the word and its referent become the expression of phenomenal art and symbolism. A person would become skilled in word-power and know the efficacy of the Primal Existence upon the unification of the power of thought and consciousness. The Primal substance would bring into effect the dexterity in making the creations flourish through the conventional language endowed with melodies of sound; it would bring into effect the power of consciousness, fivefold aspect, knowledge about the creative art, about the space-phenomenon, and about the octinary. Both the science of number and that of letter have emerged only to explain the subsisting state of the eternal substance. The extensive fields of the science of number and that of letters are unit of measurement with respect to stone and word, unit of measurement in terms of bow, paddy, sesamum and
finger. The phenomenon of Time would reveal the phenomenon of Primal Existence through the phenomenon of Rhythm. The uninterrupted tradition upholds all the views stated above.

The Primal Substance always reveals its own existential state of static existence, its dynamic state, the rhythm and the orderly phenomenon in its movement, and its various subtleties so as to be realised by the wise men. The artistic pattern or phenomenon is really the natural phenomenon. It is indicative of the power of number. The subtlety of language in indeed the inscrutable mathematical calculation which makes known the divinities and potencies of 64 squares.
The age-old (or beginningless) efficacious state of Eight is the basis concerned with numerical designs and patterns. The nature of space recognised by the intuitional analysis of the octave phenomenon consists of nine stages of developments (or variations).

A word which indicates the nature of referent is basically the functional name (noun) which contains in itself the referent (sense or object). The methodology of a treatise is to set forth in clear terms the subtlety of word and its inseparable referent and the prudence of creative excellence revealed by the referential word.

The subtlety of creative excellence is to analyse methodically the words pregnant with perspective referents. (objects)
The innate characteristic of Number is to be in union with the nature of space. To indicate through the consistent referential words associated with features of Eight, to set forth the characteristic of natural object according to its structure and to analyse the natural process and phenomenon - these are the aspects of methodological examination of Nature.

The men of erudition are capable of intuitionally realising the blissful manifestation of FORMS, having analysed the features of light, sound, animating force and space.
The wise men, endowed with knowledge about the supreme one, who could analyse the true nature of visible objects, would undertake efforts such as deep study, inquiry, realising the purport, arriving at the conclusion, revealing its enduring excellence through words and its referent, revealing the nature of Supreme One, revealing its greatness to dissipate confusion and doubt, and indicating it through symbols. Having carried out all such efforts, they would reveal the real nature of existence and explain its final and unique state.
Having grasped the real nature of existence of OM which is the basic sound of language, the researcher should realise the truths about orthography, semantics, metrical syllables, nature of visible and invisible objects, artistic subtletics, power of expression through words and the nature of Supreme Existence.

Upon the realisation of these eight aspects, he could understand the fivefold phenomenon through the power of language. The lengthening of sound beyond the ordained measure, metric syllable, its duration of sound - all these are the potentials of word. Only the power of consciousness which penetrates into the steady nature of the afore mentioned eight aspects, the nature of subtle object, melody, music and their duration — is considered to be the power behind symbolism which reveals fivefold music and fivefold phenomenon. Those persons who know the symbol, import of the symbol and its expression and who could realise the inner upsurge and feelings and the formative features effected through orthography and who
know the real nature of existence through it, would be able to see minutely the varieties of fivefold phenomenon and understand well the creative excellence of fivefold aspects.
Those persons desirous of knowing the Vastu, having observed the creative energies of space functioning in different ways and the process of octony operating in 64 squares and the corresponding letters should see the revolutions occurring on the plane of five dots giving rise to fivefold phenomenon. The creative force of the Primal Existence at the centre of the square mandala would distribute itself over the five dots. The revolutions and the forcible energy created by those revolutions would manifest the Time-units. Through the power of knowing the nature of upsurging Time, they should understand quickly the fractions of Time and explain the true nature of Time. They should observe that both OM-sound and OM-light are conjointly present in the first upsurge of Time through the movement of octave process. Through the creative aspects of OM and its sound pattern, they should analyse the subtle nature of space-sound with the power of inner space. They should observe the power of letter which gets variegated into eight groups, even in the external space. The innate power of creation concerned with 64 squares is to enable them to know the aspects of space, aspects of Eight (Number) and their subtle potencies.
Those persons who are endowed with the artistic skill of realising the subtleties of the works concerned with the emergence of Blissful FORMS, would become the knowers of the supremacy of the Primal Existence which is pure space. They would be able to think about the eightfold classification and its features.

Furthermore, the wise men endowed with deep knowledge about the expressive language of blissful phenomenon, would be able to explain the theories enshrined in those works, keeping in their mind the fitness of time and space. They would reveal without any defects the characteristics of universe and space.
The knowers of Vastu should analyse the nature of colour pertaining to a particular natural existent; should understand deeply the subtle nature of Number according to the nature of space and based upon this they should understand the process of drawing the outlines of a FORM. Also, they should realise that only the science of letters shines forth revealing the nature of letter as a symbol and its process of reference in a significant way as extolled in the Scriptures. The uniqueness of FORM is based only on the science of Letter and Number.

Those persons who sift the nature of blissful expression in its fivefold phenomenon would clearly explain the characteristics of sculpture, drawing, mathematics, sketch-art, the dynamic aspect of space and time. They would do this through the process of fivefold aspect which reveals the nature of trinity (i.e., objects with form, object with form and formless nature and objects without form), threefold aspect, fivefold process and fivefold phenomenon. If they attain inquisitive and penetrating knowledge about these, they would clearly see that only the space-sound expresses itself as the functional aspect of expressive language.
Only the consciousness manifested in one's own inner space would attain a culmination in such a way as to surpass the time limit. Only the phenomenon of expressive pattern which is mature and perfect art makes known the subtleties of Time, actions taking place in time, Rhythm and FORM. It is only the expressive pattern that shines forth as the manifesting force which could create even the whole universe. There is no doubt about this.

Only the Number, naturally in union with space would be revealed and explained at the first stage.

Contiguously, the imagic potancy associated with space would be revealed and explained based on Number.

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Those experts who have clearly understood the phenomenon of inner space through the pattern of 64 squares could see the pattern of motion of planet (chariot) and the nature of space-light. They could intuitively realise the brilliance of expressive language. Their experience in this field would benefit the whole world.

The experts should deeply analyse the nature of time-unit and the highest limit of Time; they should understand through the immutable nature of the Primal Existence that it is an aspect of numerical pattern to function according to time-measures. They should contemplate and know about metrical feet, metrical syllable and analyse the units of time such as the time-unit denoted by chariot-dust, time-unit denoted by chariot-flag etc. They should contemplate the all-comprising (greatest) process of Time. These activities are in conformity with the tradition.
Those experts deeply rooted in the process of creating the blissful forms, would be able to realise 64 creative aspects spiralling within their respective squares, moving phases of (cosmic) chariot related to time measure, role of time, order of creation and analyse the formative phase of construction which nests in itself its conscious light-energy.

The vibrations of Time would give rise to consciousness pertaining to manifestation. The vibrations which arise from the central dot would yield the most fitting place (space) for the manifestation.
The source of light energy, fivefold aspect, fivefold creation and fivefold order - having understood all these in an orderly way, those who contemplate the form to be assumed by the Primal Substance, would be able to understand the potentialities of octo-pattern.
The category of Time, intermediary phases that occur in rhythmic structural growth, internal and external luminosity, presence of spatial aspects — these are revealed by the sound and light of OM. The subtlety of Time is indicated by the animating movement of the Primal Substance. Only the Time reveals varied phases of creation. Therefore one should identify a fitting time by sifting the nature of smaller and greater units of Time. The expert in the science of Time should know the number-oriented octo pattern, internal and external cosmic forms, the speedy gyration of Time factor, timal atom, cosmic atom, light and sound particle of atom, nature of particular place (space) knowable through time and fitting order which reveals rhythm. He should also understand varied causal phases of cosmic structure and form through 64-formation and other matter such as letter, number, sound, rays etc, related to microbode, manifestation and leaping of octo-pattern and vibration of time, realisable through Nataraja’s dance.
Having realised the essential nature of place and materials as indicated by Time, eight stages of FORM, rhythm as expressed by the central core and differentiated time-factors — those who execute their creative works through divisional process involving āya etc. could surpass even the providential course of events and perceptually see the light-energy.

Through the knowledge related to the subtleties of time-factor, one could gain the capacity to understand the orderly phenomenon of the universe.

Cyclic movement of time, its swiftness, rhythm which is present even in a minute substance, process of creation — those who could understand these, would be able to see even the nucleus of the Primal Existence and accomplish their goal.
The swiftness of Time and the designing of Time—these could be known through the knowledge related to the calculation of fast cyclic movements of Time, luminous point of Primal Existence and the eight stages of FORM.

The expert in the science of Vastu should know the 25 aspects manifest within microbode and based on this, they should know the efficacy of 64 squares within the structure of microbode. They should also know the eighfold stage, eighfold creative process and the eighfold spatial stage. If one is able to know the rhythmic spin, effected by Nataraja, he could understand the nature of all encompassing pure Time.
The spin of 64 energies would occur, depending on the Central dot. This spin is indicative of the nucleus of space field and that of earth field. Those who know this, could understand the efficacy of numbers and the subtleties of letters.

Those who cannot understand the intricacies of creative process, even through the creative order maintained by Brahma, could evidently understand them through the Mayonic Order and gain abundant knowledge and skill.

The efficacy in executing a process in strict accordance with codified rules, would manifest a construct in all its splendour and charm.
நூறுக்கணம் வேதிச் செயல்கள் வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்கள் இல்லை (263)

அமைப்பின் பல்வேறு விளைவுகள் வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்கள், உயிரியல் முறையே, வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்கள் வருந்தும் உயிரியல் முறையின் விளைவு அந்தையின் முறையின் விளைவு அந்தையின் முறையின் விளைவு அந்தையின் முறையின் விளைவு (264)

The science of Time is capable of revealing the secrets of letter and number and the subtleties of FORM, effected by the relevant marks and sketches.

64 கலமக் வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்களின் விளைவு என்பது, குரீவில், குரீவில், குரீவில், குரீவில், பல்வேறு வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்களின் விளைவு என்பது பல்வேறு வருந்தும் உயிரியல் கலமுப்பு சுருக்கினங்களின் விளைவு (265)

The statements of those who have realised the potencies of 64 square grids would comprehensively reveal the nature of letters, spins of Time, space-field, earth-field and the upward force effected and activised by the octo-pattern.
Those who understand the fivefold aspect, light energy, 25 aspects indicative of both internal and external structure, the clock-wise gyration, the orderly movement of Time, rhythm — all present within the frame of 64 squares, could know the basic truths related to the eightfold essential state.

It is the causal FORM appearing within one's own inner space that brings into effect the square mandala and its constituent squares, instilling consciousness of luminosity into them.

At each and every moment, there is the occurrence of fivefold action.

The process of creation gets fulfilled between two points of time - the smallest unit of time (imai) and the greatest unit of time (aeon). So each creation, each structure, denotes these two points of time, in respect of its own position.
The dexterity of execution, culminating in perfect finality, is indicative of the indestructible Primordial Substance.

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Having deeply contemplated the efficient process and unified the relevant units of time, the expert in the field of creative Vastu, should reveal the presence of Primal Existence in each and every FORM.

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The expansion and efficacy of the elemental space is based on the multiples and rhythmic variations of eight (aspects).

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One should gain an elaborate and sharp knowledge about the abstruseness of the category of eight in such a way that nothing is left unknown. Then he should gain the certitude of that knowledge through experience so that the knowledge thus gained becomes fruitful and effective. He should understand the process in which all the evolved objects are gradually absorbed into their casual factors.

This understanding would make him know the unperturbed and rhythmic movement of the universe.

The creative process concerned with the immutable primal existence enables the architect to know accurately
the orderly formation of 64 squares on the select ground; it makes him know fully about the primal vastu which expresses itself beneficially through the squares which are efficacious in revealing the significant structure of the universe; and it would explain clearly the nature of eight as the basic cause for the expression of objects and would manifest them in a visible form.

The subtlety of existential aspect would enable one to know the intrinsic nature of the direction SOUTH in which the Time takes gyrations, to know the pleasing and expressing aspect of the undivided Time and unfold firmly the clock-wise gyration taking place over the squares which are 64 in number.

The science of 64 squares would reveal elaborately and accurately through numbers and letters the subtle
aspects of the number 8 and its moving pattern and the concepts about the fivesfold aspect which contains with in itself the creative efficacy - the efficacy which reveals itself in a firm and unfailing way.

As soon as the Primal Forge takes its gyration at the centre of the mandala, a manifestation capable of effecting the fivesfold action occurs. Only that kind of knowledge is held to be supreme and peerless which makes the architect realise
- the upward exertion of the Vastu capable of evolving the gross elements.

- the rhythmic dance of the Cosmic Dancer, the dance which is performed upon the plane of (upward) exertion and based on the rhythmic variations of the category eight.

- the subtlety of the dance

- the nature of unassailable force of the dance,

- the steadiness of the (downward) pressure upon the (upward) exertion

- the nature of gyration

and - the nature of oscillating aspect.

Those persons who have realised the upward exertion and the movement of the primal existence and the movement of the Vastu could evidently know the five functions behind the movement of the primal existence.

Those architects who have realised the nature of elemental space through the creative pattern of 64 squares could analyse the ingenious nature of the five functions performed in a subtle way.
The subtlety about the five functions is concerned with 64 squares of the Vastu mandala. The five functions performed in an orderly way through the efficacy of the five primal sounds are distinguished into 25 aspects. The subtlety of the five sounds and of five functions is indeed an aspect of the Breathing Light which gives rise to the auspicious and supra-mundane state through the formation of 64 squares.
There are eminent persons who have knowledge about various aspects of the intrinsic nature of light source, of the truths about the effulgence of the elemental space and of OM-sound and OM-light. They should analyse the nature of forward thrust and of the force at the navel region, and analyse the nature of inner space and mind. They should analyse the nature of the evolution of sound concerned with the external manifestation of the inner blissful experience and the process of articulation of that sound, and analyse the nature of external objects and the nature of the luminaries of the space. Having analysed in this way, they should understand that these are all the expressions of the effulgent sound source. Having thus understood, they should analyse the eightfold pattern of the primal space in the form of microbode. It is indeed this analysis that becomes the experiential knowledge which enkindles the soul.
Within the frame of microbode, the architect should identify the alphabets according to the prescribed manner. He should take into consideration the threefold division of the letters (i.e. the division as masculine, feminine and neuter). He should deeply think about the nature of the five primal letters, vowels associated with animating force, consonants filled with the force of the vowels, and the nature of the number pattern. He should impute all these potentials into the field of microbode. Through his own blissful experience of the Inner light he should identify the associated force, numbers and letters with 64 squares of the microbode so as to be in similarity with the macrobode. All these activities are concerned with the aspects of OM associated with sound and light.
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Based on the natural order of the structure of number 8 and its associated aspects, there evolves an eightfold formation. The architect should know the intrinsic energies of these eight formations. He should deeply think about the cycles of Time which could be realised only through one's own experiential knowledge of creative process and
sharpness of intellect. This experiential knowledge is capable of revealing the nature of elemental space and the primal space. And the sharpness of knowledge is capable of revealing the subtleties of creation. He should analyse and understand completely the nature of the primal existence as it is and the nature of the primal existence as it gets distributed over 64 squares. He should understand the variable formations of number pattern and energy pattern distributed over the same field. He should accurately know the effulgent structure of the internal and external space, through his mind and eye respectively. He should realise that the variegated structure of 25 forms is nothing but the eightfold energy.

He should understand the basic structure of the universe, Time, creation, Rhythm and the Primal Existence. He should know the nature of the eternal substance which could be gained through the number-pattern and the letter-pattern. He should analyse the motive behind the five functions performed by the Primal one.

This is the fivefold way in its clarity followed by the eminent persons who recognise everything as luminous, animated and energised.

Against the background of the primal point (i.e. the central point of the vastu mandala), the architect should know the nature of Time and Space (Limited). Then he should proceed to explain about the universe, Rhythm
and creations. To know the nature of the universe in this manner is to know the auspicious and transcendental state.

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Having contemplated the basic structures in the prescribed method and having realised their nature intuitationally, the architect should give expression to his own experiential knowledge. This is the significant nature of the fivefold aspect belonging to the manifestation of one's own blissful substratum.

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The clear and pure knowledge about creative process is nothing but the intuitive knowledge which occurs due to the efficacy of the primal light source.
The architect should know the subtlety of the Vastu-process without any bewilderment. He should clearly understand the immutable nature of the pure macrocosmic space. He should analyse the nature of elemental space, primal space, light and sound in order to expound the subtle nature of the eightfold variations of forms. He should evidently realise the abstruse force manifesting around the four sides of the mandala consisting of 64 squares. By these understanding and realisation, he would gain perfect knowledge which makes him realise the real efficacy of the central point (of the mandala) which assumes 25 forms. The method set forth in the scriptures is to reveal the nature of fivefold aspect, pure substance and objects through the perfect knowledge thus gained.
அறிவுற்று என்று, சுருக்குபட்டு, புனித, சுத்தி பைக்கும், மெய்யு, நிலை (சுற்று அறிவுற்று என்றும் அடுத்த என்றும்) காணவும் முன்னேற்றம் புன்னுற்று என்றும் பிரிதும். காலகதா துறுதுறு தொடர்வு மற்றும் வாழ்வுக்கான மிகவும் அளவுகொண்ட கட்டுடன் கூடே மாபெரும் வசதிகளைத் தம்பத்தாக்குவது.

The architect should consider in a proper method and understand the associated energies of the alphabets and their nature. The celebrated five aspects would reveal systematically the nature of intuitional knowledge, of numbers, light, sound, form, colour and the state of existence in a particular place and would finally reveal the blissful state (to be attained by all the living beings).

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Only the content of a word associated with energising aspects (kalas) and according to the unchanging tradition of the language, attains the status of the primal word to be uttered first.

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The architect should gain supreme knowledge about the subtleties of Time and attain aesthetic experience and the knowledge of Rhythm. He should analyse the nature of number-pattern and gain an established concept about the efficacy of the space. Based upon these experiences, he should know about the Primal Existence and explain the nature of the manifested universe. This is the process adopted by the uninterrupted tradition.

The efficacy of the energising force (kalas) associated with alphabets and number is the basic cause for the process of manifestation contained in 64 squares of the vastu mandala.

The basis for understanding the nature of space (i.e. mandala) is the nature and state of number eight and its process of variation. The efficacy contained in the number would manifest the varied artistic forms which are in the state of readiness to evolve.
The experience and knowledge about the varied artistic forms thus evolved would reveal the secret of the energising factor (kala), associated with numbers.

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The architect should realise exactly the abstruseness of the energy of number 8. He should grasp the subtle aspect which makes him know the sixty-four aspects of the primal existence. He should understand that a primal force emerges from the central point of the mandala owing to the convergence of atoms taking lace in an orderly way along the four sides of the mandala. He should be able to know that the gyration of the primal force gives rise to five effects. He should understand that the five effects, distributing themselves over the square plane from right to left (i.e. in clock-wise direction) become differentiated into 25 aspects. He should also know that the motive behind the speedy flux of Time is in accordance with the nature of the central point of the mandala at which the primal force emerges.

He should understand that only the attributes of the gross elements – space, air, fire, water and earth – are given expression in terms of the gradual increase in the flux of Time creations (forms) brought about through Time and the Energy associated with these creations (forms).
Having firmly known the basic state of number eight and having clearly realised the subtle existential state of the universe with in one's own body, he should see the universe, which is externally visible according to the microcosmic structure.

He should know the powerful nature of the letters which contain in themselves varied energies.

He should know systematically and in a significant way, how the letters and numbers are identified with the interior and exterior planes of 64 squares respectively.

He could experientially realise the immense force of the primal existence when he analyses all the significant intricacies of the square mandala.

Having systematically analysed the inherent nature of the existential and evolving patterns of the number 8, the architect should realise the force of attraction (pull) functioning in all the eight directions. He should know the force to be imputed internally into the squares of the vastu mandala according to the manner prescribed in the scriptures. And he should impute them in such a way
that the forces become visible through concrete forms over the *mandala*.

He should also evidently know the force of attraction (pull) of the eight directions functioning even in the interior of the *mandala*.

The abstruse findings about the eightfold force of attraction are to be revealed explicitly.

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Having understood the abstruseness of the gyration of existence and energy of the octo-pattern which exactly fits within the frame of the *mandala*, the architect should know that the firmness of fivefold effect is due to the octo-progression. The speedy gyration of the central point of the *mandala* is in the pattern of conch with clock-wise spiral curves. (i.e. revolving is from right to left). Owing to this gyration, a particular form evolves. The nature and state of this form indicates the efficacy of the Time factor which is the real cause for the evolution of that particular form.

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The sharpness of intellect by which an architect knows the efficacy of squares of the mandala, would lead him to attain the pervasive and all-knowing consciousness.

புத்தாண்டிய (சுருக்கக்) கீழ்பகுதியான களப்பகுதியின் விளக்கத்து பிருப்பது விளக்கம்

The sharpness of intellect by which an architect knows the efficacy of squares of the mandala, would lead him to attain the pervasive and all-knowing consciousness.

புத்தாண்டிய (சுருக்கக்) கீழ்பகுதியான களப்பகுதியின் விளக்கத்து பிருப்பது விளக்கம்
The architect should understand the significance and nature of a form or an image by studying that symbolic image, aspect of the primal existence as represented by that image and various marks of measurement made according to iconometry. The aspects which are not to be explicitly known by the marks and lineaments of the figure are indicated by a process for which 8 is the basic number. Having comprehended clearly, he should analyse the form firmly based on the manifested property of number 8. He should clearly understand that only the light expresses itself as the energy of the form.

The process of such an analyst would make him attain an intellectual capacity by which he could further explore and reveal the truths about the subtleties of light, sound, significant meaning of the image, movement of the image and the form contained in the light source as indicated by the meaning and movement of the image.
The celebrated process pertaining to the subtleness of an unfailing art,

- The nature of letters pertaining to the art of prosody,

- The efficacious process which makes known the letters pregnant with sound and light source,

- The ever-lasting light, and the nature of octo-pattern

- having analysed all these, in a proper way, the architect should proceed to know about the nature of octo-sequence, sound of letters associated with octo-sequence, the central and minute point of the mandala which revolves amidst eightfold energy around the four sides of the square (mandala) and the significant potency which arises with all force from the central point.

Upon this, he would understand that both the creative skill and the nature of octo-pattern are the aspects of the evolving process of OM.
In the same way as the sound indicates its meaning, so the light indicates the form.

This is the essential truth.

The articulated sound would indicate its consistent meaning due to the efficacy of its energetic source. So also, the energy of light would manifest a form which evolves from within one's own inner space.

To put it precisely, the OM sound indicates the OM light and ultimately the form which is actually experienced within the heart space.

The truth to be known through the realisation of the basic characteristic of the light source is that the sound energy manifests light energy and the light - energy manifests the forms.
Those persons who have known accurately the creative sound potency of letters are fit enough to analyse in different ways the creative potency of light pertaining to the divine syllable set for extolling the greatness of the Primal Existence.

The significant nature of letters is to bring about with all artistic excellences the potency contained in the sound-energy and the form contained in the light energy.

The ultimate effect of sculptural art is to reveal with all clarity the potency of articulated sound and the eternal aspect of the light source,
- to unify the macrocosmic and microcosmic aspects through its own structure

- and to symbolise and indicate the ontological truths and concepts associated with the sculpture in a pleasant artistic way.

The excellent status of the art of drawing depends upon-

1. comprehending and upholding the essential and specific characteristics of the objects perceived in Nature

2. creating the desired form against the background of appropriate lustrous manifestation of light

3. understanding the varied aspects of the desired form such as cumulative excellence, beauty, colour and so forth.

The excellence of drawing, drawn so as to appear with varied specific and significant aspects is based upon the above mentioned activities.
An artist should gain supreme knowledge about image and form by

- realising the unchanging significance and relevance of a particular form through the sound-syllable pertaining to that form
- realising the complete structure of that form through the basic light-source
- and understanding clearly the nature of manifested light which emerges from the primal light source, the nature of sound energy manifested through the light source and the nature of the primal existence manifested in the cubits of light (i.e. each pada of the vastu mandala)

Only the inner experience which gushes from the depth of heart absorbed in deep meditation on a particular image assumes the form of inner light and then manifests itself externally in a concrete form. Only the same inner experience bestows a permanent artistic excellence on that particular concrete form.
The subtle aspect of arts which creates aesthetical bliss is based upon the efficacy of realising the exact nature of form contained in the light source and the exact nature of rhythmic sound waves contained in the sound source.

The efficacy concerned with the finest experiential knowledge (about arts) is based on the aspects (padas) which are 64 in number.

Only the efficacy concerned with the finest experiential knowledge (about arts) would make an artist know the fragmentary special functions of each square of the vastu mandala.
Having analysed the (invisible and) forcible movement of the square - (grid) which is associated with the energising number and letter

- having understood that the firmness and order of the force of attraction (pull) functioning in eight directions is based on the energising nature of number pattern

- having understood the nature and force of each grid and force of attraction in eight directions working on the grid and

- having equated and identified the eight directional attraction occurring in the inner space with that occurring on the squares of the vastu mandala

the artist should enunciate the creative forms in an artistic and excellent way.

The infallible knowledge about the square - space of the vastu mandala is based on the analysis of such enunciations.
The pattern of letters evolves into an effective and all pervasive sound through the design of 64 squares and evolves into word form which contains in itself the truths concerned with creation etc.

This evolution takes place in a perfect order. The same pattern gets eternally in the phenomenon of OM which pervades everywhere as the potency of scriptural statement and eternal truth. Strictly speaking the energy and efficacy of 64 squares is only that of all pervasive eternal sound known as OM.
The creative art which functions based on octonary is an everlasting one. Various designs (Mandalas) would be effected through the variations and progressions of octonary. The wise men should, at the first stage, perspectively understand the features of these mandalas. They should intuitively observe with consciousness the effulgence of creative potencies of OM, when the Primal Existence expresses itself upon the upward force which manifests in the most subtle and indistinct way. The commendable artistic skill is indeed to observe keenly the efficacious phenomenon of Om. It is indeed the beatific and blissful dance of Nataraja. When they intuitively realise this, they attain spiritual virility. This would reveal the secret that the functional process of the Primal Existence is manifested alike both in the internal and external spheres and effect a clear and deep knowledge about it. The unexcellable lustrous phenomenon of Om would reveal this truth.
The deep cognizance of the truths about ensouled or animated matter and the animating factor would reveal the creative efficacy in its essential state, which is capable of enabling the artists to know the nature of Primal Existence.

The Primal state of sound manifests itself as the potency of light - phenomenon, energy of light-planes and the function of light-aspects. When that sound emerges up as the vowel sound it gets united with consonant sound. To know this process is to know inferentially the nature of animating factor and of the animated matter.

Even before the emergence of vowel-sound, there manifests a source-place which is eternal and gives rise to such emergence.
The functional state of that source-place is effected by the natural and inseparable potency of the Primal Existence.

The eternal potentiality of light-source would perspectively reveal the excellent form of letter as assumed by the vowel sound (animating sound).

The emerging sound of vowel is indeed the sound effected when the basic and primal sound surges up from the inner space/navel and when the instruments of body take flawless efforts in due manner to articulate the sound.

Those persons who have known the minute details concerned with the units of Time such as eye-twinkling or snapping of finger, would attain sharpness of knowledge
potential. This potency would explain the nature of attaining innumerable powers of creative process within the smallest duration.

Only the smallest units of Time such as eye-twinkling/snapping of finger attain the greatest measure of Time such as the period of great deluge. The deep knowledge about the efficacy of celestial time, terrestrial time, etc., would enable the artist to attain an inexpressible highest efficacy / power. It is of the nature of revealing the creative rays (aspects) of eight (the octonary).

The intricacies of space and those of octonary would reveal one’s own inner predisposition or volition towards creation.
Those wise men who proceed to analyse the exalted process of creative expression should wholly understand the features of two states (i) state of movement (dynamic) and (ii) the state of being in its own place of existence. They should analyse the lineaments pertaining to these and conceive the nature of form according to the specifically revealed injunctions. They should also know the symbolic message revealed by the FORM and analyse diligently its other features.

The eternal work OM would induce the process of analysing (1) the creative element/fact or which is deeply rooted in the mandala-design and (2) the brilliant state of consciousness. The complete structure of letter pattern would reveal the facts about creative efficacy and the process of octonary, without anything being left out unexplained.
The expert in Vastu should scrutinise the features of the Primal Existence and of the universe, having consistently realised the nature of Time and Space and that of Rhythm and the state of perfection. Only the creation of FORM based upon such scrutinisation would make it possible for the relevant symbolic message to get identified with that FORM.

The articulated sound of letter, metrical syllable and metrical feet would evolve into the effective patterns of words, fit enough for realising the greatness of the Primal Existence and for assuming the form of the Primal Existence. To recognise the true nature of sound through the continued and mature intuitive consciousness is indeed the efficacy that would make known the substance of FORM and its conspicuous and consistent symbolic message.
The subtlety of sound-phenomenon is indeed the steadiness effected by the Light substance. The subtlety of sound phenomenon assumes different expressive modes which get rooted in different planes of the universe. The process of such assumption of expressive modes is the process in conformity with the nature of the primal existence.

Only the great articulating effort which surges from within, manifests the efficacious word which sounds both as consonant and vowel. The expert should realise the symbolic message of FORM, by analysing the nature of the Primal Existence through the articulated efficacious word. Therefore, it is only the sound of letter that functions as the animating and invigorating primal sound.
The gradual evolution or development in light source and the gradual evolution/development in sound source, the fundamental state of light form, sound Potency of word, varied stages of manifestations of light form — all these pervade throughout the whole universe. Elaborate study of these aspects and detailed analysis of these expressive phenomena are in conformity with truth and tradition.

The expert should know consistently the formation of formless point (niskala pada) at the centre of the manduka mandala. Then he should precisely understand — 1) the revolution on the plane of the space of supreme consciousness in which form the Primal Existence exhibits itself and which manifests in the plane of the mandala in fivefold stage along its four sides and 2) the energy which makes the power of each square to take it swift movements. If he analyses these two aspects without giving room for any doubt and distortion, he could gradually attain the supreme knowledge about the creative power of the space.
The absolute Time which does not give room for divisions and classification is nothing but the pointed vision devoid of twinkling. The expert should know the essentials about the external art by which he would be able to cognise the real nature of the Primal Existence, when greater divisions and smaller division of time are formed in a mathematical way. He should also know about the characteristics of greater and smaller divisions of Time; should perspectively analyse the way in which cosmic energy is gradually discharged right from the basic unit of time; should precisely know the divisions of Time such as chariot-Flag, Chariot-dust etc and the power of emanation taking place through the smaller units of time such as snapping of finger. Based upon these he should realise the basic truths about the Primal Existence. This is the process being naturally adopted by the wise men of tradition.
Only those persons who have known the subtleties of creative power (Kala) of each square of Mandala are considered to have known the real nature of the Primal Existence.

Only those persons who have analysed and perspectively known the aspects of creative powers which are densely charged within the frame of octony pattern are considered to be the wise men of great and everlasting excellence, being capable of analysing the powers of the plane of the mandala.

Only the energy which is swiftly brought into effect in all through 64 squares formed within the frame of the Manduka Mandala, could reveal the natural features of the universe which is in its definite and defectless structural pattern.
The manifestation of Light energy occurs in the same way as the manifestation of sound in the worlds existing at different levels of space. The experts should understand the real nature of such occurrence of light. They should know the all-pervading and all-penetrating power of light and its creative features. Those who realise the light energy based upon this process could deduce the subtlety of upward force of vastu (earth) which is kept pressed down by the force of Primal Existence.

Firstly, the silpin should mark out the dots purposeful for proper measurements. These dots would make known the latent form of an image (sculpture) associated with both sound and light features. The intended image would be formed based upon these. The creative consciousness which realises the nature of image would explain the functional state of octonary.
The well-designed and pleasing form of an image is based on the position of main vertical line (lamba or brahma sutra)

The vertical line (brahma-sutra) in its natural position is indicative of the five states of an image or sculpture.

The creative efficacy effected by letters pertaining to the symbol of eight and object (content) of the natural state of eight is a worthy state which could amplify the knowledge potency.

The expert should precisely and comprehensively understand 1) the efficacy which is effected in an object formed of octonary and (2) the efficacy of creative power which is sprouting from each square of the mandala.
Through an understanding of these and of the nature of numerical symbolism and phonematic symbolism, the art of sculpture which is effulgent in its nature, attains supremacy.

The units of smaller Time get effected based on absolute Time pertaining to the and motive of vastu. Having understood by means of implications these smaller units and the time which functions in respect of image, the expert should know the subtleties of image through his deep knowledge of construction. The process of knowing in this way is due to the natural and innate creative - potency of octonary

Only the division of Time, becoming mainly known as day and might, and being in its own essential state is of the nature of revealing the FORM.
The pertinent and worthy process (concerned with creation) would make known the fact that 1) the phenomenon of time, 2) knowledge gained by night-time and 3) efforts undertaken during daytime - all these three are of nature of being the aspects of creative power which brings into effect the desired end in its full measure; and it enables the knowers to analyse the phenomenon of numerical pattern and letter pattern and to achieve the unfolding eternal result.

Based on the analysis of the aspects of creative power effected by Time and of the nature of spatial dimension integrated by Time, the essential efficacy of knowledge which is capable of analysing the manifesting process of Primal Existence through its settled Rhythm - would reveal the basic truth and motive assumed by FORM. To explain the unfolding reality of the universe based on such knowledge is the supreme method conforming to the tradition.
The ultimate and purposeful effect of day is the ever-growing manifestation (evolution) and that of night is ever functioning involution (withdrawal).

Those persons who have realised the nature of time in the duration of which each existent gets absorbed (or involuted) into the primal cause would be free from miseries. Having transcended the temporal limitations such as day, night, etc., and become free from the modifications such as transformation, involution etc they would know about time in its real nature — the time which is capable of exteriorising in visible forms the aspects of Primal Existence.
The efficacious and unfailing process is to know the real nature of the duration called Night. Night is the division of Time, known as the time of involution or absorption. Consciousness which gets refined during the time of being in absorption, evolves into complete and perfect knowledge about creation and is capable of yielding the enduring purpose according to the phenomenon in continuum. Having known the subtlety of the nature of involution, the phenomenon of octenary etc., the wise men should scrutinise the state of plenitude revealed by Time which invests a befitting symptom and imprint to each developmental stage and the nature of Absolute Time, which is eternal. Having done so, they should know the nature of Rhythm. This is indeed, the process which is efficacious and unfailing.

Only the seven colours which get manifested by the rising sun become the seven days (of weeks) which are the divisions of Time.
Those who are experienced in architecture and sculpture would be able to know the functional phenomenon of number and letter pertaining to a FORM

i) on realising the real potency of time
ii) on analysing the indications of Rhythm and
iii) on determining with great accuracy the nature of land and mandala

Those persons who have known the truth about the process of involution which takes place at the time of great deluge, are capable of analysing and knowing the nature of creative powers which emerge again at the time of re-creation.

Those persons who are able to analyse according to the scriptural instructions i) calculable time ii) its efficacy (energy), and iii) the nature of Primal Existence which functions due to its own volition and will in the mode
such and such object shall be effected in such and such a way" could know the subtility of octonary, as it really is.

Those persons who are intent on comprehensively knowing the efficacy of Language are capable of knowing the essential nature of Primal Existence,

- having analysed the content potency of the first letter A which is a single lettered word

- having minutely observed the nature of Time through the subtle aspects concerned with chariot (which is the semblance of the universe)

- having realised the truth that only the divisions of time constitute the science of calculation (mathematics)

- having understood the letter identified with FORM and having known the compact stature of existence revealed by Rhythm.
Furthermore, they would realise the subtle process in which the intended expressions of FORM are revealed through its artistic features; would realise

- various states according to the intended expressions,
- the functional process of FORM based on the calculations as revealed by the beatific appearance of the FORM and
- penetratingly observe the internal structure of FORM through their art and they could realise experientially the eternal stature of Primal sound.

Those persons who have understood the symbolic message expressed by an image or sculpture formed of
points indicative of proper proportions, would be able to analyse the nature of aesthetic experience derived from seeing that FORM, would be able to sift the truth revealed by the very breath of that sculpture and its structural features and they could know the specific characteristics of that FORM.

1. Analysing the nature of Primal Existence, form assumed by It and the primal dot.

2. Determining (or ascertaining) the Proper time, space, particular form to be created in accordance with time and space based on mathematical calculation.

3. Understanding the nature of Rhythm infused with the FORM and the enduring and steady state of the universe in which form gets firmly established.

— Those persons who have undertaken the aforementioned efforts are efficacious in discerning and understanding the creative powers of the light source.
The potency of a word, which is a single lettered OM is based on the symbolic unfoldment of the Primal Existence.

The blissful state which indicates the unfoldment of Primal Existence in the form of universe - shines forth basically as a word which contains in itself as its content (referent) the unexcellable substance contained in the Primal sound OM. The same blissful state having emanated as light and sound emerging from the Primal space through the potency of creative aspects of OM, would gladden the viewer's heart. The wise men ascertain the fact that the same blissful state becomes the energetic sound related to the elemental space and the first and basic letter of a language and shines forth as sound potency which is the very basic for the creation of form.
The Primal sound - om - shines forth as the force functioning in the octonaric phenomenon. The formal state om becomes the energy of light aspects. The potency to be realised in the octonaric phenomenon gradually manifests as the indistinct and distinct sounds related to the elemental space. It should be understood in due order that the varying process of eight fold pattern is of the nature of evolution in its continuum and of the nature of alternatively assuming the form of perfect square.

The potency of light source is of two kinds — one is to be realised in actual experience and the other is external and impelling manifestation.
The straight line and the letter pertaining to it would reveal the upright features of FORM. The nature of curved line is to enhance the beauty of the FORM.

Those persons who have experientially realised well the beauty of curved form of OM letter, would analyse further and realise the inseparable subtlety in the variations of octonary and recognise the efficacy in the upward force effected by the alternate displacement process of the octonary. Having recognised this they would realise that the significance of the curved line, the structural features by which different limbs of body are given external form, letters pertaining to it, wrigglings and flirtings, flexibility, the state of perfection attained by the form—all these features could be visible in the artistic features of Nataraja.
The expert should know the motive and inner sense of the process by which the universe comes into existence, when the Primal existence is in its blissful state. The Primal Existence shines forth with an energy of effecting a form as conceived by it. The energy assumes the form of OM which exists as space light and as basic of language and emerges out, under its own self-will to become many. The proper method pertaining to the analysis of beatific structure is to know well the nature of that energy, through the natural correspondent between number and letter.
Having obtained all the essential informations the way of analysing the language meant for blissful expression in order to know the truths about number, letter and purpose of eternal and expressive art is to elaborately reveal the basic motive (message) of sculpture or Formal structure which has emerged based on the unfalling creative pattern which comes down through the ages revealing the characteristics of numerical pattern and based on the functional energy which has pervaded and filled in all the sixty four squares of the mandala.

The experts should perspectively understand the subtlety of the mandala, having known the fact about the
basis of octonary and known the eternal features embedded in all the sixty four squares. The creative powers associated with the energy of space sound are also established in those squares. After a complete and methodical analysis, all the findings and truths about the revolving state of Primal Existence, the inconceivable state of its swiftness of revolution, its subtle and steady potency of thrusting down the upward exertion, its subtle state of movement and about the state of assuming the form of paramanu even inside an atom.

Having analysed the nature and subtlety of octonary having perspectively understood its compactness and orderly process, having scrutinised the internal and external feature of sixty four squares, the expert should understand the efficacy of creative art in the manner:

...
The expert should contemplatively understand the characteristics of five primal dots or five primal parts. He should calculate both the foremost type of measurement and inferior most measurement according to the scriptural instructions. He should understand the features of external and gross form and the symbolic and subtle message as expressed by the form. Based on these experience, he should gain a penetrating acumen and through that he should know the concepts concerned with the art of sculpture. Further more, he should expound these in a perfect way. Only through the experiential knowledge concerned with creative art and existential art he should know the above mentioned concepts.
The exact view on the compact nature of Primal Existence is to look at the essential state of Primal Existence and to analyse its three kinds of modal variations (foremost, intermediate, and lower or male, female and neuter).

1. To calculate the fitting time

2. To realise the potency of Primal Existence through strenuous efforts

3. To determine the exact process of bringing out form

and 4. to create it, keeping in view the nature of all comprising universe. All these should be attained by an expert through contemplative and analytical thought about the energy of space light.

Having realised, the symbolic message of the desired FORM, the force of attraction exerted in eight directions, the subtle principle associated with this gravitational pull, the expert should take efforts to realise the features of space and time. The efforts on the part of expert to realise, based on the principle of time, the real nature of the five fold phenomenon in sixty four squares and its varied
functions and formation keeping itself in twenty five points would also reveal the compact state of Primal Existence.

The nature of five fold process is

- to visualise the eightfold state of the effulgent substance,
- to realise the state of absorption of the subtle state of Primal Existence in such a way as to expound its functions,
- to gain clarity about the immanent state of Primal existence in all the sixty four squares through its sixty four attributes and in association with eightfold aspect and to realise the internal and innate force of the sixty four creative powers of the Primal Existence.
The expert should realise the light aspect (apart from the sound aspect) of letters and the compact and comprehensive state of \textit{vastu mandala}. Having gained vast knowledge about the squares of the mandala and having realised the nature of architectural structures, he should gain experiential knowledge, in the sphere of vastu. Consequently, having determined the on-coming course and the suitability of time in due manner, he should realise the greatness and symbolic message of the transverse hand (\textit{dola hasta}) of Nataraja. Having consistently analysed and realised the cosmic phenomenon of Nataraja, he should notice the importance of object, its symbolic message and its various points which indirectly reveal this symbolic message. The traditional and cerebral process is to analyse the content and import of OM which shines forth as the Primal word, expressive of the exact meaning and message of the sculptural art. The expert having carefully avoided the state of delusion and distortion should analyse the process of \textit{vastu mandala} in this manner.
The men of erudition would wholeheartedly realise, with a deep involvement, the following:

- the symbolic meaning as expressed by word
- the evidently articulated word
- the leaping pattern

and
- the efficacious state of variations. They would know about these based on the contential potency of the Primal sound OM.

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The developmental stages of creative art are:
1) realisation through one's own intuition
2) instructions on this realisation and
3) viewing the objects meant for creation with an experiential knowledge. Having enabled the expert to see the nature of Primal Existence on the basis of consciousness and knowledge and to scrutinize the unexcelable state of Primal Existence through the emergence of internal force of consciousness, the phenomenon of sixty-four square mandala would effect an orderly movement in the auspicious aspect of the energy of the space-light.

Having perspective analysed and known the nature of vertical line (brahma sutra) and having perfectly realised the nature of creative powers which are sixty-four in number, the artist should clearly know the state of subtlety existing in Vastu. The tradition associated with fivefold phenomenon, having visualised the desired FORM based on the analysis of the light aspect of vertical line (brahma sutra), various horizontal and directional lines, the exact position of the FORM, corresponding dots and modifications to be effected at different planes and having
determined the corresponding letters and numbers, would explain elaborately the perfect state of FORM.

The exact performance of an artist (sculptor) dealing with Images and FORMS is to hold a firm resolution about the intended FORM, to visualise it and to engage himself in that particular action.

1) To declare a particular FORM with a definite knowledge and
2) to hold a resolve with the certitude of consciousness as to the form to be sculpted — both are of one and the same effect (motive).
1) The central theme (of the scripture) which is to be understood through implications

2) the evidently declared concept of the work

3) the additional and specific message of the work to be known through its commentaries

4) the subtle themes couched in aphoristic forms

5) the intended work

6) its author

and

7) time and place in which the author sets forth his doctrines — all these are basically needed for those who proceed to perspectively analyse a scripture. (This view is applicable for both the scriptural work and the architectural work)

*nul* = Vastu mandala; sculpture; treatise.

Owing to its nature of extention and variation, it is compatible to say that any sculptural or architectural work is a song or verse.

(377)
Song or verse, its content, its compact nature, giving room for elaborated explanation, the nature of substance (medium) in which the song is to be inscribed, the melody of the song or the sonic body—having analysed all these, the expert should set forth and declare the central theme of the verse. It is the artistic convention to analyse the sculptural art or poetic art as associated with fivefold phenomenon of blissful expression.

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If all the constituent members are arranged according to the declared pattern, the created song or sculpture would certainly reveal the exact message as intended by the creator (sculptor).

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The men of great erudition, being the knowers of the significant functional phenomenon and of the art of marking the points according to the prescribed measurements and keeping themselves in deep contemplation - become endowed with artistic efficacy by which they could know the essentials needs for beautifying
the message to be symbolically expressed; and they set forth, under various categories, the theories concerned with the process and phenomenon through which the blissful expression reveals itself spontaneously and orderly.

The intended and beautiful FORM or Image is capable of setting at work both the mind and the five senses of the viewer. It would enable him to know elaborately about the five gross elements - from space to earth and it would clearly reveal the characteristics of octonary and creative powers of the sixty-four squares.

The expert should know in an illuminative way the form as assumed by OM and understand the basic features
of light and sound. Having observed pertinently the phenomenon of space and that of octonary based on the characteristics of OM—and having analysed the nature of creative powers associated with varied phases of OM, the expert should attain a high standard of existential knowledge about Vastu mandalas. Only this is the process of manifestation of pure and absolute blissful expression.

The features of object and the invariable order in which these features are associated with FORMS would set forth a definite and faultless way for the expression of artistic beauty.

The varied pedestals (seats) based on the process of octonary would shine forth with eight kālas, which function as the energies of Primal Existence through Number and Letter. The artistic efficacy of blissful expression would explain the nature of Primal Existence by uniting with spatial phenomenon and explain it as the appearance or expression of symbols belonging to the process of octonary.
It is the conventional process concerned with Vastu to observe the subtlety of sound phenomenon and that of light energy, motivated towards artistic patterns and to be firm and steady in realising — through the unchanging procedures and consciousness — the potency (energy) encased by all through the sixty-four squares.

Having understood without doubt and distortion the exact process of Vastu mandala and the reticulation of the surface area, the expert should comprehensively understand the fivefold aspect of sculpture, the square and its intended purpose. Having perspective lifted the process of octinary and the emergence of spatial manifestation through fivefold phenomenon, those persons who have discerned the rapid revolutions of Time in all the sixty-four squares would be able to have the Time under their control. (They would be able to rule over Time even).
Those persons who have understood the concepts related to sculpture, having realised the fact that it is the conventional process to see the nature of Primal Existence through a methodic analysis of Time, object and space, should first conceive the exact nature of the intended FORM or Image. Based on the symbolic message as expressed by the FORM or Image, they would realise the essential nature of Time.

Sound, acoustic properties, melodies of sound, lengthening of articulation in excess of the ordained duration of a particular syllable, sounded word, the creative power (kala) of sound - all these are explained by the fivefold phenomenon so as to be applicable for all the ages. (applicable for ever).
Keeping the duration of matra and its sound (mode of articulation) as the basic factors and having known the acoustic counts based on the mathematical calculation pertaining to Vastu mandala, I have set forth the process of measurement in a befitting way in this text.

Only the exact process of articulation of letter according to phonematic rules is the process of pronouncing the specifically designed group of words meant for extolling the greatness of the Primal Existence. This is the self-born and natural process.

The artistic subtlety/excellence realised by one's own consciousness is indeed the skill to articulate the letters through the relevant efforts exerted in crest, chest, neck, nose, teeth and tongue.
The process of measurement is designed perfectly with the sole motive of designing the most perfect and charming structure.

The aspect of the process of measurement perspective takes into account the state of octonary and its creative powers and reveals the perspectives of the Vastu mandala illuminated by sixty-four squares through numerical pattern and letter pattern.
He who is interested in Vastu should attain the ability to look at the perspectives of fivefold nature, fivefold art, fivefold process, fivefold point and five letters of short sound. He should acquire the power of knowledge to experientially know the 25 aspects and the creative powers rooted in all the sixty-four squares. By this ability and knowledge, he would attain efficacy, not impaired by doubt and distortion and he would understand the nature of number and letter pertaining to the Primal Existence.

There are three factors to be observed - Space, Time and the nature of the material. Having keenly observed the resultant effect of a particular place selected, the potency of Time and the refined and supreme state effected by the object, the artist should undertake the work of sculpting in order to bring into effect its beauty. This is the process being adopted by the experts in this field.

Only the phenomenon oriented towards an enduring purpose is the unfailing efficacy which makes known the symbolic message of the FORM.
The efficacy of the illuminative and blissful expression consists of both the sound-energy and light-energy.

Those persons who have attained supreme knowledge about the Absolute and Primal Existence through the realisation of the subtlety of fivesfold function could understand the nature of Time that existed even before the creation of the Universe, Space and object and could become the knowers of the exact nature of Time, Primal Existence, Rhythm, Form and Universe. Only such persons could realise their subtleties. Only such persons are considered to be the persons of supreme consciousness.
Having keenly understood the significant features of OM, the primal sound of language and observed the natural phenomenon, the expert should know about the functional art, science of language, subtlety of mandala-process and of the Primal Existence. He should intuitively realise that only the potential and primal sound evolves into the language of blissful expression and attain perfect experiential knowledge. Through the efficacy by which the subtlety of the Primal Existence becomes revealed in consciousness, he should know the varieties of functional words and observe their referents in due manner. Having contemplated these aspects, he should analyse the compact nature of objects. This is the process of fivefold aspect pertaining to the blissful expression.
Those persons endowed with supreme wisdom would be able to observe the real nature of scientific language based on i) perception ii) inference., iii) contemplation, iv) assimilation of all the relevant data v) finding the truth by thoroughly analysing them, vi) creative powers (kalas) of the sixty-four squares and vii) the fivefold aspect. Having attained vast knowledge about subtle object, self-manifested object, eternal object, visible object, casual object, created object etc., they would be able to explain the nature of the real and great substance known as the Primal Existence through the language of blissful expression.

The exact method adopted by the experts in the field of architecture and sculpture is

- to meticulously analyse the subject-matter or theme or design of the work undertaken
- to analyse the fivefold process related to that work
- to analyse the fivefold aspect to be explained by the scriptural tradition
- to analyse the mode of fivefold regulation (கொலும்)
- and to analyse the core and kernel of the work.

The uniqueness of the subject-matter/design of the work should be analysed only in this way.

The architect/sculptor should analyse, on scientific basis, the formation of five contents-subtle sense, direct sense, gross sense, core-sense and the aesthetic - and the exact purport of these contents. He should realise that only the subtle manifestation of the Primal Existence in 64 squares makes known the real potentiality of five dots and of 25 aspects manifested through them. The distinct and infallible way of realising the nature of Primal Existence
is capable of explaining the nature of Number and the existential nature of supreme space represented by 64 squares. The process of Octonary which pervades all directions and which always shines forth in its own essential nature would make it possible to know the everlasting process of artistic creations and that of art. It enables one to know the basic truth behind the leaping process of octave - pattern. (leaving behind one state and assuming another state).

Those who realise the specific features of architectural and sculptural field should know that the potency evolved through the knowledge of the inherent power of light-source is capable of making know the multifarious states of space and the exact value/power of the science of space. Those who know this fact, could evidently see the uniqueness of 64 squares - the uniqueness which could be experientially realised. They could also know how the Time - factor is installed there with its cyclic features. Having compatibly understood these features and having known their extra-ordinary
efficacies, they become equipped enough to analyse the functional and applicational aspects of those features.

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Having comprehensively understood the subtle nature of time and the nature of three existents (masculine, feminine and neutral kind) which reveal the nature of Primal Existence, the architect should analyse the patterns of creation, evolved through those existents. This kind of analysis is according to the old tradition.

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Making of the points (dots) according to the rules of proportion would give rise to the perfect state of a sculpture. The nature of art would enable one to know the art of fixing the points. One’s proficiency in that art should be developed more and more. The pattern of 64 squares (kala) is the most penetrative and basic and the artistic form is exceedingly concretised by the subtle and primal feature of 64 squares. Language, variegated into eight groups shines forth (operators) as both light and sound at the emerging state of Primal Existence. Only that power of knowledge which is capable of realising the exact nature of light and sound - potency of Primal Existence is the basic for the true and eternal art. Only that acumen is a channel for intuitive experience. Through his own intuitive experience, the expert should analyse nature of Existence in its own state and clearly understand how this innate and eternal nature expresses itself through experience. Having known the pattern of number, he should identify it with the effulgent Primal Existence. He should analyse the nature of language through the octave patterns. To him, the tradition of sculpture would reveal the subtle powers of sound and light through octonary.

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All the manifested patterns of threefold substance is, indeed, the manifesting power of the Primal Existence.

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The primal dot (central point) is indicative of the three states of each existent (emergence, duration and dissolution). These three states are to be investigated based on the features of images/forms as directed by the perfect masters (gurus).

The pentadic state, inner consciousness, energy of the circular movements dependent on five dots, process of absorption in that circular movement, scientific significance in that absorption - all these are to be analysed through the most effective scientific way.

The eternal features of the effulgency of the self-propelling urge should be comprehended.

By doing the afore mentioned three studies, the architect should examine the subtle features and atomness contained in fivefold art and fivefold potency.

Those whose examine in this way realise that only the aggregate atomness of atom is the basis for the eternal FORM and ART; and they would gain the power of realising the ineffable state of Eternal Existence through the knowledge about 64 squares; only those would know well the secrets of the universe.

Analysing the eightfold aspect (unit) according to the number-pattern and explaining the functional process of 64 squares in a systematic way, the Mayonic science shines forth, excelling all other sciences.
The co-eval nature of Primal Existence is exactly the OM-sound erupted from the Primal Space. This is exactly the state of Primal Existence as symbolised by the central and Primal dot. One should know the subtlety of this
Primal Existence in an orderly way and should understand the co-ordinated role of Time, sound and world. Upon this understanding, his knowledge of cosmos gets more and more vitalised and only at this stage Mayonic Science would be an impeccable discipline for him. For him, Mayonic Science becomes an Order/a system that illustrates the science of creation, light, number, sculpture and so forth. The central dot is the basic symbol for this science and it symbolically express all the features depictable through images and forms. The unique nature of Mayonic Science should be analysed based on central dot, points marked according the sculptural lineaments, points of outsketch, unalterable points (brahma nadi). This Mayonic Work (Alniram) would reveal the concepts through unequivocal and uncontradictory statements so as to be deeply pegged into the minds of those who analyse the values of Arts, aiming at eternity.
Scholars have known the co-ordinated and correspondent role of consonants and vowels- forms and their living expression - and they are capable of knowing the dynamic energy of the Primal Existence and the rhythmic movements of the wind encased within the given form. Having understood that energy is inherent in the winds that are in orderly movement, they know that the features of 64 squares are latent even in the movement of the wind. They co-ordinate both the concrete state and expressive state and know their subtleties and rhythmic structures. Following in their footsteps, having analysed the unified structure of body and having known how the five gross elements are related to the body and known the dynamism and energy of the Primal Existence, I have explained, to some extent, the methods of creating the body and form.
Mayonic Science is replete with experiential and intuitive knowledge and this is the science which is known through word-power. This should be understood against the background of the study of 64 squares. The architect should know the existent that emerges from the casual and seed-state of number-pattern. He should analyse the efficient first cause which gives rise to the emergence of worlds and objects. He should know about the intermediary
sentences. Having studied the essential scriptures replete with such word, the architect should retain in his mind the exact essence of them. The aspect of self-effulgent and self-propelling art (olittam) is that which shines forth as the expressive art of imparting that essential knowledge, as the eternal existence and as the scientific art that flourishes through the science of existent. The supreme power is that which makes one concordantly see that eternal truth through the knowledge of language-structure.

Having known the core and nexus of the substance and known its two states - gross and subtle - one should know the essential nature of that substance based on the knowledge of the two states.

Having understood the innate nature of the Primal Existence which enfolds within itself both the gross state and the subtle state, he should have a clear knowledge about the substance. It is the celebrated standard of a scripture of Art to express the concrete structure of the substance, having analysed the aforementioned features.
It is the nature of the scripture on Art/Architecture to reveal the eternal concepts, having analysed the science of fivefold path, fivefold flow and the potency of inner consciousness, through ever applicable grace of language and in an uncontradictory way. Having avoided the equivocal ways, it should suggestively impart the structure of a substance and its dynamism.

The nature of the scripture on Art/Architecture reveals the eternal concepts, having analysed the science of fivefold path, fivefold flow and the potency of inner consciousness, through ever applicable grace of language and in an uncontradictory way. Having avoided the equivocal ways, it should suggestively impart the structure of a substance and its dynamism.
One should penetrate into and know the patterns of the usage of word that naturally comes down through the ages and the process of word-construct. The potency related to action is indeed the realization of the flexible and non-flexible states of a structure based on the analysis of letters, basic structural pattern of art and on proper approach which does not contradict the traditional way: It should be based on deep rumination through self-expressive language and effective way.

The primal sound-source is the efficacious word manifested by the self-expressive language. The artist/architect should express eternal truths and methodic
process through this language in a most effective way. Language should be approached through the study of art, sound and light. The regular streaming of the language of self-expression which makes known the perfect and pure state includes the following steps:- functional power, nature of 64 squares, well unfolded knowledge effected by the scriptural studies, the process and efficacy of octonary, subtlety of number-pattern, the seed-state and primal existence, knowledge about the manifested and visible form, nature of the enclosed ground, and analysis of the state of excellency, space, and effulgence.

The architect should agreeably know the eternal nature of empirical course that comes down through the ages. He should know the general pattern effected by dots, marked out in different ways according to the sculptural tradition and the symbolic meaning enshrined in that pattern. Thereupon, he should analyse the conscious power of letters, their creative aspect and their role as casual factor in creation and the light aspect of the Primal Existence. He should explain the nature of space manifested through the functional mode of the Primal
Existence. Such sort of explanation and exposition by the artists is according to the Tradition.

If the illumination blossomed in the mind based on the internal and external spaces and the potency of that illumination are meditated well, one could fully realise the nature of a significant state in which both internal and external spaces get unitively established. This state of identity of spaces is to be known in a systematic way. If the conscious power of soul and concreteness of thought are comprehensively analysed, he could understand that the whole universe is a structure in which the factors of both maleness and femaleness coalesce. We have perfectly known this effulgent state.
The artist should realise the exact creative process of both the consonant-aspect and vowel-aspect, through a thorough knowledge about the science of Existence. This realisation gives rise to a power by which he analyses the structure of space, its effulgence and its sound. Based upon this, he should understand the nature of fivefold aspect and fivefold stream. He should clearly know the originating state and crystallised state of a FORM and know how the fivefold substance transforms into fivefold belt in the expansion of space. Only this traditional way of analysing these aspects is known as the natural or spontaneous tradition. Having realised this fact, I reverentially write about this spontaneous tradition, having analysed it systematically.
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An artist, being endowed with the power of consciousness related to word-content, should know the outsketch process of understanding its intended purpose, perfect colourfulness and the aggregate beauty. Having properly understood the nature and effect of five colours, according to the art of painting, he should draw the portrait on the basis of colour-correspondence, aggregate beauty, the imposing appearance and its main theme and purpose. Drawing of the lines, gradual manifestation of the intended form through those lines, ornamentation etc - are to be fittingly decided. Having properly designed by marking out the points, the curvings and the stretch of bodily features and having a knowledge about the external features (lineaments) and the expression of inner feeling of the intended form, the artist should draw the portrait. Having understood the fact that always and everywhere only the unified state of both the outer and inner aspects serves as the basis for all drawings and having realised the worthiness of the fully evolved figure and having known that the exact process and pattern of drawing is evolved only from ‘OM’, I endearingly praise the art of drawing/painting. I derive happiness by imparting this knowledge to the world.
Having known the goodness and the badness, not only for his own sake but also for the welfare of the world and aiming at fame and wealth, and having known the perfect way of making the perishable body to be imperishable, the artist should be steadfast in his own pursuit. He should perform his concerned activities in a way by which he could realise the nature of body and soul, and by which his power of consciousness gets more and more enlightened. He should understand that the sincere efforts pertaining to the work undertaken, success in those efforts, truthfulness, deep thinking, expressive faculty and the principal aim - these six are the characteristics of the soul. Having gained clarity in these concepts, those belonging to the great path of Mayan, being endowed with scientific knowledge would always envision the external truth.
The artist should have intuitive consciousness, having entered his mind through the calculations of number pattern. Through that consciousness, he should know the nature of the enclosed ground, earth's creative factors, and become capable of thinking about the basic functional mode of 32 padas. Those who know the nature of earth, should also know the nature of selected time, stability, factors indicated by earth and time, artistic skill and the ninefold determination (derivation) such as aya and so forth. They should analyse them in a beneficial way. This indeed, is the efficacy of eternal and enduring art. Based on the nature of true art, he should know the effective mode of light, sound(language), earth's rotation
effect of time etc. He should think about the facts indicated by the position of chariot, position of space and asterisms and the role of time. Thereupon, he should determine the position of the selected ground. Only this process is the one enunciated by the scholars of number pattern.

The artist should know the evolutionary process of gross elements from space to earth - through the science of absolute Truth otherwise known as Existential light. He should well understand the essential concepts concerned with the basic laws of Vaastu and penetratively think about the pervasiveness of the Primal Existence over both the gross and visible structures and the earth. He should have his mind well stored with the theories related to the forms depicted. Being his mind turned inward, he should analyse and understand the state of causal factors and the state of space. He should know the truth related
to the gravitational pull that is actively present in all directions. The knowledgeable persons should be endowed with these penetrations.

Having known the correspondence between the state of irresistible pull exerted in all directions and the well-rooted and branched out state of forms and having known the existential state exactly as it is through the force of directional pull and having known even the minute aspects of the power of space-science, the artist would make the forms according to the corresponding number-pattern.

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Having known the artistic subtleties related to Vaastu and having scrutinised the nature of substance from which form is to be made, nature of time and space, — and

- having studied the nature of Triple substance, Triple Path, and Triple Art, the artist should understand the features of the Primal state belonging to the Pentadic system, that could explain the spontaneous way of Vaastu. The great path, known as Mayonic Science, is capable of explaining the uniqueness of forms, having analysed the exact potential state of fivefold system and its varied stages.

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When the artist begins to work on the substance of the work, the process of creation begins. The artist, in his process of creation, should understand the nature of the substance, its properties, and its potential. The artist should be aware of the properties of the substance and how they can be manipulated to create a particular form. This understanding is crucial in the process of creation, as it allows the artist to work on the substance in a way that is consistent with the potential of the substance. The artist should also be aware of the potential of the substance, as it is this potential that gives the artist the power to create.

“தொழில் வேறு வாயிலில் சோறு அல்பரும ராஜமாக வந்தார், அவ்வாரும், அவ்வாருமா—தொழிலும் அல்லது கன்னியாமையாலும், நிராகரமல்லது பிரபலமாக அல்லது தொழிலும் விவசாயத் போரின் கன்னியாமல் வந்து கன்னியாமல் வந்தார்.”

அல்லது போரின் கன்னியாமற்று போரின் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் போரின் கன்னியாமல் தொழிலும் கன்னியாமல் அல்லாமல் கன்னியா�
The artist/architect should exactly know the features of Vastu Mandala as applicable to larger and smaller constructions. He should analyse the nature of objects fit for deflecting or sculpting the forms and the proper methods of creating those forms, through the science of OM. He should examine these aspects, according to the orderly expression of the Primal Existence and should be keen in knowing the Truths. Further, he should realise the fact that the single and unique word is nothing but OM. He should have clear knowledge about the nature of both existential science and Light. He should have a well-designed knowledge about acoustics in order to depict/sculpt the desired form in an excellent way. He should think about the unfailing basic power capable of effecting all the forms desired. He should understand that the goal of apprenticeship is the realisation of crystallised and ultimate state of form. Having gained inner experience through form and its symbolism, he should methodically reveal the relevant symbols. The unique feature of number-pattern is to reveal the role of symbols.

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The architect should investigate the process by which the efficacy of science based on number pattern gets identified with the space-light through 64 square. In that pursuit he should have stability and consciousness, in analysing the causal factors of light source effected by 64 squares. And consequently, having perceived the manifesting factors arising from the Primal Dot, he should co-ordinate both time and space and make the essential calculations (derivations) related to vastu mandala and determine the aspects such as stability and longevity. He should ascertain these facts through his own prior experience. The traditional science related to Vastu is capable of revealing with great insight and penetration, the cumulative effect of these calculations so as the benefit the whole world.
Having scientifically sifted the nature of five gross elements and the interaction between them having analysed the features of both right and left orders of existence, having realised the nature of Primal Existence through his own inner experience,

having realised, in due manner, the nature of pentadism based on fivefold substance, fivefold aspect and fivefold stream (flow),

and having acquired deep insight and sharpness of knowledge, the architect should understand the fundamental truth (behind any construction). He should ascertain the truth based on perception, inference and scriptural authority, his consciousness being of the nature of vast, supreme space.

In order to accomplish these I have expounded through a scientific way, the proper method and system, having well-understood the truth about fivefold function
of Primal Existence and having realised them by my own inner vision and by my knowledge about the eight-pronged directional pull.

Through the scriptural knowledge, experience and deep rumination and through the knowledge about fivefold science, the architect should understand the characteristics of the souls endowed with one faculty to six faculties, being endowed with the subtle knowledge about the science of forms, consciousness and brilliance, he should know the conscious-potency and knowledge-potency of the souls. The great traditional order of science aims at imparting these truths, in order to effect the exalted state of the souls.
வாசகமூடு சிற்றகணம் அம்சத்து மண்டளை வாசகமூடு சிற்றகணம் 
அமலையுடன் விளங்க வசாக மண்டளை சிற்றகணத்தின் 
செயல்நிலையை புகுந்து வாசகமூடு சிற்றகணத்தின் 
செயல்நிலையை பின்வரும் மண்டளை அம்சத்தின் 
கட்டுப்பாடு முக்கியமாக ஆரம்பமாக வழிபடுகின்றது.

தொகுதியில் பார்வை கருத்தூக்கியத்தின் முதலையில் 
கட்டுப்பாடு முக்கியமாக ஆரம்பமாக வழிபடுகின்றது.

கருத்தூக்கியத்தின் முதலையில் கட்டுப்பாடு முக்கியமாக 
ஆரம்பமாக வழிபடுகின்றது.

தொகுதியில் பார்வை கருத்தூக்கியத்தின் முதலையில் 
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Through this great Traditional science I have explained the process of recognising the greatness of the science of light and the process of realising through versatility and inner consciousness. I have explained these for the benefit of the perfect minded seekers -

- having realised well the nature of five elements and airs
- having experientially and intellectually realised the power of air, space, light and their functional aspects
- having calculated the subtle and gross units of Time through inbreath and outbreath which are identical with Time
- having realised the swift movements of time and the power of soul's light energy identical with inner consciousness.
- having perceived the unfailing way placing myself in the right path, and being endowed with the power of scientific indepth augmented by artistic skill and acumen
- having perceived the truth that both speech and melody take form based on inbreath and outbreath,

and
- having perceived the origin, function and manifestation of time which is the causal factor for FORM.
The ripened state of time is indicative of the factor of manifestation; the Primal Existence is capable of putting the threefold object into operation. The architect-scientist should collectively and comprehensively know about time and Primal Existence. Those who train themselves to know the subtlety of time, the functional mode of Primal Existence, the nature of time which is in cyclic operation through 25 modes and realise the actual operative system of time, become capable of knowing the efficacies of 64 squares according to the traditional process.
The Vastu - Scientist should know the eternal science of number pattern which amplifies its own state for the sake of cosmic evolution; he should exactly understand the compatibility of both the number pattern and space units and gain inner experience.

To perceive the existential state, to realise the existential substance and to analyse the unique nature of mathematical science that is applicable to the practical field - all these are the benefits rendered by the Mayonic order, for which the nucleus subject-matter is the science of 64 squares.
All the details of the structural pattern of a building are examined through the science of number. To calculate methodically all the features, to examine the ground formation, and to select a fitting place for the building keeping in view the longevity of the building, only the science of number, i.e., mathematics shines forth as endowed with befitting great force. It is the science of 64 squares that reveals even the subtleties of mathematics.

The architect should construct a building, having determined a proper place for the building, structural form of all building, and appropriate time, and having examined the strength of the buildings based on the selected ground and having examined its longevity based on the structural design. He should elaborately analyse the building features based on mathematics and the science of time. The Mayonic order explains these ways and expounds the features and functional ways of cosmic structure and
cosmic chariot together with the truths of fivefold state, and the eternal force and creative force of the 64 squares through the science of octo-state.

Only that subtle science capable of knowing the nature of air-element would reveal the factors of time. Only the air, which takes the forms of inbreath and outbreath and expresses itself as swiftness and action
transform itself into time. Having clearly understood the
differences in states, effected by air element, and the
divisions of time beginning with fraction of a second and
ending with acon, one should ascertain the comprehensive
structure and longevity of a building. Having known the
true nature of time and accordingly the triple state, fivefold
aspect, sixfold calculation, longevity etc, he should
visualise the final appearance of the building and perceive
its true characteristics. This is the exalted action. In order
to impart this, I set forth here the calculation related to
aerial science, without any blemish.

The architect should clearly understand the subtle
truths related to the science of numbers through the
features of 64 squares. Having attained knowledge and
experience related to number through his mental potency,
and analysed based on the octave-pattern, he should
realise, the manifesting phase of the primal existence which
is in eight fold form or of space, through the formation of
innumerable points. Having realised the inherent
potentiality of the number and having known the specific
features of the number eight or octo-system he should undertake all the activities in accordance with the tradition of vastu.

It is only the science of numerical structure that manifests as the spontaneous energy of everything and shines forth as the stages and aspects of space. One should know the Primordial Substance, based on the subtle truths known through the science of 64 squares and fivefold aspect. The true potential is nothing but knowing the energy aspects of the Primal Substance which functions according to the multifarious states of one and the same
object. The Great Path of Vastu brings into existence the totality of 64 squares through the functional power of 25 aspects, fivefold technique, symbols, and the power of numerical order. Having deeply understood this fact, the architect should observe the enlightened state of his mind. Only the movement or throbbing event that takes place in such an enlightened mind manifests externally as the formables and the Nameables. I have set forth this point having understood through my power of consciousness.

Through the everlasting potency of the immutable Primal Substance, the creative phase of the fivefold substance itself becomes the object endowed with energy subjected to uniformity and rhythm. Having become so, it expresses as a form full of artistic beauty. Having understood the method and stages of Creating that FORM and having analysed the numerical structure associated with fivefold feature and having practically recognised the
fact that the external manifestation of the Primal Source is nothing but our own mind and having attained perfection, I have written this book elaborately.

Having understood the basic facts through a deep analysis of music and dance as guided by the consciousness rooted into arts, having sifted the elegance of the melodies of music cogniscible through the potency of number, through the sharpness of knowledge and deep insight related to space, I have explained the nature of the art of music. The art of Dance flourishes through the features of curves and the science of number and it is capable of expressing the movement of Time, Form and
Rhythm through hand gestures. Having realised as it is, the subtle process of the evolution of music and dance which, being regulated by time, are capable of throwing light on the cosmic structure, I have explained the Art of Dance.

Having realised the subtleties of the science of number and of space and understood the fact that numerical pattern is an integrated part of light-pattern, the artist should know that the science of number associates itself with the scientific order of Vastu which includes in itself the great science of 64 squares. This scientific order has the Primal Substance for its basic source.
The inherent and perennial nature of the scientific order of Vastu is to conceive or to will spontaneously as "let this be in this pattern". When this thought or willing comes into actuality, it is turned into energy. The functioning process of light source is nothing but the actuality of the inner consciousness. The exalted deed attains perfection and becomes fruitful only through the potency of consciousness and the efficacious order of working pattern. The unfalling and befitting guide is nothing but the resplendent light that is consciousness. It is the inherent nature of the science of creation to know the nature of Eternal Order through a reasoned analysis of both the nature of consciousness and of the evergoing vibrations.

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(1) Being in the path of consciousness regulated by the number-pattern, (2) Visualising internally the inner sphere, (3) analysing the acoustics, (4) determining the proportions of space to be enclosed within the walls. (5) calculating the potentials of 64 squares in the ordained way and (6) realising the subtle techniques of the architectural constructions - these are the recommended aspects of raising a building, according to the eternal tradition of Vastu.

Having deeply understood the aspects of light and sound and having analysed the science of melodious music based on the science of sound, the subtlety of melodious sound would be explained based on the knowledge related to the Primal Substance which is identical with primal light source.
By knowing the features of fivefold substance and fivefold order, one should know the eternal order related to the Primal Substance. The spatial light which is always throbbing inside the inner space, the subtlety of that light, the beginning phase of its visible manifestation and the full manifestation - all these he should know. Even the articulated sounds in the form of language are, in reality, the manifestation of conscious light. Those who are trained enough to experience the Primal Substance through the manifested form could specifically see the luminous body and luminous self; furthermore, they could know the unchanging subtleties of creation through the creative light source.

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First, having selected a common ground/area of larger extent based on the common features (as recommended in the Vastu Sastras), a particular area associated with specific qualities is to be identified for the purpose of building construction. He should mark the boundaries. Keeping in the mind the truth that the basis for good and healthy life is the auspicious and exalted state of the selected ground, and having determined the specific time in which Vastu Purusha opens his eyes (i.e. when latent energy becomes patent) and meticulously determined the cardinal points through the movement of the sun and having drawn the boundaries of the building, the architects would know the letters to be identified with the construction based on the number pattern.

Having realised the eternal facts about the Primal Substance through the powers of the science of letters and that of numbers and having brought out the significant and intendant purpose behind the drawn outsketch and having carefully observed even the minutest measure, so small as the lintel seed, the Sculptural tradition becomes capable of revealing the basic truths related to the threefold order.
The architect should specifically understand according to the tradition of Vastu, the distribution of squares to be identified with numbers (and letters) and the framing of Central square to be identified with Space, in a vastu mandala. He should understand the subtle truth about the forcible cyclic movements of the forces of the 64 squares around the central and primal dot; he should clearly know the stable forces that arise as if an eddy from all directions. He should realise the minute forces held in the eightfold state, efficacy of the octo
process, eightfold aspect, eightfold creative force etc. He should understand the fact that the Primal substance shines forth as the multitude of Eight and the leaping of eight. He should also know the nature of upward force and propelling thrust contained in the ground. Those who have understood the subtleties of the 64 squares could know these facts.

Based on the science of numbers, one should see the efficacy of the Mayonic Order, to be known through 25 aspects, and the uniqueness of the fivefold order/path (pentadic system). He should analyse the specific and orderly process in which these aspects and system are in rhythmic rotatory movements. Those who are capable of knowing the order, creative force and the potency of the Existential Substance, could be endowed with such a power as to understand the subtle truths behind “OM”.

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Those who are well versed in the Scriptures maintain the view that a Sculpture, which is an artistic creation with excelling features, shines forth as

1. an object which depicts the scriptural principles through relevant form.

2. object which reveals the unchanging subtle qualities of the manifested form

3. an object which embodies in itself the feelings that could be actually perceived through senses

4. the static form which reveals the melodious rhythm

5. the breathing and feeling substance

and 6. that which presents itself as the insprited Experient.
Both drawing and sculpture represent animated and breathing FORM only. Various lineaments associated with them endow eternal brilliancy to them. It is called Silpa because of its efficacy in making the mind merged with the Complete Form or fullness of form. It is called OVIYAM (drawing) because of its efficacy in enabling the mind conceive the full dimensions of the figure. The Sculpture that shines forth with the elegant presence of sound and light, is capable of yielding the real aesthetic beatitude.

The art of drawing/painting shines forth in an exalted state capable of arresting our vision and deserving to be seen with deep involvement. It is accomplished through the act of sketching, this sketching being done keeping the main content and context of the drawing. It also evolves directly from the inner space - consciousness of the artist.
Great men speak highly of this art as invested with brilliance and artistic dexterity.

The art of music gets refined and raised to the acme of perfection, when it is based on the science of number. Even the mediating void, characterised as soundless state, occurring in music, indeed is indicative of the sound aspect of supreme space, since that void also is subjected to the force of number. If this is understood clearly, it could easily be seen that only the subtlety of number-pattern manifests as the subtle stream/flow of melodies. This is the traditional view.
The musical order is associated with five states effecting a low pitch, descendency, evenflow, raising to high pitch and total absorption. Having realised the variet states by which music is enriched and refined, one should experience the subtlety of fivefold melody and the sturdiness of the self-expressive creative sound. This experience should be based on the consummate perfection associated with image (FORM). He should recognise the external blissful existence embedded in that flow of music. Only those who experience in this way are said to have realised the indescribable power of music.

The self-expressive blissful stream of creative sound-construct is capable of effecting the melodious tuning of musical waves that upsurge from the inner space, through the fivefold state (mentioned earlier): it is capable of inducing the blissful state of the eternal Vastu in that
flow of music. It shines forth, being endowed with creative consciousness. It enables to experience, in full measure, the music that is always in tune with the eternal beam: It is capable of revealing the exact process of the unfoldment of sweet melodies.

The order of Dance is the one that is enriched by the looks, knitting of the eye-brows, impression (bhava) expressed through eyes, music, number, beat and so forth. It is the art associated with feet movement, according to the musical notes, and altering the steps according to the specific modes of music, raising and waving of the feet, changes in positions, according to the content of the song, movement of waist etc. It is the art aiming at the time and the content involving various positions such as bending,
curving, limping etc., It is the art that assumes movement according the flow of musical notes and melodies.

Both Dance and Music belong to the order of self-expressive creative sound called Tamil.

The number pertaining to the inner consciousness and the sound - form (letter) belonging to the external manifestation are considered as the impelling forces of life-pattern.
The men of erudition who kept their senses under control are the knowers of the pentadic order and the vital process of arts such as music, sculpture, drawings etc. They are endowed with the power of inner consciousness and the power of knowing the artistic subtleties. They are capable of analysing the artistic patterns and art fields in various foundations and assemblages. They are capable of realising the power of eight fold order and the power of creative movement of upward force related to numerical order based on their experiential knowledge related to manifestation and inner-space. They are capable of knowing the moulds of eight fold pattern. These capacities are the basis for the exalted power of wisdom.

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As the eight states and five aspects (of manifesting process) function within the boundary of square, the vastu mandala would stream forth eight light beams, giving room for the presence of 64 causal units, and would reveal the subtlety of the primal space; consequently it would occupy all the 64 squares. Having realised this and understood the mode of 25 aspects, to perceive completely the cyclic movements of time arising from the central dot-space and to realise fully the role of numbers in them, is indeed, the main activity of the scholars of vastu tradition.

One should have a complete knowledge about the triple substances, fivefold order, functioning modes of fivefold aspect, the power that contained in the 64 squares etc. Being endowed with the power of seeing the inner space, that of external space, power inner consciousness, upsurge of the efficacy of inner feelings, he should understand the truths related to the eternal creative power. The specific nature and power of the primal creative light
Having a complete knowledge about letter, word, content (meaning) structure and ornamentation, and his inner consciousness getting vitalised, he should understand the functional order of the light of Vastu. Having realised both the internal and external concreteness, and having analysed the function of creative mode and the efficacy of 64 squares and 25 aspect, the knowers of vastu mandala should have a knowledge about the light-potencies associated with 25 aspects. Based on
this knowledge they would explain the manifestation of primal energy in the causal units of both the space and number.

Even if one understands the explicit and implicit meaning of the cryptic statements and gains abundance of knowledge he should know the compatibility and applicability of those aphorisms by listening to the instructions and explanations given by the great people of the lineage and by his own experience and thereby he should understand the exact import of those aphorisms. This is the mark of true skill.
Having gained infallible knowledge about the sound potency of word, its causal significance, exact import of om, the evolving process of Om sound and om-order, the causal potency of inarticulate and articulate sounds, and having gained consciousness through the distinct and indistinct musical waves of self-expressive causal word, one should gain perfection. Based on this he should analyse the state of Primal substances and understand that the same Primal Substance shines forth in the form OM, the Primal sound. The same Primal Substance shines forth as the conscious-energy and sound energy of the luminous space. These are the truths revealed by the science of number.
Those men of erudition who have the co-ordinated role of intellectual vigour related to space and time, mind and consciousness are capable of analysing and knowing the basic state of fivefold order and of the self-expressive causal sound.

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Having understood the unified state of both the body and its inspiriting element, one should contemplate the potency of both the body and the spirit, being guided by the knowledge that could evaluate the nature of space, substance and time. When the inner consciousness get perfected by this contemplation, the Primal Substance would reveal to him the significance of FORM through varied luminous states.
The hidden content of OM, the Primal word known for its singularity, is capable of effecting the consciousness related to light associated with breaths and throbs.

One should closely observe the state in which the cluster of sound atoms manifest as the effect. The effected state is called cluttu (சுட்டு) the raised one, since it rises above to indicate the intended object. He should anlyse the potency of sound, the state in which the atoms manifest as effect, the pattern of word-sound, the duration of articulation etc., Having understood the manifesting power of letter, endowed with the subtle power of indicating, one should explain the pattern and order of letters based on the subtlties of sound atoms rising from navel. This is the traditional way of explaining the letters.
Only those who have realised the subtle aspects of letter being free from the ignorant state, could really understand the nature of created substances that are complete and perfect. They could analyse the supreme state of existence, having known the characteristics of the Primal substance. Only those persons could perceive the truth as it is.

To perceive the eternal existence is to realise the nature of the Primal substance in its light form.

Those who experience the potencies of inner luminous consciousness, are capable of realising the potency of space-light.
Having analysed fivefold aspect based on the science of number, one should know the functional capacity of octo-form. The five states occupy the central dot in the form of five aspects and at this stage, there occurs square design through that dot. The swift movement of time occurs in all the 64 squares and through that movement both the terrestrial and celestial spheres get circumscribed. Having know this, and being guided by the knowledge related to inner space and light of inner consciousness, potency of number and of 64 squares, he should know
that within the microbode, the efficient power of causal energy manifests associated with 320 energy-units. I have explained the nature of 320 energy-units, based on the science of number.
பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும் பொன்னறிமுகத்திலும் விளக்கம் பெருமை விளக்கத்திலிருந்து புகழ்போகும். விளக்கத்திலிருந்து புகழ்போகும் பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும். விளக்கத்திலிருந்து புகழ்போகும் பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும்.

சுருக்கிய வகையில், புதுக்கோடு, முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும். பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும். பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும். பொன்னறிமுகம் முன்னெடுத்தும் ஏன் காரணம் பெருமை விளக்கத்திலிருந்து புகழ்போகும்.
By knowing the subtleties of fivefold order, fivefold aspect and fivefold energy and various aspects of the Primal sound OM he has to explain the fact that OM, evolved into a specific sound related to the central line called brahma sutra, becomes capable of revealing the nature of eternal substance. By knowing the subtleties of luminous states and analysing the convertibility and leaping process of octo-form, he should understand the nature of Dancing Lord and the corresponding movement/revolutions of cosmic structure. Knowing the potency of the swiftness of time effected by vastu and based on the knowledge about the manifestation of octo form in all the 64 squares, he should understand the nature of inner-space, eight-sided gravitational pull, and the nature of vastu eternally embedded within. The exact significance of the Dancing Lord always facing south, concepts related to the science of number and light, varied units and divisions of Time, eternal Time beyond the process of division, the greater limits of aon- having known all these, the efficient persons would explain the efficacy of energy units contained in vastu, functional mode of both inner space and outer space, time-potency knowable through octo-from, varied facets of sounds and words, space-order, pre-eminence of OM, and so forth.

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Only that word, capable of revealing, the inner thought/content is efficacious in making known the energy-source of the Primal substance. The efficacy of realising the potency of eight fold letter and OM-sound based on the complete knowledge about the eternal energy-source would enable one realise the nature of eternal Vastu.

Having known the mature and perfect state of the material fit for sculpturing/constructing a form and its fitting variety of tala-mana, and having known the causal power, eternality and luminosity of vastu and having attained the power of inner consciousness to grasp the truth, one should proceed to explain the nature of creative energy.
Having realised the nature of creative power through the source of light rays and having analysed the basic state of both space-factor and air-factor, and known the illuminating power of light, one should understood the subtle concepts put forth by the scriptures dealing with light energy. Various states of light energy would directly reveal these concepts.

The knowledge related to light-energy would reveal implicitly the nature of source - substance (material) and clearly indicate its essential state. It would ward off all the indistinct perceptions.

To the extent of the abundance and sharpness of subtle inner consciousness the knowledge related to the Primal (Supreme) space would be abundant and great.
The power of knowing the subtlety and functional mode of light source and the manifesting power of supreme space, the process of knowing the nature of refracting and scattering of light rays, the distinct and the indistinct features of a particular material selected for sculpturing/creating a form, and the analysis of the energy-units of light based on the understanding of the exact practical ways, applicational skill and experience — these would bring forth everlasting benefits.
Having marked various shadow-points of gnomon through the movement of sun, having analysed the nature of seven rays and their colours and having realised the process of colouring, painting, consummate beauty, artistic skill etc. and having realised the position of direction in which the sun rises and the nature of sun's rays, one should gain deep knowledge related to colour. Those who are endowed with such knowledge, could have dextrous skill that could reveal the harmonious identity between eyes, through and the Primal Existence.

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Having understood the exact message couched in the drawing and harmony expressed in it, to till continuously is the way to gain the power of understanding the real nature of the Primal Existence. Vastu manifests itself in the object and objectness and this objectness gets refined in the art of drawing. Having understood this, one should bring into effect form, image, beauty and the consummate charming appearance. The scripteness dealing with the Primal Existence maintains that the motive of drawing is to reveal the real state of objectness through drawing of the exact form of eye, this drawing being accomplished by perfect inner consciousness.
A keen insight is the one capable of knowing the final and perfect stage. Through this insight, one should study the nature of horizontal and vertical lines, diagonals, dot, etc, and know the unique state of perfect square in which the numbers have their perfect role. To see clearly the form that is peripherally known through cross-lines, bent-lines, dots, straight lines etc and to analyse the features of the effulgent curve of creative process (prabha) through the science of number - are the process related to the order of number. Those who know the subtleties of numerical science maintain this view.

The quality of land adjacent to sea, adjacent to mountain and that of elemental space, power of light based on the movement of sun, the examination of the nature of stone and soil - one should analyse these according to the
directions set forth in the silpa sastra. The tradition, well-rooted in science, would explain the power of manifestation of energy in all these.

The scripture dealing with light-energy is of the nature of explaining the potentials of external light, the basis for the light-energy, the nature of primal light, the functional order of the Primal Energy, identical with that light. Its features should be experientially known. The methodic research process is, indeed, to understand the truth that only the light manifests as Forms and reveals their intrinsic features.
The exact state of light should be understood based on the stream of light atoms and sound atoms. Having analysed the causal state of light, its energy-unit, the sound atoms of space, one should know the subtleties of light and sound. It is the incumbent duty of the builder to understand the subtle nature of the Primal Substance which is associated with sound aspect. Based on this knowledge he should analyse the characteristics of varied Forms, manifested by the Primal Substance, which is in reality, the unified state of light energy and sound energy. Upon this analysis, he should understand the real significance of the form and he should attain the power of creating the form. This is, indeed, the true creative skill.
The efficacious features of scripture dealing with the creative materials are—

to reveal the quality of a substance through relevant insignia

to show the process of selecting the suitable variety of that substance

and to explain the nature of the Primal substance which manifests the qualities of the material and the explain the everlasting features of that material.

Having realised the unique quality of a substance which is beyond the grasp of thought and which is associated with creative features,
having realised the nature of vastu which nestles within itself the foetus of cosmic structure and having analysed the formative factors of the visible substances according to the cosmic structural pattern,

It is the minute process of the work named Aintiram to enable us see the vastu, by showing the exalted objectness of those substances.

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| அடியோ மாற்றிகள் அனுபவித்து கூறுவதற்கு மாற்று கலந்து பட்டு அனுவாதங்களின் முன் கோர்க்குதல் மற்றும் அந்தாவை ஆண்டுக்காக மாற்றிகள் முன்னிட்டு செல்வதில் முறையிட்டு அடியோ பள்ளியை அனுபவித்து பூண்டிவிடார். |

Having analysed the sub-atomic nature of an atom and analysed the nature of a substance formed of that atom one should have the capacity to know the basic structural pattern of an atom. Only this capacity is considered to be most powerful. The deep insight capable of knowing the nature of Primal substance, the gradual stages of growth and inspiriting process — having analysed these, he should study the atomic order related to evolution. This is scientific skill, difficult to attain.
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Having known the nature of Vastu through all pervasive light source and having identified the 64-energy units through the animating potency of light, and having selectively seen a particular extent of land, one should know the gross and subtle potencies of the land and undertake activities according to them. The process of knowing the real luminous state of Primal Existence is to know the process by which the basic quality of light-energy assumes the position of central dot.
துற்றுவல் இந்து வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டள் குறிப்பிட்டு வரலாற்று. எந்தக் குறிப்பிட்டள் வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டள் குறிப்பிட்டு வரலாற்று. குறிப்பிட்டள் கால்களிலும் பல்கர் குறிப்பிட்டள் குறிப்பிட்டு வரலாற்று.

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கண்டுருவில் காணும் குறிப்பிட்டள் வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டு வரலாற்று. கண்டுருவில் (flow), கண்டுருவில் எடுத்துக்காட்டு வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டு வரலாற்று. கண்டுருவில் எடுத்துக்காட்டு வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டு வரலாற்று. கண்டுருவில் எடுத்துக்காட்டு வல்லவர் கால்களிலும் பல்கர் குறிப்பிட்டு வரலாற்று.
The fivefold aspect of Primal Existence involving numerical patterns, reveals itself in three ways, eightfold energy, eightfold flow and eightfold order. Knowing this, one should understand the subtleties of light of inner space and the revolving state of Primal Existence. He should know the five aspects, five processes and the five states by which the Primal Existence reveals itself. He should know the potency of the Primal Existence at each level and the states of luminous source, and the role of time in accordance with the flow of three kinds of breath, and should know the inseparable relationship between one's breath and the time-flux; he should know the five states assumed by the Primal Existence and the nature of supreme space, elemental space and the inner space. He should understand the inter-dependency between them and know the potency of light and sound related to space based on the upward thrust of Vastu time and the mathematical order. He should understand that it is possible to install the luminosity of space on the earth and to attain the state of supreme space, and that the earth is, in reality, nothing but the light, manifested from the space. Through the potency of space and light states, he should understand the harmony between the five levels of manifestation and the corresponding five levels of consciousness, and the harmony between the inner and outer structures. It is the nature of a true scientist to involve himself in the creative work, based on the methodical understanding of the above principles.
One should know that the light of space is helpful to the eyes and it is effected by the incandescent Primal light. The same manifests as the central dot and as 64 squares. The central dot is of nature of moving around itself and of making others to move around. Sound wave that rises above is associated with the potency of light waves also. Rhythmic sound, harmonious sound, distinct sound, pervasive sound, unique sound — these are indeed the potential effects of OM-sound. The form of OM is
nothing but OM-light. Only the Primal luminous substance manifests itself as inner space, outer space and space energy.

One without a second apart from it; capable of functioning without any movement and with movement;
always energetic with three forces of creation, sustenance and dissolution; square in shape; capable of expanding in five spacious states — these are the characteristics of the Primal Light Energy. One should, with all efforts, should know about its nature and the concreteness of the Primal Vastu. The force which manifests as form effects the interaction between the luminosity of eye and the primal light and between the space light and the Primal light. It is luminosity of Primal Energy that manifests as the luminosity of eye, vast space, space-field, inner space etc. Only those who could analyse the unitive process of luminosity of space and eye are capable of realising the exact nature of creative energy.

Only those who have clear knowledge about the greatest limits of Time such as acon, etc., and the shortest limits of time such as twinkling of eye etc., could attain the power transcending the providential course of events.
காலம் குருகுறிப்பிட்டு குறிப்பிட்டு காலம் குருகுறிப்பிட்டு குறிப்பிட்டு
சந்தேசம் குரும் குறிப்பிட்டு குறிப்பிட்டு குறிப்பிட்டு குறிப்பிட்டு
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அல்லது குறிப்பிட்டு குறிப்பிட்டு குறிப்பிட்டு குறிப்பிட்டு
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By co-ordinating the Time factors and the states of Primal substance, to infuse the potency of the Primal state into a particular place related to the nucleus (brahma sthana) of the built space, is indeed a great accomplishment. Having deeply thought over the creative order of the Primal Substance and the functional order of earth-space and the formative structures, if one proceeds to carry out the relevant activities, a creation with great force could be manifested. He should understand the real state of the Primal substance by co-ordinating various factors such as subtle time, numerical role, space order, eightfold state, time beyond measures and the calculable time and time units. He should systematise the process of creating the form and of the eternal creative energy and know the fruitful features of practical process. Only that action regulated based on time would yield everlasting benefits. Only those who systematically know the exact role and efficacy of time in the process of creation, could achieve best results.
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தமிழ் மொழியில் என்றும் அழைக்கப்படாது கையாளப்படாத தள்ளப்படந்து; கையாள முறையில் நான்கு சிலம்புகள் கையாளப்படாது. நான்கு சிலம்புகள் வரையறுக்கப்படந்து. இந்த கையாளப்படந்து, கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரை யறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரை�றுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கை�ாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரையறுக்கப்படந்து. கையாளப்படந்து வரை}

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One should clearly know the nature of earth sphere and the central dot-field. Having fixed various threads according to the nature of central space, he should know that the moving order of earth, potential state of the central dot, basic state of form and time intervals are under the force of Primal energy. He should know about the Time-pillar and the corresponding Primal Pillar and the concordance between octo-energy of creation, 64 squares, earth and central space. Intellectual greatness lies in exactly knowing the Time-pillar and the Prime-pillar. If activities are carried out based on such knowledge and understanding silpa texts, art of creation would be flourishing.

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Being well-trained in the study of sculpture, drawing, music, science of number, space, light and sound, space-sphere and aero sphere, those who analyse the features of Time, Primal Existence, Form, Rhythm and Universe could know in detail the significant features of 64 squares and numerical measures. Only the knowledge related to 64 squares is capable of revealing the truth about the eternal creative energy, gross and subtle materials, visible and invisible materials etc.

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Having selected the relevant materials, available from sea, river, earth and mountain, those who examine them according to the directions of vastu sastra, should carefully analyse those materials and construct the forms based on the principles of light energy so as to effect eternality to the created forms/constructs.
Only that subtlety of energy, capable of revealing the nature of light energy, turns into a subtle order pertaining to the space field. There is light field belonging to space and space field pertaining to light. Having known these facts, one should create a form. Having studied the qualities of primal foetus of luminous source, he should observe the subtlety of luminous square box (microbode) that shines forth as a thin light split.
Having observed the inherent potencies of the luminous source, and having examined varied states of finality, light and sound, one should know the creative energy of 64 squares and octo-forms that are indicative of subtle states. This is the true and effective process pertaining to research on the science of Vastu.

Having observed the upward energy factors of light and sound, the wise men in the field of vastu should observe those varied indications and know the effective process of raising a multi storeyed building. Firstly, they should determine the foetus-cell (brahma-sthana) in their ideation (inner space); consequently they should identify the foetus-cell belonging to the multi-storeyed building and examine the essential features of the proposed construction. This is the traditional way of construction based on the science of buildings.
Only those who could understand the subtleties of the melodies of sound are capable of knowing the melodies related to light aspect. Having analysed the combined operation of both light and sound and its efficacy, they could know the subtle state evolved by the melodies of sound and creative force of light. Being endowed with the consciousness related to substance formed of space-light and related to the creative order, they could observe the subtle function of both light and sound in an orderly way.
There are eight stages pertaining to a standing form. Each stage is eightfold and therefore there emerge 64 units. Having understood the real aspect of substance through these 64 units and having known the truths related to threefold substance and threefold evolution and having experientially understood the combined operation of these two, one should gain the power of inner consciousness. The effective process of measuring the space is the realisation of the efficacy of 64 units. He should know the potency contained bordering in the eight stage of the mula mandala and the cyclic force effected by the eight modes of Time. Those who understand these through relevant characteristic marks and relevant order, could effectively construct multistoryed buildings that could exist for ever.
Those who know the real characteristics of eight stages pertaining to arising constructions, could become the knowers of luminous creative forces that emanate from the primal and central dot.

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Through creative consciousness and efficacious experience one could know the orderly and rhythmic formation of lines and curves of FORM, effected by numerical measures.

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One should know about the principles of Vastu through the refined consciousness related to inner space and outer space. There exist an interiorising light related to the manifesting power of inner space and exteriorising light related to the external power of the manifested thing.
Those who realise this, can evidently see the features of things existing in three spatial points - distant, near and mediatory.

One should keenly observe various features of eyes such as smallness, vastness, thinness, length etc. and those of eye-brows, fore-head, lips and so forth. Through this observation, the power of knowing the exact and true state of a particular form could be gained. This power is the basic requisite for the art of drawing and the sustaining factor for it. This is the traditional concept related to drawing.

Those who effectively analyse the formative features of fore-head, eye-brows, eye and the pupil of the eye are considered as those who have clearly known the formative features of face.
Only those who have clearly known the exact features of facial structure (of FORM) could know the exact features of all other limbs/parts of that form in its completed stage.

The study related to the formative features of parts/limbs is based on the octo-pattern and the numerical measurement.

The formative characteristics of main FORM would reveal the existence of eight energy centres.

The science related to the source of animation would reveal the nature of fivefold order.

Those who understand the subtle features of eyes based on numerical units, could clearly understand the exact features of female form and male form.
Those who are able to observe the subtle features of the appearance of eye, which is in the likeness of lance, fish, sword, deer, etc. would gain supreme skill in the art of drawing, that could excel even the expressive efficacy of language and would be able to explain the accurate process of drawing.
Having observed the creative force of space and the luminous state of substance and having analysed the subtle and gross states (unmanifested and manifested states) of the primal substance, those who realise the multifarious causal states related to the primal substance, could know well the nature of light energy.

Having realised the system of units related to the cosmic chariot, such as car-flag, car-dust, car-digit, car-syllable, car-form, car-light, etc. and realised the essential nature of Time and Primal Existence, those who observe through it the inseparable concordance between macrocosm and microcosm, space and earth, number and space, segmented space and complete space could fully realise the fivefold aspect of Primal Existence and attain supreme skill in observing the universe in its totality.
A deep analysis on the units of car would result in the attainment of systematic knowledge related to the creative order.

The subtle concept related to the units of car would reveal the significance of the eternal order of Time. Those who clearly understand the time-fractions denoted by car-dust, car-flag, etc., would attain perfect and all comprehensive knowledge; they would be able to gain the power of knowing the real state of all the existents.

(Car dust denotes the lowest limit of time; car flag denotes the highest limit of time.)
One should know the nature of time related to star, sun and other luminaries. That time is auspicious which is characteristically indicated by both star and sun. Solar day consisting of day time and night time is indicative of the primal state of Time. It is the Time that indicates the real nature of Primal Substance. Having understood these facts, those who know the varied factors of luminosity of sun and star, would gain complete knowledge of scriptures and Eternal existence.

Those who clearly understand the truths about eternal order revealed by the twin factors - staff and chord, Time and time-unit, major luminary and minor luminary etc. would attain consciousness characterised by brilliance.
Knowing implicitly and knowing extensively - these could be possible through the light of consciousness only. Words which are in order according to the grammatical rule, indicate the relevant content (object). A word is indeed, indicative of its exact nature of the content. Only those who know the order of word-patterns based on the word-order and object-order could understand the real nature of Eternal existence.

Through the awareness of the science of light, one should know that only the space-field is the basis for the
existential state of a substance. It is the methodic process of strong minded persons to analyse the characteristics of vowels and consonants of an effective creative language that functions in eight modes. This analysis is based on the science of space, number, light and on the consciousness related to numerical operation.

The stage of animating force, its foetus state, its luminosity, its objectness and order - these constitute the operative process of life (soul). The process of knowing the Eternal Existence is nothing but process of knowing this truth. Having perfectly known this, one should know the causal state of inspiriting factor, the form related to the effulgence of inspiriting agent and the causal foetus. In fact, these are the characteristic features of vowels of an effective creative language.
Know the operative potency of five elements - earth, water, fire, air and space, and the process by which the structural pattern of chariot reveals the real nature of these elements. Having gained knowledge over the operative process of both body and soul (Image and FORM), know the truth that the Universe, Space, Image and soul (animating form) - all these four reveal the nature of Existential substance. Those who realise this, would evidently know the nature of the stages pertaining to number 8 and consequently observe the universe, space, etc. in terms of Vāstu.
The science of number is of the nature of explaining the subtleties of existents and Eternal substance. One should know the truth about five stages, five zones, three zones, and threefold substance. Know the factors of light, outer space and spontaneous radiance, that are present in the five zones. Know the process by which fivefold order and threefold order find place in Vastu through 64 squares and through the knowledge of space and number, know the process of manifestation of Primal unit. Only those who know these are capable of realising the nature of Existential Substance.
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Analyse and know the five characteristics of number - i.e., aspect, unit, order, process and potency related to the eightfold pattern. The Primal Substance always assumes squaric form and revolves itself from right to left and gets amplified into 25 aspects. Having known these, one should understand the following: subtlety of sound emerging from prime space, sound aspect of light, light aspect of sound, process by which the union of light and sound (light dominated) turns into that of sound and light (sound dominated), the process of manifestation of Prime Energy, Time, Rhythm, Form and Universe, the energetic state of primal dot and time, the atomic state and spatial state of time, the order in which the unit of time denoted by chariot dust increases by eight, nature of time, substance, light. 64 squares manifesting process of Form, the rotatory movement of Primal Energy being south-faced, Eternal Time. He should know the octo-process by coordinating it with these factors.
The efficacy in knowing clearly the varieties of artistic creations and creative orders would reveal the subtle truths related to numerical measures, science of design and spatial structure.

The distinct manifestation of creative order of creative language which is of the nature of luminous sound is the progressive movement directed towards manifesting state, melting state, raising state and finality.

Those who have deeply known the features of Sculpture, Dance and Music would attain supreme consciousness related to the charming and infallible creative language.

The inherent effulgence of the art of drawing shines forth as the efficacy and progressive order of OM-sound and expressive of the luminous factors.
Those who know the interior dynamic factors of light energy would gain knowledge related to outer space and numerical measures and understand clearly the efficacy and order of creative patterns.

Microbode is of the nature of revealing the excelling state of all the existents. One should know this truth and understand the aspect and unit pertaining to number and fivefold order, nature of primal existence which includes in itself 64 squares, fivefold substance, fivefold aspect and understand the efficacy of space-order that functions in different patterns.
The creative order is of the nature of enabling us to understand the interior state and exterior state and understand the efficacy of varied aspects of inner state such as five creative orders, five zones, central zone etc.

The articulated word indicative of objectness and the word indicative of the fully manifested state — these two reveal the varieties of luminous states; reveal the nature of luminous Vastu and the nature of spatial points and reveal the unitive force between light and sound.
Only the finality and the primary process of coming into existence pertaining to a substance, manifest as its creative stages. There are different kinds of substance characterised by greatness, uniqueness, eight fold nature manifesting nature, sonic quality etc., The Primal Substance which is associated with fivefold aspect and which reveals the above mentioned features of a substance and the efficacy of number are made known by the vāstu, which itself is of five kinds.

Having analysed the nature of central dot, those who silt the subtle nature of time, are capable of knowing the eternality of creative order.

Time, which fructifies both consciousness and relevant working is actually the uninterrupted movement of Eternal Existence which is of the nature of luminous consciousness.
When one understands the manifesting order of 64 squares based on the knowledge of Time, Primal Existence and Number Pattern, the eternal light energy would reveal the greatness and immanent nature of vastu.

The true form of eternal creative force, to be realised through space-consciousness, is actually the state of attainment of deep knowledge related to number. This knowledge is attainable through the knowledge of gross and subtle state of existence, eternity and inspiredness.

If one is able to realise systematically the exact status of vastu and its inherent creative urge, he would attain
supreme consciousness and inspiration and thereby, he could conquer even the providential course of events. Those who know the manifest state of Primal Existence through the working of time, would clearly know the significant aspects of 64 creative units.

Light, sound, multitudes of forms — all these, which are contained in OM-letter, are the effected states of luminous order pertaining to OM aspect ad its pervasive presence.

Having observed the nature of time, which always exists in its own inherency, and gained supreme consciousness one should analyse the characteristic features of images. This is the traditional way, maintained by the followers of creative order of Vāstu.
Moving towards perfection and finality, subtlety, self-manifesting power, creative power, being always in proximity, orderly and rhythmic functional order - all these are the unique features of the process related to the creation of forms.

Having realised atom-ness of an atom, if one proceeds to analyse the process by which sub-atomic particle manifests sound waves inside the atom, he could easily realise the effect of time, space and substance.

64 दिमेकंकालं निविष्टम, दिरं अत्यूं दुधी-धुली अस्त्रन, दुधीहर, दुधीहर अंतराष्ट्रं — दिमेकंकालं दुधीहरस्त्रं प्रमाणितमुर्सलं किरुत्तमन्तम। दिरुक्तं दुधीहरस्त्रं, दुधीहरस्त्रं दुधीहरस्त्रं अर्थात्मिकालं कर्मरिहलं निविष्टमूलं कर्तनाक, अस्त्रमाकृती।

The charming Imagic form is nothing but the resplendent lingual form of the concentrated and the congregated state of 64 units, the melodious and rhythmic vibration of light and sound, emission of five fold and
seven fold musical notes. The science of vastu is the one which aims at knowing the mathematical order pertaining to space-sound, acoustics and subtle energy of light.

Sound energy, Light energy, space-energy, all these are contained in OM. It is the motive of the science of number to distinctly know the inner most state based on the contents of OM.

If one clearly understands the creative order associated with varied formative patterns such as sevenfold plane, eightfold unit, fivefold aspect, sixfold calculation etc., he could realise the process of manifestation assumed by Vastu.
Having known the manifesting power of letter, decorative element, fivefold aspect, Eternal substance etc., and the principles of five fold order, the science of vastu sets forth the efficacy of sculpture and drawing.
வெளியிலே நாட்டு காட்டுவது வளி அமைந்த நிலையில்
அமைந்து வெளியிலே அமைந்து நிறையில்
அமைந்து வெளியிலே அமைந்து நிறையில்
அமைந்து வெளியிலே அமைந்து நிறையில்

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என்றாலே, குழியில், குமுக்கள் — இருவிந்து பலை
செய்யும் வாரியான வருடம் கொண்டுள்ள பார்வை,
அர் கீழும், மையத்தில், அர குறும் புது ஆத்மங்கள் ஆத்மங்கள்
நம் வருடம் கொண்டுள்ள பார்வை — இருவிந்து பலை
செய்யும் வாரியான வருடம் கொண்டுள்ள பார்வை.
அருகில் அதில்லை வாரியான வருடம் தன்மை
கொண்டுள்ள பார்வை 64 வருடம், கூம் வருடம்,
செய்யும் வாரியான வருடம், குழிகள் வேலைப்படுகிறது
புனரமின் 2, 3

..... 8 வருடம் முறையே — இருவிந்து பலைசெய்யும்
காட்டு, ஆக்சனும் காட்டு ஆக்சையும் விளையாடப்பட்டது
தொன்றிலே தொன்றிலேமுடலே, குமுக் குமுக் முடலே, குமுக் குமுக்
குமுக் குமுக் குமுக் குமுக் குமுக் குமுக்
அருகில் எண்ணித்து எண்ணித்து எண்ணித்து
கொண்டுள்ள பார்வையான வாரியான வருடம்
பார்வையான வாரியான வருடம்
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குமுக் குமுக்
புனரமின் 64 வருடம் கண்காட்டிய வேலை
தொன்றிலே தொன்றிலே முடலே, குமுக் குமுக்
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தொன்றிலே தொன்றிலே முடலே, குமுக் குமுக்
குமுக் குமுக்
புனரamaxine 64 வருடம் கண்காட்டிய இவை தொன்றிலே
One should systematically know the subtleties of numerical pattern, fivefold aspect, space-field, inner space macrocosmic and microcosmic structure, internal and external potency, efficacy of the combined operation of internal and external potencies, creative power of OM etc. Being directed by the light of inner consciousness (space) he should observe the force of 64 units, eightfold aspect eightfold plane, singularity, increasing mode of the structural state and notice the fact that all the manifestations are in octo-pattern. Also, he should know that the primal sound becomes fivefold word - 1) the fully manifested (ஆது), 2) indistinct, (ஆது) 3) omitted (ஆது), 4) Converging (ஆது) and deeply settling (ஆது), and the fivefold music in the same pattern of five kinds. He should know that the functional pattern of fivefold aspect is of the nature of explaining the deep rooted state of Primal Existence. He should understand that only OM sound turns into the sound of Primal Space and the sound of outer space and makes known the nature of space energy and earth energy, in terms of creative language.

அம்பரைய்வு அம்பரை அம்பரைகளும் மிகுதியும் அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை அம்பரை

பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில் பெருமையில்
Having understood the principles of sound energy, light energy, letter, work, content, structure and decorative order, all of which are related to the science of vastu, and having understood the fivefold process maintained in operation by Vastu one should systematically know the features of creative language related to sculpture, drawing, inner space, outer space, micro substance related to 64 squares, eightfold substance, field of outer space, space-structure, ideation, light source pertaining to the select
area and light source of space. He should know that the five elements, reveal through the eightfold functional order, the existential state of three fold substance. He should also know the significance of form and rhythm in time. The functional order of OM enables one realise all these.

The process of constructional science shines forth as the basis of creative order and it is capable of effecting luminosity. Having noticed the patterns of various sections, storcys and ornamentation pertaining to this science, one should analyse the nature of time and space. This analysis would help him in structuring a perfect form. Calculation of aya etc., ascertainment of the real form of building and of the merits of time in terms of number—these are the workings related vastu.
The Process of knowing the concordance between the principles related to a select area and those related to light energy is, indeed, the systematic analysis of the nature of select plot and the exact area of the building.

Only those who have known the nature of ground according to the science of vastu, could be the experts in knowing the nature of the select plot.

Having clearly seen the characteristics of the selected ground, those who analyse the favorable features of the ground, and select area, would be able to understand the practicability of the fundamental principles of vastu.

Those who calculate the terrestrial time unit would be able to calculate the functional order of time aspects such as celestial time and time unit pertaining to the particular construction.
Having analysed the exact nature of ground through the operation of terrestrial time - unit and having calculated āya etc., those who understand the role of number and the corresponding structural aspects, could realise the significance of vastu science.

Having known the units of measurements related to the building structure, those who are able to specify the important segments of specific joineries, based on the science of number, would gain all the benefits as desired by them through the favourable features of their systematic creations.
Having examined the factors involved in mathematical order indicative of the effect and role of time, those who are skillful enough in knowing the nature of Primal Existence, three fold order and fivefold order, would be able to recognise the importance and significance of the Central Chord known as brahma-sutra.

Those who know the characteristics of land according to the science of vastu, could understand the exact qualitative features of water and the select land; also they could understand the nature of built area and the left out area of that land and the favourable features of storeyed constructions, through the pattern of 64 squares.

One should possess the faculty of looking at the futural point of time and space and the power of consciousness. He should ascertain the nature of its
longevity and know the creative order, light energy of outer space and the features of structural planes. Having known these, he should know the time related to outer space through the principles of terrestrial time. This is the exact process adopted by the KALA-JNANINS (knowers of time).

Having discerned the mode of time pertaining to constructional designs and known the exact state through supreme consciousness, one should pertinently observe the relevancy of all the factors involved in a construction associated with illuminative joineries.

The science related to numerical order enables one to know the principles of role of number, space-order, nature of inner space and significantly know the potency of micro-structure.
The mathematical order enables one to exactly know the efficacy of time and time units.

It should be the motive of expert in Vastu science to know the subtleties of Time through its units and to derive the maximum and everlasting benefits through the employment of eightfold pattern.
One should know the science of light energy, space-light, light to segmented space (region), light-streaks and inner space. He should analyse the order pertaining to three stages - distant, near and mediatory, subtle nature of light rays, rhythmically spaced luminous spots. He should construct forms through eightfold process and thereby experience joy and gain wisdom. To know the nature of light energy is to know the subtle process of both light and sound.
பரந்துள்ள நம்பிகள் நம்பிய நிலையால்
காண்பது தமிழிற் முக்கியத்துவம் உயிரிடுகிறது
இல்லையும் பின்னர் மறைவு அளிக்கிறது
உரையிலும் அருகில் மறைப்பு மறைப்பு
சூன்றி பதிப்புத்தாக பாரிட்டு ஒருபோட்டு
அம்மனும் கூறியும் மறைவு
நூற்று பின்னர் பாட்டு போட்டு
மறைவு அலாந்து கூறியும் பதிவிற்கு
அமாவாசிய முக்கியமான கீழ்க்காண்டதும்
பதிவு அச்சுைருள் முக்கியமானது
சூன்றி பதிப்பு நூற்றுக்கு காற்று (566)

Order pertaining to creative language, drawing,
sculpture, creative rays, music, dance - one should know
the features of all these and realise the luminous aspect
of OM through the formal language and threefold substance
formed of OM. He should understand the nature of
universe, subtleties of fivefold and sevenfold music and
varieties of sound patterns. Based on these the pentadic
tradition would explain the effective way of knowing the
features of fivefold musical form, excellence of drawing,
dance and various lineaments associated with them.

சூன்றி பதிப்பு முக்கியமான சூன்றிகளை
பரந்துள்ள நம்பிய நிலையால்
One should understand the subtleties and melodious patterns of sound energy, through eightfold creative language, the harmonious element, eightfold plane of existence and 64 units. Having known the unit, expression etc., related to cosmic chariot, he should know the measurement of face, and the structural form of the whole body which is eight times the length of face. The science of number states that space, numerical systems and body/form — all these are in folds of eight.
Having directly seen the creative order and having evidently heard from the elders/experiencers, the principles of creative power, the expert in sculptural art directs us realise the principle of OM-process, fivefold order, fivefold musical order, fivefold exertion and thereby enables us know the eightfold creative process and eightfold state.

Having seen both the internal and external aspect and realised the features of three states - interior, exterior and the peripheral form of the interior, one should attain the qualities such as bravery, sturdiness etc., The cultural perspective is of the nature of expressing these.

Only upon the realisation of cultural perfection, the exact truth would manifest of its own accord in one's own mind.

Both simplicity and subtlety would reveal the nature of space.
The process of creative order manifests itself as octo-pattern and pentadic pattern.

Fivefold aspect, science of light, luminous aspect and the nature of eightfold pattern, light energy of space, potency of primal streak of light, order of Primal existence, order of fivefold belt (zone), nature of fivefold substance — having known all these and realised the interior and exterior features, one should analyse the properties of luminous rays.
The science of Vastu enables one to understand the potency of illuminating rays and radiant energy of the streaks of light.

Having understood the efficacy of the order of threefold aspect, one should analyse the nature of threefold substance and the functional way of threefold process.

Even though one is able to explain with certainty the features of varied substances and their classifications, the effective and consistent traditional method is to know according the order of creative language, the significance of word-structure indicative of its relevant content.
to see and hear the essentials and attain supreme wisdom
so as to gain prosperous residence and healthy mind.

Having keenly observed the first appearance of the
Primal Existence at the ultimate and basic point of space,
one should know the orderly movement of time and
mathematical order. This process of knowing would enable
to understand the subtle principles of numerical order
and spatial order.
One should understand the innumerable kinds of souls and manifestation of Primal Existence in various forms. He should contemplate on the triples - seed, sprout, land; dot, light, primal manifestation. The seeds of plants, water, grass, stone etc are indeed, inspired existents. If one analyses the originating state of foetus, he could know that the sculptural and drawing creations are truly the ensouled manifestation of the Primal Substance itself. The inspiring source, the luminous substance - these two are one and the same. Soul is the same thing as light. All the varieties of souls are the reflections and refractions of luminous substance itself. Those who realise the energetic presence of all pervading soul could understand the greatness of the creative language.
Only those who distinctly know the nature of inspring foetus, point of origin, seed, and sprout, could be the great men, excelling in supreme wisdom.

Those who exactly know the features of seed, sprout, and the soul of the sprout, could realise the exact life thread of the science of Vāstu.

With the deep knowledge of vowels and consonants, one should understand the structural pattern of the universe and the union between male and female. He should realise that all the souls belong to one and the same source. Those who realise this, could systematically know the originating point of the souls and the working of inner consciousness.
Only for the persons who have realised the nature of souls through eightfold creative order, it could be possible to analyse all the systems systematically.

To the persons endowed with settled and clear consciousness even the stone and grass would grant creative knowledge and skill.

To them, even the seeds of paddy, sesame etc., would grant perfect and ever-relevant knowledge (related to number and measure)

Only the potency, capable of looking at the inner space could grant the capacity to penetrate into the space-fields.
Upon the consistent realisation of the nature of the
inspiriting source and the inspired substance, there would
occur distinct knowledge concerned with Primal Substance,
All the creations related to the inspiriting source associated
with the inspired substance do belong to the category
of Primal Substance only.

If one could know the potency of solar light, he could
evidently realise the potential nature of the great and primal
effulgence. It is the efficacy of analysing the sound energy
that turns into the efficacy of knowing the nature and
creative order of light energy.

(589)
Eightfold creative energy, primal state, emergence of dot, Time pillar, Primal Pillar, octo process, converging process - having known all these, if one understands the significance of vibrations related to time-pillar, rhythm, manifesting order of form etc, he could know the inexhaustible potency of the Primal pillar.

The science of Vāstu is capable of seeing and establishing the originating point of foetus-state based on the ascertained knowledge related to octo-pattern, fivesfold function and internal working, this knowledge being attained through the process of co-ordination.

Having known the eightfold state of the primal point through varied structural forms and characteristic marks, to calculate the rhythmic order of time is the exact process maintained in the science of Vāstu.
The subtle function of time (in a select area) is indicated by 64 squares. One should consistently observe this subtle function through the order of eightfold aspect and know the fivefold stages of the four cornered structure. Upon this he could evidently know the formation of 25 aspects.

Only the consciousness that arises in the centre-oriented inner space is capable of seeing the originating point of structural focius.

The subtle function of time (in a select area) is indicated by 64 squares. One should consistently observe this subtle function through the order of eightfold aspect and know the fivefold stages of the four cornered structure. Upon this he could evidently know the formation of 25 aspects.

Only the consciousness that arises in the centre-oriented inner space is capable of seeing the originating point of structural focius.
Having made the calculations related to the structural foctus, those who know the formative limbs/parts, of the intended structure through light-source, could understand the basic structure of macrocosm and realise the copresence of light and space that determines the concordance between macrocosm and microcosm.

Through the realisation of threefold substance, threefold order and threefold emergence, one should know the subtle principles of the Primal Energy. Only then, he could observe the potency exerted by the union of light and sound and the emergence of space sound.
Based on the knowledge of the subtle principles of the single and unique existence (vastu) and the fivefold existence (vāstu) and on the efficacy of knowing the functional mode of creative energy, the system of fivefold energetic aspect would reveal the relevant characteristic marks.

If one understands clearly the exact mode of eightfold substance in terms of single substance, luminous substance and proliferating substance, he could know the subtle principles of sound energy, Primal energy and light energy and create charming structure consistent to the natural order. This is the practical truth enunciated by the science of luminous word-structure.
Having analysed the continuity of consummate beauty in the creative order, one should know about drawing, sculpture, time, sound waves pertaining to light energy, time pertaining to music etc. Having known the units and varieties of time commencing from car dust, and the source of time, he should attain the knowledge related to specific marks and the orderliness of working pattern.
It is the creative order maintained by the experts in Vāstu to create a structure through the knowledge of relevant working pattern, relevant materials, principles of time and time order, the working of time expressed through various forms of marks, originating source and the exact features of the structure (to be created).

The science related to eightfold energy and its expansive process would show the way of realising the functional pattern of eight, through the knowledge based on the beat regulated by eight time-units and through application and experience.
Having deeply studied the system of measurement and being skillful enough in putting it into practice one should know the basic and primal energy operating at the central square. Based on the layout, he should predetermine the completed structural form and its basic design and he should have the power of employing the numerical measures so as to infuse the subtle force of 64 squares and aim at bringing out the radiant structure. The science of light - energy enables him to do all these.
Having a deep knowledge on the science of letters and numbers and the technique of manduka mandala and paramasayika mandala and of the 64 squares and having systematically studied the fivefold order and the science of Vastu, one should expound the efficacy of luminous point of the intended structure.

The Primal source, Form, fast cyclc movements of Time (small units), movement of earth and space, formation of five belts and ascertaining of the proper allocation - all these should be analysed in accordance with the eightfold order of manifestation.
Based on the age-old traditional way centered on the octo-pattern, one should perceive the pairing stages such as diversity-unity; eighfold state-singularity; sturdiness-fragile, and language and number. The science of number, measure, letter, eighfold stage, 64 squares, casual force of five letters, nature of 25 aspects — all these should be multifariously ascertained based on the science of octo-pattern and their effects should be expounded.
It is the three-pronged emerging process that assumes a four-sided form associated with five a features. and consequently effected as ninefold state. The order of nine is nothing but the modification of eight. The subtlety of octo-pattern sets the leaping process in operation. Only the technique of 64 squares is responsible for the emergence of letters, grouped and classified in different ways. Actually, numbers and letters are nothing but the modified form of 64 squared mandala.

Only the sixty-four squared mandala shines forth as the basic source of Primal Letters (OM) and of the creative aspects of octo-process.
One should realise the subtle process of the emergence of varieties of sound energy. Only these varieties modify themselves as the pentadic classifications related to language. Even the analysis of these varieties is related to the octo-pattern. Those who understand the nature of language and number through the technique of 64 squares would be able to gain the efficacy of creating manifold language systems.

Only the technique of Vastu shines forth as the basic source for the operative mechanism of number.

Only the creative faculty effected by the technique of Vastu shines forth as the basic structural source for the science of language.

The manifesting power of microbode contains in itself the basic structural pattern inherently related to the technique of vastu.
Those who know well the basic principle of Vastu would dissociate themselves from the deluding ways and become endowed with abundant consciousness related to Mayonic order and could gain the intellectual power of analysing the Mayonic art.

The basic for all the creative activities is the realisation of the truth about the fivesfold substance, being well oriented by meticulous observations on the happenings that take place in one's own inner space. Only through the exact cognition of varied factors such as light, sound, space design, octo-process, all-pervading sound, latent sound etc., all related to inner space, one could know the efficacy of the sound of five letters and that of fivesfold process.
It is the potency of all pervading sound and light contained within the range of 64 squares that effects divine consciousness. The inner space, octo-process, foetus-space, microbode of expansive outer space luminosity of five short letters, subtle aspects of 12 vowels - having known all these, one should strengthen the power of inner consciousness. If the subtlety of OM, subtlety of language
and the eight stages of Primal Letter are clearly known by one, he could understand that only the inherent potency of 64 squares assumes the forms of number and language.

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One should know the inherent efficacy of Time (unlimited) based on the nature of undivided Time, place, measurable Time (limited), and consciousness. This is the traditional way.
Through the luminosity of colourful rays, one should know, even the presence of sound. He should analyse the features of varied drawings. Through the study of scripture dealing with drawings, he should understand the charming features of a complete form/image, facial expression indicating youthfulness, prettiness, valour, etc., and the structured form associated with essential parts/limbs such as eyes, eye-brows, shoulders etc. Drawing is actually the exact appearance of ensouled form. Therefore, one should analyse the animating energy as expressed by the drawing.
The inherent characteristic of Drawing is actually the radiant energy of OM. The specific Drawing (OMIYAM) is one which reveals all the essential features of OM. Having perceived the significant varieties of colours and light as expressed by Drawing, one should analyse the inherent light and the incident light of it. The technique of Drawing is capable of revealing the nature of eternal order through luminous form. The Drawing should be effected so as to embody the real life-light.

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Keeping in total identity with the proposed form and being in a motionless state like a drawing one should portray that form according to the codified order. This is the exact technique of Drawing. This gets completeness and perfection through various expressions of eyes, hands, lines identified with space and earth and so forth.

Having studied the constructional features which are invariably in eightfold pattern, their process, four-sided form consisting of the qualities of octo-pattern, the state of being reckoned, etc., one should understand the technique of 64 squares, which amplify in eight ways, language system, mathematical system and so forth. Even
the mathematical order pertaining to the universe is eightfold. The functional efficacy of octo-process, indicative of the Basic structure, is indeed the one which bestows completeness and perfection.
Having systematically known the nature of Primal state (Brahma Sthana) and that of the material, one should identify proper time and place in a perfect way. The fivefold process of the material, formation of 64 squares, method of identifying the five short letters with the four-sided mandala, the sound-potency of that four-sided frame, the nature of Primal Substance which is present there in eight ways, potency of creative sound, musical beats, light energy of 12 vowels, word and its content, composition of verse according to metre, potency of OM-letter- all these should be systematically known. All these belong to the science of language.
கடல் மாசுல் காலிப்புக்கு காணும்
லூப்சர்க்கு உருவான உருசிய இருக்கு
லூப்சர்க்கு உருவான உருசிய
கடல் மாசுல் காலிப்புக்கு காணும்

(620)
One should know the nature of universe through the nature of Time, nature if Primal Substance, nature of intended Form, rhythm etc. The eight specific states of time, the state of minute atom within an atom, the subtlety of time contained in a particular joint of a structure, the eightfold nature of Time comprising the minute time-measures such as chariot-dust, etc, the eight states of the central thread, — all these should be known systematically. The science of measure excels based on the smaller units of time, calculations related to the planets, 64 squares and the fivefold state with relevant indications.
உண்மற சார்வநடை சந்தார்வ பாண்டிபடு சந்துப்பக பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்து சந்தானம் மாரதல சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தானம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தா�ினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு சந்து பாண்டிபடு அசாமம் சந்தாயினம் பாண்டிபடு 

The beautiful structure of form is effected and embellished by the time-measures. One should know the aspects of and significant features of letters based on phonemes, and on the inspirting factors, luminous energy of soul and body. The form which reveals all the features of letter is known as the orthographic image, associated with eightfold order. He should know the varieties of sound-patterns, words and their contents, their relation to OM; also, he should know the fruitful effects of the unification of soul with the body, based on the variations and modifications assumed by manduka pada and on the nature of paramasayika pada, mathematical order related to sound and light. The letter-potency includes both light energy and sound energy.
Based on the efficacy of single dot and that of compound dot (to be identified at each level of creation), the fivefold process would get strengthened. The cyclic movement of time as indicated by dot nature of earth and space, the structure as indicated by the position of the central dot — based on these, the manifesting order of space should be analysed. This is the traditional approach.
Though the power of inner consciousness, one should understand the structural pattern of interior and exterior built field and their light energies. The features of four sided frame, its fivefold aspect, octave order, 64 squares present in it, activating sound infused in it, luminous state of space (selected) having known all these, he should expound these principles with befitting words.

The nature of ground in general, nature of select area, nature of the plot fit for construction, various factors indicative of the auspicious and the inauspicious effects, the grandeur of the intended structure, features of the square area on right and left sides, position of eight directions, number-identity- having known all these, the vastu tradition expatiates the principles of construction.
தூர்வதான தொன்மைக்கனவை பாற்றுதல் தனிச்சிறப்பு வாய்ந்தவற்றை அந்த வரையறையில் தூர்வதான தொன்மைக்கனவை வாய்ந்தவற்றை நவீன மாணவரிடம் அறிவிக்கவும் வாரம்பு தனிச்சிறப்பு வாய்ந்தவற்றை நவீன மாணவரிடம் அறிவிக்கவும் மூலம் கல்விக்கும் தனிச்சிறப்பு நூற்றாண்டு கல்விக்கும் நூற்றாண்டு கல்விக்கும் நூற்றாண்டு கல்விக்கும் (625)

The Primal substance which is of the nature of resplendent luminosity, its various states, potency of the activising sound, potency of luminous space (selected), having understood the subtleties of all these aspects, to install strength and stability in the proposed construction is the exact way of tradition, very much intent on the science of light.

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The inherent potency of letters eightfold emergence eightfold state, inner expressions, fivefold melody pertaining to sound, that emerges from blissful consciousness
sevenfold melody pertaining to luminous word, subtleties of music, efficacy of sound and light waves, the emerging phase of light-energy — having analysed all these. One should understand the process of gradual and successive construction.

Directions, spatial divisions, processes - all of which are eightfold, select space, select ground, area of the ground, the emerging point of eightfold pattern, dynamics of 64 squares, process associated with each square, number pattern-based on these the science of number should be understood. This is the approach maintained by the vastu tradition.
sketch form and the features of structures the vastu tradition is capable of imparting the scientific principles behind them.

Having analysed the features of constructs mainly based on inner consciousness, the vastu tradition imports the scientific and technical principles behind the constructions, through the science of language-pattern and the fully evolved forms.

The science of creative language is of the nature of expounding the characteristics of 12 aspects (vowels) eternality effected by the central thread, 18 aspects (consonants) and the characteristics of embodying things and the embodied things.
Through the power of inner consciousness, one should know the nature of space, and its creative order and systematically ascertain the dynamics of 64 squares, its appropriate identity with each structure, drawing, sculpture, music, time, place etc., Having know these he should observe that the correspondence between them gets established in five successive increase as 1 : 1 ; 1 : 1 ¼ 
... upon 1 : 2
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(632)

Due to the gyration of the minutest substance occurring within the central dot, there emerges the time
measure. Based on the knowledge of different time units and divisions, eightfold pattern, science of number and letter, nature of various luminous sources space and light aspects of the Primal Existence, subtleties of inner and outer space, one should ascertain the features of drawing, sculpture, music etc. He should realise the significant appearance of form through various features such as eye proportioned limbs etc. Having known the luminous and melodious aspects, the manifesting order of primal existence, and realised that the same light energy which is at the basic source, inseparably presents even in the created structure, one should bring into effect the intended structure. This is the infallible process of creative activity.

The dynamics of central thread is capable of revealing the exact stages and order of manifestation related to a structural form
The construct-pattern of chariot is of the nature of revealing the subtleties of Time. One should show in an assertive way the structural form of chariot, having known the significant features of chariot-structure and the dynamics of lines and having effected the correspondence between macrocosm and microcosm and between space and earth through various parts, designs carvings and fittings. There are two aspects: 1) Constructional process of chariot, and 2) direct, cumulative and aggregate form of chariot. Having perceived these aspects, he should exhibit the fivefold stage through various parts of the chariot. Having ascertained the exact appearance of chariot-sketch from varied angles, he should construct the chariot. This is the efficacy associated with the orthographic image.
அருசு புதியம் அம்மண்டலம் மருந்தர்
மிகுது ஆராதனே வேவரையில் திருமணம்
அருசு கோவில் முடியவும் புத்தர் முருகனை
அரசத்தில் பதித்து வேவரையில்
வேவின் முளையும் சுவர் சுவர் இரண்டு குழந்தை
திருமணத்தில் கமலில் பிள்ளையர் நடந்து
நன்னில் காட்டு வெள்ளியம் கணவனே களை
அரசு நடுவில் பார்க்கும் கல்லூரியில்
ஆசிரியர் வேவரையில் பாடல் கூறும்
ஆசிரியர் வேவரையில் பாடல் கூறிக்
அரசு உண்லிருந்து புதியம் காணும்
சணைத்து காணே பெயரின் புல்லியும்
சணைத்து காணே பெயரின் புல்லில்
புனிதை பெரும்பலர் பல்லின்
புனிதை பெரும்பலர் பல்லின்
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புனிதை பெரும்பலர் பல்லின்
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லேல் வேவரையில் பெரும்பலர் பல்லின்
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லேல் வேவரை�
The dynamics of 64 squares, is associated with threefold emergence and the working of time. Having realised the nature of exterior space, interior space and the exterior part of the interior space, the magnified position of atomic state, time factor related to the joineries and to the sub-joineries, the expert should perceive the swiftness of time present in all the 64 squares. The magnified state and the minimised state of time should be known. The most interior of the control dot is indicative of the most condensed state of time. Even within the dot, there is the presence and role of 64 squares. The greater efficacy is the power of measuring the speedy cycles of time. It is the time cycle that is responsible for the subtleties of Form and Rhythm. All these are effected by the energy of microbde.
Having identified exactly the points which denote the rising and setting phases of sun and meticulously observed the position of luminaries and made relevant calculations, the expert should know the state of longevity based on these observations and calculations. The subtle science of vastu explains these principles.
The light energy of manduka mandala is indicative of the exact identity of earth and space through the presence of Primal Source, features of the squares of right and left sides and nature of time. It is capable of revealing all the energetic aspect of OM-sound and their functional modes and the nature of select time and material.

Having evidently seen the five developmental stages of taller constructions and perceived the light energy of both earth and space fields, and having ascertained the formation of five belts and the mature time fit for the relevant functions, those who understand the significant nature of Primal Source would derive all the benefits of eightfold pattern.
The Primal Source (as limited to the select area), which is associated with eightfold state, is indicative of the cumulative effect of eight stages, of the nature of select space and that of internal built space, left-out space and the outer belt of the built space.
The tradition of Vastu is of the nature of revealing the exact features of creative energy, its manifest state in the form of structure, unchangeable calculations, charming and supreme appearance, eightfold factor, fivefold order and so forth.

(642)
The exalted course in the field of vastu is one which enables one realise the subtlety of octo-process, the creative aspects of space (identified with Primal Substance) radiant energy of space light, energies of various luminous sources and the acoustical properties. It is the efficacy of predominant and unique language to systematically reveal the effective features of 64 squares, light and sound potency of articulated words and the emerging order of space-field.
Being well established in the path of creative science, the expert in vastu should carefully understand the following:- the varied phases of macrocosmic and microcosmic structure, formation of five belts, characteristic features of five gross elements, image in respect of fivefold order, image in respect of fivefold music, and the principles of sculptural and drawing course as revealed by the formation of 64 squares.
நாட்டு இருந்து காலம் மறியாததாக நன்றாக உறுதியான வசனங்களை சுப்பிரமணியர் கைவிழா சுருக்கி சீர்திருப்பே (644)

காலமுற்றுகளில் அம்மார் அவர்கள், 25 முற்ற புனகாயல் குறுக்களில் அவர்கள், மூவு விளக்கங்கள் எடையாடுவது வேளையின் தோன்றும், திகழ்த்துவது அச்சலை, முழுமையான தோன்றும் அவர்கள், புணர் விளக்க சுருக்கம், 64 முற்றில் வேளைப்படுகின், பெருந்தாம் வேளளித்து அவளாம், மலம்பல் புனர், விளக்கங்கள், ஆமையம் அவளாம் காலமுற்றுகளை அணுவியதும் என்று அம்மார் விளக்கினார்.

Having known the creative subtleties of Time, the cyclic process as revealed by 25 aspects, one should know about the Primal Substances, confined and manifested within the four-sided frame spiralling movement, infused within the structures and rhythm as effected by the four sided frame. He should also know about the creative function, the central dot, effects of fivefold emergence, emergence of 64 squares, modification and leaping assumed by eight, navapada (nava-tala order), microbode and the mathematical order related to Nataraja.
(645)
The frame of 64 squares is fully imputed with the force of letters. It reveals the significance of structure with maximum measure and minimum measure; reveals the significance of three categories of sound-energy-harsh, soft and the mediatory; and reveals the manifesting power of sound and light aspects. Based on the knowledge of these and of the science of language, the expert should study the features and structural effects of varied patterns of lines and curves, different stages of structures, the mode of increasing reckoning and that of decreasing reckoning, āyā-calculation, features of select ground and plot and so forth. All the numbers and letters are indeed, well defined images. The scripture dealing with sculpture reveals these principles. The structure of microbode reveals the significant features of eightfold order, eightfold sketch-form, eightfold curves, eightfold straight lines etc. OM is indeed the encompassing curved form assumed by the eightfold state.
One should know the matchless energy of Primal Fiery Source. Consequently he should know about five zones and five belts. The different energy aspects of OM are revealed and manifested by the Primal Creative force, inherent in that Fiery-Source. He should know about the manifested sound, self-manifesting sound, designs of inner space and outer space and various aspects of Om sounds and Om light.
The mathematical order, which is inclusive of the features of 64 squares and eightfold pattern and stage makes known the table of space-time measurement which begins from paramamu and increases by eight in five stages upto one angula.

Having known the inseparable correspondence between tala and face, between length and breadth and between height and thickness" One should understand that both time and mathematical order are one and the same. Basically rhythm is expressed both by tala and face.
The formation of curves and cyclic patterns is effected by the suitable techniques of curves and these belong to the aesthetic aspect of the structures.

If things are created by the orderly workings, not giving room for any violation of the rules, the science of creation would always flourish with all excellences.

To the extent one keeps himself away from the deluding and misleading path, clear and quintessential knowledge of the principles of the Mayonic order would be effected.

The efficacy brought into effect by the Mayonic order would put an end to the endless creation of Brahma.
Only those who keep themselves away from the erroneous courses which are in disagreement with the tradition of Vastu, would clearly understand the Mayonic order and would successfully apply it to the art of creation.

Having understood the Mayonic order and various aspects such as luminous source, 64 squares, cosmic energy and microbode as revealed by the Mayonic order, those who analyse varied patterns of creations and language - structures, could bring into effect the everlasting luminous creation.

The only course which essentially belongs to the indestructible creative order is the Mayonic order.
The creative order involving eight stages of development attains supreme state through its deep analysis on the energetic creative force of both space and earth.

Having gained supreme intellectual virility through the perfecting experiences and observations, one should analyse the potency of word and that of the corresponding content-form and ascertain through the position of the basic emerging source, varied aspects such as the state of decaying and that of growing associated with the structural forms.
In whichever place may be a material (fit for structuring), one should ascertain its salient features in a systematic way. The mandala of 64 squares being associated with multifarious source-wealth of materials exist as the very basis energiser for the exalted state and greatness of a structure. One should ascertain the exact nature of the structural form through the calculations pertaining to the 64 squares and identify the relevant members of the structure. He should also realise the nature of microbode pertaining to the extensive spatial order and that of the microbode pertaining to the numerical operation. The technique of measures, pertaining to sculpture would reveal all these principles.

(659)
Through the mathematical order which reveals the subtleties of time, the science of 64 squares sets forth appropriate directions for the pleasing constructions in view of their longevity; sets forth the processes of auspicious creations so as to incorporate fivefold aspect and fivefold proportion and so forth. One should assimilate these principles through his eye of consciousness.

(660)
Having analysed the features of 25 aspects and the animating presence of space-energy in different squares, one should observe the constructional feature involving the role of 64 squares in eightfold way. He should construct the forms so as to be strong and sturdy through the identical existence of microbode expressive of distinct decorative forces and that of eightfold function pertinent to the four-sided frame of 64 squares. He should analyse the surface of time and its gyration, position of primal source and the structural features of chariot associated with eightfold decorative member. Shining forth as the perennial science of 64 squares and as the science of sound energy, the Vastu tradition explains the efficacious role of sound and light energies, acoustical subtleties and appreciable features of constructions that are raised from the extensive primal space-segment.

The fruitful products pertaining to the divine order are mainly based on the efficacious functional systems and patterns of Vastu Science.
The supreme technique of manduka-mandala has innumerable subtleties that cannot be expressed through words.

The technique of manduka pada mandala is indeed, the exalted scientific order pertaining to the most fundamental and eternal creative activity.

The effulgent conscious force is capable of revealing the technical process pertaining to the creative activity.

The statements, enunciated by the experts in Vastu science, whose power of consciousness gets refined and strengthened by the science of Vastu, would enable one to see the basic structural patterns of letters (and words), and to identify the relevant parts of the constructions based on numerical calculations: they impart the effective ways
of creating the forms by making use of the benificial results of αyādi calculations.

Having observed the structural parts endowed with luminosity effected through the role of eightfold state, and the effective presence of space-energy formed by eightfold order, and having ascertained the inseparable identity between the Primal Source and the Structural form through varied calculations related to space-order and numerical order, having meticulously calculated the workings of Time in terms of building measurements, —the science of numerical order sets forth the directions for establishing the identity between earth and space in the select area.
The tradition of Vastu which shines forth as the science of central chord (Brahma Sutra) related to eternal creation and as the matchless path, is capable of bestowing the highest and perfect dynamism of consciousness so as to create resplendent structures through numerical order and eightfold developmental state.

The inner consciousness concerned with creative process and skill is capable of revealing the various members and their features relevant to the constructions of unique and appreciable appearance.

Those who train their effulgent inner-state would be able to realise the science of space in its totality and to understand the subtle factors related to the constructions formed through the creative force of space and numerical order.
Having analysed the characteristic features of minute substance and the substance effected by space-source, one should observe the regulative order by which the frame of 64 squares, which is of the nature of expanding to any extent, gets rooted in each and every creation. With his consciousness related to luminous and sonic substance and eternal substance, being strengthened and perfected, he should observe the order in which the extensive power of 64 squares get rooted in an amplified or minimised way according to the nature of the construction, being designed and created.

(671)
Having recognised the energising potencies of 12 vowels and 18 consonants and their actual structural significance, one should visualise all the constructions/creations as to have been fashioned of all the letters only. All the constructions/creations are invested with the structural implications of letters.

(672)

(Corresponding to microbode), there is luminous word which energises and activises everything in the world. Only when one is able to realise letter associated with sound-energy in terms of its luminous aspect, the exact nature and strong force of the luminous word could be understood.

(673)
64 முறைகள் பயன்படுத்தும் படமான் விளைவுகளை அறிவு வாத்தியே, கூறும், வெளிப்படுத்தும் வழி, லேயும் மறுக்கப் படமுறையில் நடைபெறும் செயல்களைத் தெருச்சு கூறுகே வெளியான வண்ணங்கள் வாரியின் அரங்கு.

Through the luminous space and the operative way of light energy one should realise the creative power and phase of the Primal Substance and observe the simultaneous and the co-ordinated actions of OM and its constituents, and study the features of Form and structures through the science of numerical order. Having understood the fact that the frame of 64 squares presents itself in the orthographic designs and known the significance of Primal space, Form and Rhythm, he should understand the operative states of Om through the modification assumed by the dynamism of 8 units.

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Having understood the basic principles related to the rhythmic structures, the operative process related to the fivefold style and order, sculpture, music and the art of drawing - and the self-expressing efficacy of 64 squares
operative in eight ways, — one should analyse the self-expressive language in terms of sculpture and the subtle principles of musicology.

Only the system of measurement and the functional pattern of eightfold stage are effected in terms of 8, 8 orders and 64 squares.

— having based on this system, the Mayonic order expounds the principles of the emergence of Forms and Creation of structures.
Having identified and studied the formation of inner space (of a building), which presents itself in the unique form of luminous stream and having exactly identified the range of 64 squares within the four-sided frame and studied the features of corners, space-segments adjacent to the corners, swift movement and functional way of Time factor through relevant calculations, one should analyse the unitary way of the Primal Source, modifications and variations of 8-unit dynamism, perpetuality of 9-unit dynamism, creative force of light energy, space and space-syllable. The science of Vastu sets forth the principles of all these.
Through the consciousness rooted in the knowledge of fivefold pattern, one should study the features of musical sculpture and drawing and the eternal substance as expressed by them. Having observed the basic originating space of 64 squares, spin and gyration from right to left and the swiftness of time, he should understand that the texture of microbode is actually the spin of Nataraja, who denotes the modificatory movement of 8 unit dynamism. He should locate five places within the frame of 64 squares and identify five vowels with those places. The science of Vastu, which shines forth as the eightfold order and fivefold order, expounds the details of these occurrences.

(678)
Construction of edifices/buildings in six ways, their auspicious effects, their energising light source, five aspects, eight-stages — having known all these, one should observe the formation of five belts (zones). He should know
about the brahma pada, dalvika pada, mānusa pada, paisaca pada and raksasa pada each one associated with its relevant light-streak (i.e., colour). Having observed the presence of three basic radiant energies in the relevant portions of the buildings designed in six ways, the facade associated with the central radiant energy, the presence of extensive space, five stages, 64 aspects of microbode, different sound energies within the frame of the mandala, he should infuse the energy of fivefold Primal Substance into the interior space. Having known the sound and light aspects of letters, the science of Vastu explains all these details.
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நுற்றுறக்கணி, வாழ்க்கைகள், எதிர் தன், துறைய சிந்தனை, சிறிய நல்வாழ்நல்வாழ்நல்வாழ், தூரத்தில் நல்வாழ்நல்வாழ்நல்வாழ், தூரத்தில் நல்வாழ்நல்வாழ்நல்வாழ், 25 இருபத்து காலத்துக், மலநையல் காலத்துக் இருபத்து மனவரல் காலத்துக், பல்பினைநையல் காலத்துக், பல்பினைநையல் காலத்துக், பல்பினைநையல் காலத்துக் — எண்ணுடைய அணியால் 64 மேல்மையும் மூச்சு ஆணங்கு மனவரல்.

The functional pattern of the Great one, having become twofold, threefold potency and three fold group, eight stages of creation, sound and light aspects of letter, music (rhythmic lines) of sculpture, sketch form, fully effected form, output of eightfold order and 25 aspects, science of language indicative of the innumerable subtleties, features of embodying substance and those of embodied ones, five sounds, five musical notes and sounds grouped into three modes — the detailed study of these, indeed, belongs to the science of 64 squares.
Factors pertaining to the enclosed space, ground, outer space, minute numerical calculations and their benificent results, fruitful identity of eightfold letter, features of cast-west and north-south rows; functional dynamism of central space, eight stages of construction, fivefold aspect, subtle aspects of light and sound energies, appendages identical with the aspects of OM, three different linear positions (near, far and the middle) — having taken into account all these, the expert should understand the subtle features of four-sided frame and those of 64 squares.
Through the accurate marking of fish-marks in a prescribed way, one should ascertain the aural and luminous aspects and other energetic aspects of the select ground. There are two different ways of analysing the process of construction. One is concerned with central dot, rotatory force from right to left and the unchangeable position ascertained by the central line. And another one is related to the analysis of lingual principles against the background of constructs/images. The science of Vastu explains these two ways.
The expert in Vastu should observe the following in terms of the structural features of Om-sound: - gross and concrete substance, factus-substance, basic rhythmic measure of it, primal substance, time, marks, features of frontal area, upward force, specific features of the direction of South, letter-identity, and the significance of various lines and dots.
Space-aspect of light stream, luminous aspect of space field, aural features of luminous syllable, various aspects of Om, number, letter, observations on rhythmic measure equalised with melody, basic principles of creation, observation of male-constituents in female structure and that of female constituents in male structure - one should know all these through the systematic study of 64 squares. Through the same source, he should understand the nature of foetus-substance, microcosmic-macrocosmic identity in the pedestal, macrocosmic-microcosmic identity in the upper structure and the inner space of FORM.
Denotation of objectness, imparting the method of knowing the exact nature of material, sculpture, drawing, music, sound, light, understanding of the foetus-substance by analysing it through numerical calculation, fivefold development, energising syllables, root-syllable, exposition of the formation of animating source, consciousness
(rhythm of the building) and luminosity - all these are
effected by the science of energising sound-energy.
Having known the science of built space, efficacy of numerical order, feature of built-structure, eightfold order, five zones of built structure, lingual feature, lineaments of limbs, subtle principles of numerical measure, rotations effected by interior force, eight directional pulls, outer space, speed-force — the expert should undertake the process of constructing space-vehicle (aero-plane). Based on the subtle principles of chariot design associated with essential parts such as whell, hub, axle, harnessing becam etc, the speed of space-vehicle, the reduction and increase of speed; speedy rotations — the science of Vastu sets forth the directions for constructing the space-vehicle by employing the numerical order and dynamic variations of eight (8).
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cீமான்கள் பிரிவிலுள்ள சரக்களே குறிப்பிட்டப்
சரக்களிலிருந்து சர்காரங்கள் குறிப்பிட்டன (687)

சரக்களது அறம் புகழ்பெற்று நிற்கிறார்கள் கதா, நீர்
துண்டு வந்த, நிற்கும் இலக்கியநிறத்து குறுகிய, தூக் அம்மடை, கிழக்கு அம்மடை, துவாரங்கு (Run way) குவிக் விளையாடும், நீர் துண்டு வந்த, குறுகிய அம்மடை குறுகிய, கிழக்கு அம்மடை குறுகிய, 
துவாரங்கு விளையாடும் நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் துண்டு வந்த, நீர் துண்டு வந்த, குறுகிய அம்மடை விளையாடும், நீர் து�...
The fivefold lingual form associated with particular order and symbols, stony substance, sonic substance, material selected for construction, system of measurement involving the unit of paddy grain, sesame seed etc, features of plants and trees, substance meant of structure and substance meant for sketch - all these should be known through one's own power of consciousness.

Keeping in view the state of excellence, and the state of luminosity, one should know the nature of living things, mode of life and the world of beings. All the souls are of the nature of sound and light energies. Inspiriting consciousness, order, process of creation, lingual aspect, rhythmic aspect - all these five should be co-ordinated to
arrive at one-pointedness. One should investigate the nature of life through the systematic study of sculpture, drawing and eightfold order.

The sūtus substance, substance in its state of excellence, the working of time, characteristics of select area, message of Form, system of measurement, space-field, nature of time as indicated by planet and stars, the proliferating process assumed by the Primal Substance,
the process by which the inner space gets identified with each substance, the five functions assumed by the central line, the role of time and space in each state of emergence — if one understands all these, he could know the process by which space-light and conscious-light get identified in the frame of 64 squares.

One should know the technique of the frame of 64 squares through the constructional process and identify
of letters. The process of the expansion of inner space, the process by which the central dot gives rise systematically to elevation and height, fivefold aspect Primal Substance associated with six features, the subtle formation of five belts, five kinds of luminous streams — one who understands all these would be able to know the subtlety of both inner space and outer space and that of sound and light aspects.

The science and technique of Vastu comes into application through the employment of numerical order and through the process of revealing the emerging pattern of Primal Substance.
The primal fiery source, functional aspect of central dot, the completeness (all-encompassing state) of Primal Source, the luminosity of inner and outer space, length, breadth, lengthy state, shortened state, cosmic structure, central space, the twofold functional process of 64 squares, three modes, 25 aspects, subtlety, segment, thickness, fragment, the system of measurement involving decreasing
numbers, process of increasing from 1 to 8 and of decreasing from 8 to 1 - having systematically known these, one should unite both earth and space through the energetic aspects of numbers and letters.

It is the science of Vastu that is capable of expounding the subtle principles of eightfold orthography, science of sound and light, sculpture, drawing, sketch form, fivefold order, aspects of OM-syllable, inner space and the increasing and decreasing process of reckoning and so forth.
The luminous aspects of number, space, earth, etc.-all these are in the mode of eight. Only through the role of 8, the system of letters becomes operative. The modification of 8 results in the emergence of OM-aspects. The gross and subtle features, operative process of letters-
etc, are due to the mode of 8. Only through the role of 8, fivefold music evolves into sevenfold music. The face-measure leads to the measure of eightfold limb. The system of measurement involving paramanu, chariot-dust etc, is due to 8. The minute system of measurement, minute state of time, the expansion of 64 squares, breathing process, wind — all these are effected only by the dynamism of 8.
The subtle process of knowing the nature of ground through the knowledge of speedy gyration of time effected in the four-sided frame, and of the principle of macrocosm, ayadi calculation in the mode of 6, 10 and 16 and in relation to various kinds of buildings and built areas, built areas that are inauspicious, various portions of the house such as verandah, portico, kitchen, study-room etc - Having known all these, those who understand the subtle principles related to building construction and selected plots would evidently know the truths of macrocosmic structure.
One should ascertain the state of longevity through the knowledge gained by the study of the features of ground meant for construction, watery source, portico, facade, ayadi calculation related to threefold structure and multistoryed structure, positions as denoted by 27 stars, nine kinds of 'amsas' and āyādi in the mode of 6, 10 and
16. It is the meticulous analysis of āyāmt calculation that yields auspicious benfits such as wealth, long life, plentitude, fame, blessedness with good children, etc.

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One could understand the nature of macrocosmic structure through the knowledge related to constructional processes and to the science of built space. He should understand the nature of microcosm through the study of macrocosmic structure. He should unify the features of macrocosmic structure with the constructions through the knowledge about six kinds of built areas, primal substance, etc., the rhythmic movement of time, formation of inner space and so forth. Those who know the features of macrocosm would evidently and clearly understand the formation of five belts, six kinds of built areas, various luminous energies that are present in them, mode of living entity associated with light and space aspects.
It is the methodic approach of the knowers of Vastu science to analyse the macrocosmic functional order through the study of eight directional features, the specific nature of the direction of South which serves as the basic direction for all other directions, south zone, subtle features of macrocosm and those of microcosm, positions of planets, universe, the exact centre of central space, luminous aspects of boundary row of the frame, union of sound and light aspects, the subtlety of focus-point, its airy force, ascertainment of time-measure etc.
64 கருவகளில் 64 பிள்ளைகள் என்பது, நம் வேட்டாய்வில் பொய்ப்பாண்டங்கள் கள்ள ஆர் ஆகியவை, புலன், அறிவு, நிலை, வாழ்வு, நேரணியான விளக்கம் அடையும் — இந்தெடுக்க உயர்வில், குறிப்பிட்டாமல் புருஷப்பட்டுக் காணும், வருடகாலமாக உண்மையான பார்வையாக காண முடிக்கொண்டு கோக்பாலியை அவசரம் விளக்கம் அடையும் இல்லை.

There are 64 space-points in the whole range of 64 squares. In relation to these there are six kinds of arcas-fit for construction, threecofold, sixfold and twofold luminous streams present in them and formation of five zones. Having understood all these and systematically calculated the towering of primal source, and calculated the subtle role of time through the units of chariot-flag and chariot-parts, one should know the constructional process of FORM.
அனுபவந்த நான்கின் குற்றாண்டு மூலம் ஒன்றுகூட அறிவித்து கல்பனையல் நேர்ந்த பொழுது (701)

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The space-energy contained in the central dot, aspects of atomic structure and their functional modes, the formation of atomic clusters, co-ordination between one’s breathing process and the time-flux, fivefold order related 8-unit dynamism, identity between inner space
and outer-space, uniqueness of South, efficacy of eight directions, the subtle truth which states that eight directions signify the energetic process of eight and the South signifies the variations and modifications assumed by eight - all these should be systematically known.

The process of manifestation of form, the seven channels of the mandala, foundation place, vacant place, built place, central courtyard, portico, study-place, foetus-place and such other parts of a house, entrance to be constructed in any one of the middle three squares of the nine-squared row - all these should be known through mathematical calculations. Nine amsas, position of 27 stars, āyādi - based on these one should analyse the constructional process through the system of rope-measures and rod-measures and he should know that the dynamic stars of eight denotes eight directions and that of nine denotes, specifically the direction of South and calculate the relevant measures related to the four sides of the built area.

The zenithal state of mathematical order is nothing but the science of building. Threesfold substance, threesfold order, threesfold creative process, concrete substance, foetus - substance and all others are subject to the impeccable mathematical order. One should calculate the auspicious and beneficial constructional processes through the particular Time in which Vastu emerges from dormant state. He should ascertain the exact proportions and appropriate portions of a house, various kinds of super structure and hall, various structures of enclosing walls and āyādi calculations through appropriate mathematical orders. Having studied the principles related to the application of colours and drawings and having furnished with pleasing interior designs of sketches and drawings, he should construct the buildings.
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துற்றுப்பை எனும் விளையாட்டு கருத்துக்கு ஒருங்கிச் செய்யும் விளக்கத்திற்கு முன்புள்ள நூற்றாண்டுகள் பல்வேறு புரவங்கள் மற்றும் புரவரைகள் எனும் சொல்லுகளில் பல்வேறு விளக்கங்கள் காணப்பட்டன. இது பல்வேறு வகை விளக்கங்கள் பெற்றுள்ளது. முதலில் எனும் புரவரைகள் எனும் விளக்கத்தின் முதல் எட்டாண்டுகளில் பல்வேறு பெரும் விளக்கங்கள் காணப்பட்டன. இவை பல்வேறு வகை விளக்கங்கள் பெற்றுள்ளது. முதலில் எனும் புரவரைகள் எனும் விளக்கத்தின் முதல் எட்டாண்டுகளில் பல்வேறு பெரும் விளக்கங்கள் காணப்பட்டன. இவை பல்வேறு வகை விளக்கங்கள் பெற்றுள்ளது.
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Only through the modificatory process of the frame of 64 squares, the form of OM manifests. Sculpture, drawing, sketch-form, architecture, music, luminous objects, various groups of languages—all these are effected by OM-form. Only through the sound energy and light energy of the space-word known as OM, the manifesting and functional process of the Primal Space could be realised. The architect, being guided by these factors, should ascertain the longevity and other benificent features of various kinds of buildings, after thoroughly examined them through āyādi calculations.

The science of Vastu explains the process by which the Primal Space gets structured into buildings of various designs, being modified through threelfold and fivefold ways and being subject to rhythmic measures occurring in many modes such as 1-2-1, 1-3-1 etc. It is this science that explains systematically the formation of fivefold zone, the creative effect of five gross elements as seen in the built area, eight-pronged directional gravitation, relation between the direction of south and the movement of Time, the concordance between earth and space, etc, through the mechanism of 64 squares.
The art of drawing reveals the enduring characteristics of imagic form, based on the science of image and that of space-field, reveals the expressive feelings through hand-gestures, feature of eye and fivefold energetic aspect.

Only through the mechanism of four-sided frame, the central dot and its energetic existence, its swiftness, gyration, 25 aspects, 64 aspects, time divisions etc, the musical sculptures and forms emerge out and beautify the entire range of universal field. Only through the eight variant stages of central dot, all the patterns of cosmic Dance of Nataraja are effected.

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குறுக்கு முடிவு கையெழுத்து கையெழுத்து
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வியலாற்றுக்கு குறுக்கு மனிதன் மனிதன்
பயணம் குறுக்கு மனிதன்

இருவர் தொடர்ந்து மனிதன் மனிதன்
தமிழ்மா வியலாற்று வியலாற்று
தங்கரியின் தங்கரியின்

மருத்துவத்திற்கு மனிதன் மனிதன்
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சுற்றுலா வியலாற்று

மருத்துவத்திற்கு
மருத்துவத்திற்கு

அரிக்க உண்ணு
அரிக்க உண்ணு

சுற்றுலா வியலாற்று

மருத்துவத்திற்கு

அரிக்க உண்ணு

சுற்றுலா வியலாற்று

மருத்துவத்திற்கு

அரிக்க உண்ணு

சுற்றுலா வியலாற்று

மருத்துவத்திற்கு

அரிக்க உண்ணு

சுற்றுலா வியலாற்று
(723)
461

(724)
(725) வண்ணமையிலையும் வெள்ளைப் பக்தி, சுவாமி மீது பெருமளிப்பு ஒரு குறிப்பிட்டு வைத்து தீர்க்கவேண்டியதை (726)
(727)
சுருக்கத்துடன் புத்துக்கண் விளக்கம் பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு பெறுவதற்கு
(728)

(729)
மருத்துவ முன்னணி நிலைற்று வழங்குதல்
மருத்துவ முன்னணி அமர்ந்து பார்க்கி
மருத்துவ முன்னணி முன்னணி
மருத்துவ முன்னணி முன்னணியாக
மருத்துவம் முன்னணி முன்னணி
மருத்துவம் முன்னணி அமர்ந்து
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
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மருத்துவம் முன்னணி வழங்குதல்
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மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
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மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
மருத்துவம் முன்னணி வழங்குதல்
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(730)
One should know about the varieties of lines, curves, their creative efficacy, varieties of luminous points, sound and light aspects of orthography etc, through the science of Vastu. The message expressed through a language and the luminous state expressed by sculptural form are one and the same, Sculpture, Drawing, Dance and Music, belong to one and the same branch of science. Within the field of 64 squares the creative role of both inner consciousness and inner space is in its full swing. One should know the varied operations of Time and the corresponding formal features of select space through the science of 64 squares.

The Mayonic order explains the nature of fivefold zone, sixfold stage, the essential truths related to the living beings, the varied process of aśādi calculations related to buildings, the uniqueness of South in which the Cosmic Dance settles itself, the planning of towns and villages which are measured in terms of rod/and so forth.

The forcible energy of primal fire, six places of energy, five zones, the existence of universe at the centre of the frame of 64 squares, identity of five letters, formation of inner space (of the frame) - all these and the specific characteristic of South indicative of the swiftness of the movement of Time should be known through Mayonic order.

Having designed the essential parts of house such as the outer enclosure wall, floor, verandah based on the paramasāyi mandala, and having designed all other important portions, one should beautify them with relevant sculptures and drawings. He should understand the principles related to sculptural varieties, efficacy of sound and light, drawing etc, as revealed by the scripture dealing with the art of drawing. Through the study and observation
of the features of lines and rhythmic beats, he should know that the Central dot is indicative of Time and the Form emerging at the centre is indicative of Rhythm.
(732)

(733)

(734)
(735)
வேளியே கலையிலே விளையாடுவதால் கருத்தில் உள்ளது தான் பெரும் முனையில் இருந்து சாத்தியம் செய்யவுள்ளது 

மூழ்கள் வாழ்கின்றனர் (உயர்விட விழாத்திருவிட) 

கலையிலே நீளமாக விளையாடுவதற்கு 

நூற்றாண்டுகள் முனையிலிருந்து 

நூற்றாண்டுகள் முனையிலிருந்து விளையாடுவதற்கு 

பெரும் முனையிலிருந்து விளையாடுவதற்கு 

(736)
473

(737)

(738)
(739)

(739)
475

அருணநாயகன் விசாயகர் புதுச்சேரி மாணிக்கம்
அருணாசலம் அம்மாள் அம்மியால்
பெருமாள் இந்தியக் கூட்டணி சென்று வந்தது
சென்று குலம்பாண்ட விசாயகர் பொழுதுபோன
சென்று விதியான இல்லை அடுத்து
அம்மாள் வகட்டின் கூட்டணி மாணிக்க இல்லை
அருணாசலம் விசாயகர் கூட்டணி விதியான
(740)

நன்மை அரணாயிருந்தவருடைய வசம் நிகழ்வைத் தற்போது கையேற்றச் செய்த பெருமாள் அம்மியால்
கூட்டணிகள் குடும்பம் நிகழ்த்தின. 32, 36, 72, 74 வருடங்கள் முதல் 128 வருடங்கள் முடியாறே.

64 வருடங்கள் அருணாசலம் விசாயகர் முன்னிலையான பொழுதுக்குழி.
சென்று பொழுது (புல்வேல், 1, 2, 5, 7 வருடங்கள்) சென்று
32, 36, 72, 74 வருடங்கள் முதல் 128 வருடங்கள் முடியாறே.

யுவராஜ என அருணாசலம் விசாயகர் மூலம் பொழுதுக்குழி
அம்மாள் அம்மியால். புதுச்சேரி பொழுது வசமான, உணவாக, கூட்டணிகள் அம்மாளின் புராணப்புத்தான முக்கியமான,
சுருக்கப்பட்டு, குறிப்பிட்டு அம்மாளின் குப்பை வந்தது.

அருணாசலம் அம்மாளின் கூட்டணி கூட்டணி,
நஞ்சு, விளக்க அம்மாளின் கூட்டணி மூலம்
குறிப்பிட்டு குடும்பங்கள் பொழுதுக்குழி. கூட்டணிகள் கூட்டணிகள் கூட்டணி
இடையுள்ள பகுதியாக அம்மாளை அம்மாளின்
நஞ்சு விளக்கப்படும் குடும்பங்களின் கூட்டணி முறையான.
புதுச்சேரி கூட்டணி தொகை குடும்பங்களுக்கு
நஞ்சு விளக்கப்படும், கூட்டணிகள் குடும்பங்களின்.

64 வருடங்கள் விசாயகர் பொழுது (புுல்வேல்) விசாயகர்
முன்னிலையான பொழுது (புுல்வேல்), உணவு முறையான குடும்பங்களின்.
To Consider the role of Time is to visualise the exact structure rising at the centre and realise the varied structural expressions brought about by Time. The vibrations of Time is in total concordance with that of inner consciousness.

Melodious notes are manifested through luminous and sound aspect of OM, and through the pattern of 64 squares associated with OM. The initial phases of first musical note, grows in the mode of 1, 2, 5, 7 and then gets variegated into 32, 36, 72 and so forth. The musical beat of eight counts is effected by it. It brings out 128 varieties through the interplay of seven notes.

The Mayonic order, should be understood through the observations of sounds emitted internally by the Primal Fire. Through the Mayonic order, one should know about the efficacy of luminous thread (brahma sutra), inner space, six centres of energy, form., light and sound related to the six centres etc.

The Time-Beam, effected by the Primal Space and the swiftness of Time is indicative of rhythm and form. The Primal Beam, rising as a column at the centre is expressive of the creative potencies of luminous thread. Through the Time-Beam, one could know the effects of different time-divisions and the position of planets. The Primal-Beam is associated with six energy-centres and the Primal Fire. The basic creative Force functioning at the centre is indicative of the point of origin of time and the associated identical movement of wind (breath in one's own body) as far as a particular creation is concerned.

Through the power of inner consciousness one should know about six centres of energy, the pure and extensive space above the crest (known as dvadasanta) and the Microbode (present at the centre of heart-space and of dvadasanta)
The luminous thread of 64 squares would reveal the essential characteristics of OM, cosmic chariot and the inner and outer spaces.
(742)

(743)
நல்லவ புர்வே குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
தூந்துப்பொ சம்பிரவி குடிக்கேற்று சென்று
நீர்மாரம் குளிஷின் பரிசாளினர் குறித்து
நல்ளவ புர்வே குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
குருவும் புர்வே குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
மறுமு பரிசாளினர் குறித்து
சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
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பொருட்டி போக்கு குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
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சரை நினைவுக்கு வருவதால் அடுத்து
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சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
சரை நினைவுக்கு வருவதால் அடுத்து
பொருட்டி போக்கு குற்றத் தினம்
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சரை நினைவுக்கு வருவதால் அடுத்தุ
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அடையாளம் புராத்தியுடன் ஸ்ரீகுண்டத் பிழையான புரட்சியின் பொழுது என்று புரட்சியின் வருத்தத்திற்கு மூடும் விளகலைக் குறிப்பிட்டு பிழையான நோய் வளர்ந்து அழிந்து உள்ளிட்டத் தொட்டே வழிமாடி விளகலை விளக்கம் வளர்ந்து பிழையான நோய் வழிமாடிய விளகலை அதிகாரமாக விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை விளக்கம் வளர்ந்து வழிமாடிய விளகலை
கொண்டாடு, அவள் அன்னலை, அவள் கிளர்ந்து, 
சுருக்குகள், ஆல்ஸ்ருகல், சிலம்பு, கிளர்ந்து, தோது, சுற்றுப்பல் — சிற்றுரு 64 முறையார் அனைத்துக்கும் கிளையில் கேரளா ஆசிரியராக புகழ்வு பெறியுள்ளே.
Forts and their constituent parts, residence of king, classifications of drawings and colours, sculpture, sketch-forms, music, dance, aspects of OM—all these should be known through the science of 64 squares. Through the science of Microbode ingrained with in the frames of 64 squares, one should know Form and Rhythm.

To the effective ministerial execution, equal vision, strict allegiance to the path of order and justice, and other such faculties are essentially needed.

The Mayonic order, expressed in Tamil, explains the nature of civilian standards, military standards, ministerial function, the great body consisting of five members and the great body consisting of eight members, various plannings of cities, towns and villages, characteristics of a praiseworthy country and language and so forth.

The efficacy of building construction is mainly based on the mathematical order and Time-measures. The buildings should be constructed in an exact similitude of a well-designed human body.

All the parts of residential buildings should be built in such a way as to symbolise the corresponding limbs of a human body.

The scripture dealing with the principles of architecture, (as written by Maya) purports to explain the process of the construction of gateways and entrances, correspondence between length-breadth and height, varieties of windows, intermediary structures, ornamental structures, various kinds of pillars, characteristics of timber, varieties of wooden pillars and so forth.
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அனைதலும் வருவதால் பாதுகாக்கும் திமிழாக்கிய 
கற்பவனும் கருவியும் நீங்கியிருக்கின்றன, 
என்று பலவிலகு நிறையிற்புக்குனர் ஆர்லுவுல்லாக புனேர்.

விபந்தேண்டும், உறுப்பினர் (புதுவர மாபெரும் லம்பாமதன்) தற்போதைய அரசியல் வேலையாளர் வாயிலிலே — விளையாடும் வுண்டர் தமிழால் அரசுக்கு முந்தை.

12 அரசுத் தொடர்பில் உப சான்றின் கால்வித்திய தோல் 64 
நிலை ஒருங்கிப் போர் காலியின் தோற் 64 
குழுக்கற்ற பாதை தொடர்ந்து 64 இரண்டாமான நிலை 
காலியில் அடிகடியாகப் போர்ப்பினார்.

64 இரண்டாமான தொண்டுக்கட்டும்பெரும் சுதந்திரம்பெரும் தோற்றமில் 
வாயிலில் காட்சி, விளையாடும் வாயிலில் முடிந்து திருப்பாக விளை 
காலில் தொண்டுக்கட்டியது.

எனவும் உலக உந்தாள் திமிழாக்கிய, நூற்றாண்டுச் சூழ்வாகிய 
செயல்படுத்தும் 64 நிலை, மீதுலகிய லம்பாடுகள் (புதுவர அனுதாயம், மீது தோண்டும் சுதந்திராக்கியம் செயல்படுத்துவது, குறிப்பான தெற்காண்டுப், விலைகாட்டுப், மீதுகாட்டுப், மீதுசிறுப் போன்ற தோண்டும் வாயிலில் காலில் கிளம்பாக்கியும், 
நூறுப்பர்களில் முந்தையது வாயிலில் காட்சி.

எனவும் விளையாடும் தோற்றம் லாகு உந்தாளின் 
சுதந்திராக்கியச் செயல்படுத்தும், விளையாட்டுப் போன்றிய பெரும்பானை.
The exact measures applicable to various parts of buildings, ascertained based on the system of measurement, rhythmic correspondence between the measures, its process of increasing in the mode of two by two, subtleties of languages and vowels and OM-sound — these should be known through the Mayonic order.

The science of 64 squares reveals the truth that all the vowels are the aspects of OM only; it reveals the subtleties of the originating source of time, time as manifested by the primal space, various kind of substance such as concrete, subtle, foctus etc, and the exact nature of time which is under continuous flux. Through the science of 64 squares one should know the features of fivefold aspect and order, and those of the direction of South, which is called the ‘settled direction’.

The Mayonic order expatiates upon the nature of Kāla-purusa, of OM sound synonymous with Tamil order, of 64 squares, sculptural and drawing patterns all being refined by the Tamil order, various kinds of Tamil expressions, mathematical orders pertaining to space-craft, ship-building, plot, built space, science of space and so forth.

The mathematical order, pertaining to Kala Purusa, is indicative of the geographical factors and subtleties of space.

The science of 64 squares, as designed by the Mayonic order explains the creative energies of luminous rays, extensive space of microbode, features of cosmic chariot and those of bio-sphere and those of well-designed forms effected by them.
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கல்வியுடனும் விளக்கையுடனும் இணைந்து வருகிறார். அவருடன் பொறுப்புகள் செய்யும் நடவடி. வணக்கம் நடந்து என்ற தனது காவல் குறித்து அவரது உலகுக்கு தெரியும் நோக்கு. செய்யும் உலகினை குறிப்பிட்டு எழுதியுள்ளார். 

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64 மேலோட்டம் குத்தும் காலநாள் தமிழ்நாட்டின் ரூபத்தை, வரண்ட செய்தி, அங்கால் முழுள்ள ஆடினாமை காலம் பரவிய, ஏன் ஆறும், காலமுக்கியம் குறாக வருகின்றன, தற்போது, காதல் பெரும் காண்பிக் கூடையிலும் புன்னினும் குடும்பம்

64 மேலோட்டம் குத்தும் காலநாள் தமிழ்நாட்டின் ரூபத்தை, வரண்ட செய்தி, அங்கால் முழுள்ள ஆடினாமை காலம் பரவிய, ஏன் ஆறும், காலமுக்கியம் குறாக வருகின்றன, தற்போது, காதல் பெரும் காண்பிக் கூடையிலும் புன்னினும் குடும்பம்

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The science of 64 squares would reveal the subtleties of primal space effected by eightfold process and the constituent square, planetorial movement, stellar space, numerical order, swiftness of time, the basic source of manifestation, subtle and gross states of time, octo-pattern, orthography, etc.

It is systematic to realise the true nature of OM-letter through the study of five aspects (mulam. etc), microbode, various kinds of articulated letters etc. The knowledge related to microbode, mathematical calculation related to luminosity of inner space, rotation occurring in the direction of South, the settling of the variant stage of 8-unit dynamism in the direction of South — all these belong to OM-process.

Even though a person is endowed with the knowledge potential of varied branches of arts and sciences, the exalted stage of supreme knowledge is the clear understanding of 64 aspects, 25 aspects and five aspects through the science of microbode. Those who do not systematise their works based on inner space and time-factor, would not achieve the desired result, being unable to know the nature of eternal order.

The order designed by Tamil Mayan is, indeed, the order of luminous thread; pure order of sun; order of OM; subtlety of five vedas; subtlety of Vastu Veda; of three Vedas; science of central squaric dot which is inclusive of eight, variant of eight and 64 squares. It is the order capable of revealing the subtleties of luminous rays, sound particles of atomic structure, mechanism of Om-process in the field of 81 squares, self-spin of OM and its power of setting others into motion and so forth.
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காரணமாக கூறுவது போன்றது
காரணமாக கூறாதது கூறுவதற்கு என்னிட
காரணமாக கூறுவது கூறுவதில் காட்சியும்
காரணமாக கூறுவது கூறுவதில்
காரணமாக கூறுவது கூறுவதில்
காரணமாக கூறுவது கூறுவதில்
காரணமாக கூறுவது கூறுவதில்

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ellites மபிள் முப்பூட்டு அறிந்து
லுள்ளது வாசங்க குழுவாடிய சேருக்கில்
நடுப்பா குளையுள் விளக்கத்தில் வாழ்க்கரை
நடுப்பா பல்கலை விளக்கத்தில் விளக்கம்
சூழ்கள் விளக்கத்தில் குறுக்குகள்
நடுப்பா விளக்கத்தில் சிலுவத்தில் சேர் வேண்டம்
நடுப்பாகும் பல்கலைகள் ஄தான் பல்கலை
சூழ்கள் விளக்கத்தில் சிலுவத்தில் சேர் வேண்டம்

3.நடுப்பாகும் பல்கலைகள் ஄தான் பல்கலை
3.நடுப்பாகும் பல்கலைகள் ஄தான் பல்கலை

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3.நடுப்பாகும் பல்கலைகள் ஄தான் பல்கலை
3.நடுப்பாகும் பல்கலைகள் ஄தான் பல்கலை

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(செய்துணர்) இலங்காவின் வெளியிலும் கருப்புள்ள அன்னையின் கருப்புடன் பிள்ளைகள் அறியவும் அப்படி அறிவித்து பில்லாமல் செய்துணர். எனவே எங்கும் வருமிக்கப் போகவேண்டும்.

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(செய்துணர்) இலங்காவின் வெளியிலும் கருப்புள்ள அன்றி பிள்ளைகள் அறியவும் அப்படி அறிவித்து பில்லாமல் செய்துணர். எனவே எங்கும் வருமிக்கப் போகவேண்டும்.
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தமிழ் இலக்கியம் ஆய்வு: தமிழக விஞ்ஞாயிய தரையில் தமிழ் ஆய்வு மற்றும் தமிழியல் மற்றும் தமிழக விஞ்ஞாயிய தரையில் தமிழ் ஆய்வு மற்றும் தமிழியல் மற்றும் தமிழ் ஆய்வு மற்றும் தமிழியல் மற்றும் தமிழ் ஆய்வு மற்றும் தமிழியல் மற்றும் தமிழ் ஆய்வு மற்றும் தமிழியல் மற்றும் தமிழ் ஆய்வு (777)

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64 பலகைகள், பொம்பியை, 1/8 படியாக 2 பக்தை அணுவைகள் அல்லது இணைப்புகள், தொங்கள் கிளையை, ரூபங்கள் விளக்கலாம். 25 படியாக, துணைகள் சுருக்கல்களை பாதுகாப்பது போன்றே இது என்று ஒப்பிடுகிறோம்.

64 பலகைகள், அல்லது சிற்றைகளை, காவல், பிளமை, பாகள் குறிப்பிட்டலாம் போன்று மேற்கொள்ளவும் அதிகாரர்கள்.

காவல் பானை, காமை குழுக்கள், 64 கட்டிடக் கீழிகள், கார்பர் பிரித்தலால், பாதுகாட்டு அல்லது வேறு போலோட்டு, ஒரு கிடைக்கும் குழுக்களில் சென்று பாதுகாப்பது.

திறந்துகொண்டு ஆரம்பிக்க பல்கராடிகள் காவல், கட்டிடக் கீழிகள், சுருக்கலாக பானை, துணைகள் வேளாட்டு, நைட்ரான்னைய, துணைகளின் மையம், ஆரம்ப மையம், புது ஐ துணை பாதுகாட்டு குறிப்பிட்டலாம்.

முக்கியமான துணையின் புதுக்களை, காவல், பிரித்தலால் போன்று, குழுக்களின் குழுக்கள், புதுக்களை காவல், பொருள் சேகரிகள், பொருள் வைத்துரைகள், காவல் பொருளாய்வு மிகு மைய குழுக்களுக்கு, தொடர்ந்து ஆரம்பித்து குறிப்பிட்டு காவல், மேலும் பிரித்தலாக உருவாக்கப்பட்டு பாதுகாப்பது.

The architectural science, science of Time, science of ground and that of select area, built space, non-built space of the select area, various parts of residential
building, foundation, final, settled ground floor, method of laying foundation — all these attributed with supreme harmony through mathematical order.

The science of 64 squares reveals the subtle principles of inner space, outer space, correspondence between the measures and its mode of increase from 1/8 through 2, position of luminous thread, supreme form of microbode, 25 aspects, eightfold state etc.

It is incumbent on the part of practitioners to systematise their work based on the nature of civilian standard, perfect mind, time, place, material and so forth.

The subtle process of microbode reveals the minute unit of time, gyration of time, mechanism of 64 squares, OM-process, variant of eightfold state, primal space effected by eight, etc.

It is the subtle energy of microbode that makes known the operative process of four state, subtlety of numerical order, process of elevation assumed by fivesfold, aspect, space-fields, quality of eight and that of space greatness of minute central dot etc.

It is the Mayonic order, designed in Tamil, that reveals the process of OM, principles of number and letter, time-unit of letter, varieties lines and their specific features, lengthening, process of amplification, nature of ground, āyadi calculations, calculations related to the position of planets and stars, auspicious time factors and so forth.
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The primal-central squaric dot is associated with all the energies of space-fields. The treatise dealing with the construction of space-craft, explains through the science and technique of central dot, time-measures and 64 squares, various features of the air-craft, such as the structural pattern, speed-control, wheels, fitness of pilot, exact position of the pilot, fly-course in the sky, swiftness of time etc.

The treatise of Maya, addresses itself to explain the following: nature of water, nature of living beings of water-region, nature of ground and select area, nature of mountain, ocean, forest, planets, stars, Time, periodical changes occurring in oceans, classification of living organisms, embodied things, nature of wind, fire, subtleties of Cosmic Chariot, nature of five kinds of regions such as mullai, kurinji, etc, sevenfold mandala, nature of 49 countries, correspondence between sound-and light, rotation of eight, structure of form, rhythmic manifestation, luminous objects effected by the Primal fire, OM-process, microbode and so forth.
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என்று நாமூண்டும் காட்கு நிலவும்
என்று நாமூண்டும் காடு நிலவும்
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என்று நாமூண்டும் காட்கு நிலava
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ஆணும்ப சுருக்கத்தில் லார்க்கிந்து கட்டு
என்ன தவற்றும் சுருக்கில் புதுக்கும்
அறிவுடைய நுழைவு வேண்டியம் அதிகம்
அறிமுகத்தாக கிள்கரீட்டு அடுக்கும் முறை மேற்பாடு செய்ய்வால் தேவை
பெற்று நின்றும் பார்வையினரும் புதுகை
அது என்றால் காலமை உருண்டு லார்க்கின் லார்க்கும்
புத்தகம் புதிதில் சிறிதுடைய ரீதியாக
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2. கல்லால் சுருக்கி லார்க்கும் புதானுடைய
சுருக்கத்தை நிறைவு பெற்று முறையில்
சுருக்கின் புத்தகம் பிரித்தியால் உருண்டு
சுருக்கின் கல்லால் சுருக்கம் கட்டுண்டு
சுருக்கின் உடைய முன்னால் முன்னால் பார்வை
சுருக்கின் புது நிறைவு செய்ய்வால் உருண்டு

c. கல்லால் சுருக்கி லார்க்கும் புதானுடைய
சுருக்கத்தை நிறைவு பெற்று முறை�ில்
சுருக்கின் புத்தகம் பிரித்தியால் உருண்டு
சுருக்கின் கல்லால் சுருக்கம் கட்டுண்டு
சுருக்கின் உடைய முன்னால் முன்னால் பார்வை
சுருக்கின் புது நிறைவு செய்ய்வால் உருண்டு

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அத்திகழை அல்லது காலமை உருண்டு
அத்திகழை அல்லது காலமை உருண்டு
(796)
(797)

என்றாலும் இதுவே முழுப்போன காலத்தின் காலாண்டைப் போறும் நிலையில் இல்லை. இதன் நூற்றாண்டு ஆண்டுகள் காலாண்டின்போன வேறு நிலையில் இல்லை. அதன்போன் வேறு நிலையில் இல்லை. அதன் அண்டைய செய்யும் பொறுப்புகளை விளக்கும் வகையில் ருஷியத்தின் பரசு கருதப்படும் நாடு செய்யவில்.

செயல் அண்டைய செய்யம் குறிப்பிட்டு செய்யவில்

உலகத்தின் போறும் நிலையில் இருக்கும் பொறுப்புகளை மேம்பட்டு பெறுவது புதியதை விளக்கும் வகையில் மேம்பட்டுக்கோரும் பொறுப்புகளை விளக்கும் வகையில் மேம்பட்டுக்கோரும் பொறுப்புகளை விளக்கும் வகையில் மேம்பட்டுக்கோரும் பொறுப்புகளை விளக்கும் வகையில் மேம்பட்டுக்கோரும் பொறுப்புகளை விளந்து மேம்பட்டு விளந்து மேம்பட்டு விளந்து மேம்பட்டு விளந்து மேம்பட்டு விளந்து மேம்பட்டு
(799)
Sounds coming down from unseen source, formation and distribution of five letters (of vowels). OM-process, varieties of Tamil expressions — based on these one should understand the technique by which the sound and light factors of letters are unified with created forms.
The techniques of 64 squares of microbode reveals the emergence of letters, fivefold order, threefold order, modification of eight, OM-process, varieties of languages and sounds, features of four-sided frame, correspondence between inner space and outer space, revolution sustained by the South and so forth.

Having realised the functional process of inner space subject to the fivefold rhythm and order, one should observe the emerging pattern of luminosity in body, soul and consciousness.

The eightfold state of microbode would reveal the innate nature of creative language, nature of macrocosm and microcosm, six effulgent sparks of microbode, nature of six energy-centres, order, form, light, sound, quality and force of OM etc.

The Primal Brilliance of Primal luminous source is known as 'murugu'; murugu manifests itself out into the space from the microbode; this is the scintillating fire-spark, forcibly shot up by the Primal fire. The great path of Nataraja reveals the characteristics of six energy-centres and the potency of Om as related to them.

The space-craft designed with solar energy, is of the nature of revealing the fly-course, eight-pronged gravitation, calculations of speed, position of pilot, position of mechanical engineer and so forth.
520

சில தமிழ் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொல் சிற்றொল

(805)

(806)

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(809)
The fivefold music evolves into sevenfold music; The fivefold basic colour evolves into sevenfold colour. These evolutions are brought about by the microbode whose effulgent luminous beam is known as murugu. The manifesting process of microbode results in the emergence of field for cosmic dance, space, space-light, effulgent light of soul and consciousness, sound energy of consciousness etc.

Only the experiential knowledge related to microbode is considered to be the most supreme knowledge.
Only those who realise the nature of animating luminous source and the subtlety of music and thereby realise the truths of OM-sound, could know the exact nature of creative lingual source. Analysis of this language would enable one know the formation of great unit consisting of five constituents, six light-sources, identity of macrocosm and microcosm, etc.

By all means, one should gain the knowledge related to the sound and light sources of Tamil and its five aspects. The basic and primal direction is South for all the eight directions. The language pertaining to this South direction is considered to be the first-evolved language of living beings.
(812)
(813)

(814)
கால விளக்கத்தை கூறுவதும் இரவும்
நானிதை விளக்கத்தை கூறுவதும் இரவும்
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நான் விளக்கத்
துறவுகளை மக்கள் மக்களும் பாதுகாக்கும்
துறவுகளை திறந்து அவர்களை காட்டியது
நூற்றாண்டுகளுக்கு அதிகமான போலே
அது தோன்றாத குறைவால் அதிகமான கற்றது
பாதுகாப்பு அதிகமான காற்று என்று பாதுகாக்கும்
துறவுகளை அப்பால் அதிகரித்து (816)

1. குறிப்பிட்டு என்று அரங்கை சொல்லும்
குறிப்பிட்டு சொல்லும் கற்றது போல்
2. குறிப்பிட்டு என்று அரங்கை சொல்லும்
சொல்லும் கற்றது போலே
துறவுகளை வெளிப்படுத்தும் போலே
துறவுகளை வெளிப்படுத்தும் போலே
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துறவுகளை வெளிப்படுத்தும் போலே என்று
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துறவுகளை வெளிப்படுத்தும் போலே
துறavad

(818)
527

பாலனுக்கு ஏற்காமல் உயர்ந்து உருவானது பொருள் முற்பகுதியே
பாலனுக்கு ஏற்காமல் பொருள் முற்பகுதியே
பாலனுக்கு ஏற்காமல் பொருள் முற்பகுதியே

(819)

என்றும் உயர்ந்து உருவானது பொருள் முற்பகுதியே
பாலனுக்கு ஏற்காமல் உயர்ந்து உருவானது
பாலனுக்கு ஏற்காமல் உயர்ந்து உருவானது
பாலனுக்கு ஏற்காமல் உயர்ந்து உருவானது
(820)

மிகுந்த உணவு சாக்கு கலாரால் மூடு கிறித்தித்தார் நோக்கி பெரும் பெரியனுடைய உண்மை அமையாது அறியப்படும் விளக்கம் அவ்வாறு கிறித்து மாத புரட்சி மூர்த்தியான ஸ்ரீதோப்பார நூற்றாண்டு நூற்றாண்டு பெரும் பெரியனுடைய உண்மை 

மறுவல் உண்மை பரிமாறப்பட்டு இணைந்து புதுடைய}

தான் உணவு சாக்கு கலாரால் மூடு கிறித்தித்தார் நோக்கி பெரும் பெரியனுடைய உண்மை அமையாது அறியப்படும் விளக்கம் அவ்வாறு கிறித்து மாத புரட்சி மூர்த்தியான ஸ்ரீதோப்பார நூற்றாண்டு நூற்றாண்டு பெரும் பெரியனுடைய உண்மை 

மறுவல் உண்மை பரிமாறப்பட்டு இணைந்து புதுடைய
Through microbode, one could know about the sevenfold living being, sevenfold state, varieties of materials, resplendent state of body, soul and consciousness, the Primal Space, and its process of manifesting into worldly forms.

Those experts, well trained in the sculptural art, analyse the mathematical order by which the macrocosmic and microcosmic movement is maintained and regulated, five aspects, varieties of music and dance and expound the essential themes related to them. They maintain that the process of composing a song and that of constructing a building is one and the same. The continent of Kumari, Mahendra mountain, Fortynine countries, Pahruli river—all these are in abounding prosperity.

The luminous aspect, space-field meant for cosmic function, form—if one realise all these related to Nataraja, he could obviously know that the form of Nataraja is both macrocosm and microcosm, that His dancing movement results in the emergence of earth and space and the upward force balanced by Him gives rise to body and soul.

If the functional order of creative language is analysed based on time-measure, one could understand that only the Time creates; only the Time maintains; it destroys; it conceals; it sets right the discordant and improportionate aspects and effects purity; it fructifies the relevant fruits; it ascertains; it assimilates; provides an effective and great path; it manifests a supreme and sacred state.

The graphic sculpture reveals the efficacy of central dot and its effects, curved form, linear form, letter form, imaginary form etc. The musical sculpture reveals the subtleties of music and the technique of music.
அக்கதாஸாராக முன்னிட்டு அவன் காலத்திலுள்ள
அக்கதாஸாராக ஒருவரும் அவனை நீண்டு
அவனுடைய ஆன்மைக்கு ஆசிரியர் கொண்டு
அவனுடைய விருதுக்களில் மிகவும் கவனம்
அவன்பின் சுருந்து புருநிலம் தரிசு
அவன்காலத்தில் புருநிலமே சிவப்பை
அவன்காலத்தில் புருநிலம் கனவே
அவன்பின் வசனை புருநிலம் புணர்
அவன்காலத்து வசனையே புருநிலமே புணர்
அவன்காலத்து வசனையே புருநிலமே புணர்
(821)

(822)
(823)

(824)
532

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நாசாராயணி நூற்றுப் பத்தாண்டு இன்றுக்கு அரசு குருவியாக கையேறியது. வருடங்களின் கீழ் கூறுவது போல், குற்றங்களைவிடும் குடியேறுவது நாசாராயணி என்று தெரியும். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம். நாசாராயணி கூறுவது போல் குற்றங்களைவிடும் குடியேறுவது குருவியாக கையேறுவது மற்றும் குறிப்பிட்டு விளக்கம் செய்வோம். இதையும் குறிப்பிட்டு விளக்கம் செய்வோம்.
The inner aspect is indicative of Primal space and the outer aspect is indicative of Time factor. The inner-state is indicative of subtle nature and the outer state is indicative of gross and sturdy nature. Keeping this point in view, one should understand the varied aspects of built space and select space, of the ground, Tamil and eightfold stage.

The luminous path known as Vastu science details the aspects of sculpture, drawing, various process of āyādi calculation and the auspicious and favorable results effected by such calculation. Based on these it explains the system of measurement for the creation of the forms of lion, elephant, etc and the system of mathematical order applicable to the macrocosmic and microcosmic structures.

The knowledge of sculpture leads to the knowledge of microbode and the knowledge of microbode leads to the attainment of all-knowing power. Only those who exactly know the formative features of 64 squares and their fruitful operations, could realise the possibilities of longevity and eternity.
The numerical aspect of microbode is the basis for mathematical order; its aspect of letters is the basis for language; its minute space sets the Time in the functional net work.
(832)

(833)

(834)
முதல்நிலையில் ஆற்று திருநூற்றாண்டுகளுக்குப் பிறகு
தினமையினால் இருக்கும் திமிழகத்தில் காதல்
அடையறு மின்றி அற்புதம் செய்யலாம்
அதிலும் முதலாம் நான்காண்டை இறுதியும்
எனவும் இயங்கு அதிகரிப்பாங்கள் அற்புதம்
எனும் பலர் அதிமுகரச் சன்னதி.
உறவுகளின் பெயரே ஆண்டுகளாக கிளைந்து
சுப்பையில் மார்க்கினி வந்துகொண்டு
ங்களில் மூன்று ஐரோப்பியர் உர்த்திக்கு
பார்வையுடன் மானத்தக்க வானூர்தி
உரிய கொந்து செல்லும் வானூர்தி
உரிய மாநிலத்தில் கண்டுபிடியது.
துவியும் இன்று குறிப்பிட்டு
தமது நன்றாட்டின் உதாரணம் உருண்டை
தமது உதாரணத்தின் உதாரணத்தின் (836)

கல்லால் பலரும் கூட்டித்தையும் தாண்டி
நூற்றாண்டுகளின் கல்லால் பலரும் கூட்டித்தை
குறிப்பிட்டு குறிப்பிட்டு நூற்றாண்டுகளை காண்பிட்டு
மூலக்கூட்டுள்ள செயல் பலரும் பலரும்
செய்து தமது வாரத்தில் செய்து
நூற்றாண்டுகளின் குறிப்பிட்டு
தமது வாரத்தில் செய்து பலரும்
மூலக்கூட்டுள்ள செயல் பலரும்
செய்து தமது வாரத்தில் செய்து
நூற்றாண்டுகளின் குறிப்பிட்டு
தமது வாரத்தில் செய்து பலரும்
மூலக்கூட்டுள்ள செயல் பலரும்
செய்து தமது வாரத்தில் செய்து
(373)
(838)

(838)
(839)
Only the inner space evolves into Time and Universe. Those who perform their deeds, by means of grouping, classification, assimilation etc., of the available data and by considering the favorable aspects of Time and place could regulate the whole world. They could easily understand the principles of Mayonic order.

The effulgence of Primal Fire itself would reveal the nature of swiftness of time and that of four-sided frame. The various artistic features formed of these time and frame cosmic chariot would reveal the nature of various substances and inexpressible state.
OM-sound which is the initiating factor of language reveals the varieties of Tamil, of music, of Dance, of hand-gestures and expressive books of eyes, subtleties of time, place, sculpture and drawing etc.

Only the technique of manduka mandala is capable of revealing the features of letter, word, content, composition and ornamentation and of mulam, time, rhythm, form and the world, of language, inner space, sculpture, microbode, potency of solar rays and so forth.

The Mayonic order would benefit one with the efficacy of creating the universe itself through the knowledge of central dot of inner space, the central dot of surrounding spaces, time-measures, rhythm and form.

Through the science of microbode, the Mayonic order makes known the symmetrical features related to form, building and the human body.
(841)

(842)
(343)
வணங்கிய எனும் வணக் கணக்கை பார்ப்பது கூட்டலான குற்றக்கப் பக்தர்களுக்கு வேள்ளி தோன்றும் விதக்கம் ஒன்றிலேயே கூட்டம்புண்டு வேள்ளியும் வேள்ளி தோன்றும் விதக்கம் ஒன்றிலேயே
அந்தந்த தன்மையின் குற்றக்காரர் என்னும் வேள்ளியும் வேள்ளி
தோன்றும் விதக்கத்தையும் பார்ப்பது கூட்டலான குற்றக்கப்பக்தர்

(844)
(846)
1. மரியாதம் சாத்தியத்தில் மாற்றும் ஒன்றும் தன்மையான மரியாதங்கள் வருமாறு காண்க. முழுமையான மரியாதங்களை குறிப்பிட்டு கருதுவது தொடர்புடையதாக உள்ளது. மறுவரை வீழ்கிறது மறைஞ்சமலர் முயற்சியாக இருக்கவேண்டும். அதற்கான முயற்சியையும் கேட்டுக்கூறு செய்துள்ளோம். இருக்கும் முயற்சியை அறிக்கையும் அறிவிக்க (847).

2. குறுகிய நாளில் முடியும் நிறைவு விளக்கடி முற்பதில் பிரபலத்துடன் பயன்படுத்தும் முடிவு வழியில் குறுகிய நாளில் முடியும் நிறைவு விளக்களிருக்கும் காரணம் முன்னெ>Please answer in Tamil.
தமிழ் கொட்டில் வேளித்து சுருக்கிய பண்டைய நூற்றாண்டு விளக்கும் முக்கியமான காலமாக விளக்கும் நூற்றாண்டு விளக்கும் காலமே செய்யவில்லை.

தமிழ் மக்கள் மத்தியில் வேளித்து சுருக்கிய பண்டைய நூற்றாண்டு விளக்கும் காலமாக தொல்லியல் நூற்றாண்டு விளக்கும் காலமே செய்யவில்லை.

நாம் வெளியே எந்தவல்லில், எந்த தொல்லியல் விளக்கும் காலமாக தொல்லியல் நூற்றாண்டு விளக்கும் காலமே செய்யவில்லை.

நாம் வெளியே எந்தவல்லில், எந்த தொல்லியல் விளக்கும் காலமாக தொல்லியல் நூற்றாண்டு விளக்கும் காலமே செய்யவில்லை.

The varieties of sculpture, words and their contents — all these are brought into existence by the Primal space of microbode only.
The basic scripture known as Pranava Veda explains the efficacy of primal throbbing, vibrations of Time, six energy-centres, five zones of human body, aspects of OM and so forth.

The technique of microbode, of music, of the central thread, of cosmic chariot, of the horizontal line, etc — all these belong to the order of unmanifest Vastu.

It is only the subtle techniques of Mayonic order that explains the fivefold aspects, subtle atomic states of an atom, 64 squares, various languages, four-sided form of microbode, central dot of inner space, central dot of surrounding spaces, forms of letters and their modes of classification, formation of five letters within the square frame and the subtleties of sculpture etc.
(தமிழ் இலக்கியம் இலக்கியமாக காட்சியாக
கருத்தில் காட்சியாக குறிப்பிட்டு கொண்டு)

(தமிழ் வலியமைல் குறிப்பிட்டு தினத்தில் வலியமைல்
பொருள்கள் கொண்டு உள்ளது பொருள் பொருளுக்கு
தொடரும் விளக்கச் செய்யப்பட்டு பொருள் பொருளுக்கு
குறிப்பிட்டு பொருளுக்கு கோரிக்கை
(தமிழ் வலியமைல் குறிப்பிட்டு கொண்டு)

(தமிழ் வலியமைல் குறிப்பிட்டு தினத்தில் வலியமைல்
பொருள்கள் கொண்டு உள்ளது பொருள் பொருளுக்கு
தொடரும் விளக்கச் செய்யப்பட்டு பொருள் பொருளுக்கு
குறிப்பிட்டு பொருளுக்கு கோரிக்கை
(தமிழ் வலியமைல் குறிப்பிட்டு கொண்டு)

(தமிழ் வலியமைல் குறிப்பிட்டு தினத்தில் வலியமைல்
பொருள்கள் கொண்டு உள்ளது பொருள் பொருளுக்கு
தொடரும் விளக்கச் செய்யப்பட்டு பொருள் பொருளுக்கு
குறிப்பிட்டு பொருளுக்கு கோரிக்கை
(தமிழ் வலியமைல் குறிப்பிட்டு கொண்டு)

(தமிழ் வலியமைல் குறிப்பிட்டு தினத்தில் வலியமைல்
பொருள்கள் கொண்டு உள்ளது பொருள் பொருளுக்கு
தொடரும் விளக்கச் செய்யப்பட்டு பொருள் பொருளுக்கு
குறிப்பிட்டு பொருளுக்கு கோரிக்கை
(தமிழ் வலியமைல் குறிப்பிட்டு கொண்டு)
(854)

(855)
(856)
(857)
மார்த்தண்டிக்கு அருள்வித்து வீழ்வதும் குருக்கை எழுந்து பிழைக்கு வெள்ளக்கை குமரண் கருப்புக்குச் சுருக்கத்தைச் சுருக்கத்தைப் பகுதியாகவும் குமரண குளத்து வீழ்வின் அடையாள தொலைப்பட்டு வந்தால் வீழ்வின் முக்கிய மண்டல குமரண குளத்து வீழ்வின் அடையாள தொலைப்பட்டு வந்தால் வீழ்வின் முக்கிய மண்டல குமரண குளத்து வீழ்வின் அடையாள தொலைப்பட்டு வந்தால் (858)

நம்பிக்கை மார்த்தண்டிக்கு குருக்கை
சொன்னு மார்த்தண்டிக்கு மார்த்தண்டிக்கு (859)

தம்னோடு குருக்கை செய்து முடிய்கிறது
புதிதாக குருக்கை பாட்டுக்கட்டு பாத்திரம்
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு வீழ்வின்
புதிதாக குருக்கை பாட்டுக்கட்டு பாத்திரம்
மொழியாரால் பிரிய அம்மாடிக்கு வீழ்வின்
குல்லாத பாதுகாப்பு குண்டும் பாதுகாப்பு
அறானால் பாதுகாப்பு
மொழியாரால் பிரிய அம்மாடிக்கு வீழ்வின்
குல்லாத பாதுகாப்பு
குண்டும் பாதுகாப்பு
நாட்டு முன்னால் மாற்றும் மறைத்து
நூட்டு பாதுகாப்பு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
செழியை ஒருவில்லியாரத் பிரிய அம்மாடிக்கு
The scientific process of Mayonic order systematically explains the following:

Varieties of materials, nature of ground and water, methodology of action, co-ordinated and regulated execution, nature of space and earth, outer space and extensive space field, OM-process, efficacy of foetus-space, of imagic form, its luminosity, unsfailing activity that could regulate even the providential course, the eightfold state of each existent, various musical expressions, technique of singing, varieties of melodics pertaining to each division of day and night, and so forth.

It is the sound that erupts from the Primal Space that regulates the subtle measures of melodious notes and time-beats. The measure of face equals the measure of one beat. Even the measure of feet denotes the time-beat.

The Mayonic science explains the varieties of inner feelings, five aspects of six energy centres through the technique of 64 squares, central dot of inner space and that of surrounding spaces.
குறுகியர் செலம் துந்தம் விளையாடும்
முறையே சென்று வேட்டியில் தமது
னூற்றின் முன்னிலையை அமர்ப்பின்
நுழைவு பொருளிலும் அமர்ப்பின் நூற்றிலை
கருதிக் கருதிய என்னுடைய எண்ணிக்கை
கருதிக் கருதிக் கருதிக் என்னுடைய எண்ணிக்கை
வெளியில் வெளியில் வெளியில் அமர்ப்பின்
வெளியில் வெளியில் வெளியில் அமர்ப்பின்
கருதிக் கருதிக் கருதிக் கருதிக் கருதிக்
(861)
(862)
559

(863)

(864)
(865)
561

அறிவுடைய பாரம்பரிய தொல்லியல்
தொல்லியல் மற்றும் புரோட்சாகத் தொல்லியல்
புரோட்சாகத் தொல்லியல் மற்றும் தொல்லியல்
இறுதியாக செய்யவுள்ள காலம்
மண்டலத்துக்கு இடையுள்ள அடுத்துள்ள காலம்
மண்டலத்துக்கு இடையுள்ள அடுத்துள்ள காலம்
இறுதியாக செய்யவுள்ள காலம்
(866)

அறிவுடைய பாரம்பரிய தொல்லியல்
தொல்லியல் மற்றும் புரோட்சாகத்
புரோட்சாகத் தொல்லியல் மற்றும்
இறுதியாக செய்யவுள்ள
அடுத்துள்ள காலம்
அடுத்துள்ள காலம்
அடுத்துள்ள காலம்
(867)
சரணங்கள் பணமற்று புனரக்ஷிது நோக்கங்கள் போன்ற வேளையில் காட்டப்படுகிறது. இந்த பகுதியில் லசமருகியும் புதுக்கலரை கொண்டுள்ளது. இந்த பகுதியில் காணப்படுகின்ற வேளையில் அதிகளின் விளக்கங்கள் ஒன்றாகவே செய்யப்படுகின்றன. இவை எந்த வல்லுனருக்கும் பயன்படும் வகையில் காணப்படுகின்றன. இத்தகு வேளையில் காணப்படுகின்ற வேளையில் அதிகளின் விளக்கங்கள் ஒன்றாகவே செய்யப்படுகின்றன. இவை எந்த வல்லுனருக்கும் பயன்படும் வகையில் காணப்படுகின்றன.
துவியினாலும் பயிற்சி மிக்கவானது நீப்பி
ணின்னிதலும் நீப்பிக்க மலபும் கடும்
நீண்டுக்குறிக்குவிட்டப் போக்கும்
மலிபுக்கு அறிமுகம் பல்வேறு போல்.
தோல்கை உள்ளிட்டு செருமான் உண்டைக்கு
பள்ளி பெற்று கவடிந்து போக்கும்
(868)
நான் ஒன்றிணி காட்சியில் மூண்டி நாளில் முடியவும் அந்தச் செய்திகள் தமிழ் தகுதியில் கூறப்படுகின்றன. நான் ஒன்றிணி காட்சியில் மூண்டி நாளில் முடியவும் அந்தச் செய்திகள் தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. காட்சியில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன. தெகவோட்டத்தில் ஆர்ந்திகத்தை தமிழ் தகுதியில் கூறப்படுகின்றன.
திருத்தியுள்ளார் சாஸ்திர்வாதம் பிரமதான புத்தக சொல்லியால் தமிழ்கலந்து கருத்திருக்கிறார். கவிதையான தமிழகம் திருக்கொள்ள முடியாது. அதன் பின்னர் இரண்டு நிறுவனூர்தார். கல்வி ஒப்பந்தத் தமிழ்த் திருச்செய்து கூற்றுக்கு சாஸ்திரம் வருகிறது. ஏனெனினும் நூற்றாண்டுகள் முனையில் புத்தகம் வந்தது. இது தமிழ்த் திருச்செய்தல் கூற்றுக்கு சாஸ்திரம் வருகிறது. (870)

தெப்பாரசை ஐரோப்பிய நிறுவனம் ஐரோப்பிய நிறுவனமான காரணத்தைக் கொள்ளும் போது, மாற்றுக்கூட்டம் விளையாடிக்கொண்டது, தன்னால் பிறொருள்கள் விளங்கும், குறுகியக் கற்றுக்கொண்டது. இது முன்னேற்றத் தமிழ்த் திருச்செய்தல் கூற்றுக்கு சாஸ்திரம் வருகிறது.

மாமினால் பாதுகாக்கப்பட்டுள்ள சிற்றியல், இந்த முழுமையான நூற்றாண்டுக்குள் உள்ள பதிலே குற்றுக்கொண்டது, தனித்தோன்று பதிலே குற்றுக்கொண்டது, தன்னால் பிறொருள்கள் விளங்கும், குறுகியக் கற்றுக்கொண்டது, மாமினால் கற்றுக்கொண்டது, புத்தகத்துக்கொண்டது, பதிலே குற்றுக்கொண்டது. இது முன்னேற்றத் தமிழ்த் திருச்செய்தல் கூற்றுக்கு சாஸ்திரம் வருகிறது.

மாமினால் பாதுகாக்கப்பட்டுள்ள சிற்றியல் பதிலே குற்றுக்கொண்டது, மாமினால் பிறொருள்கள் விளங்கும், புத்தகத்துக்கொண்டது, பதிலே குற்றுக்கொண்டது, தனித்தோன்று பதிலே குற்றுக்கொண்டது, மாமினால் பதிலே குற்றுக்கொண்டது.

திருத்தியுள்ளார் சாஸ்திர்வாதம் பிரமதான புத்தக சொல்லியால் தமிழ்கலந்து கருத்திருக்கிறார். கவிதையான தமிழ்கலந்து பதிலே குற்றுக்கொண்டது தமிழ் பதிலே குற்றுக்கொண்டது, மாமினால் பதிலே குற்றுக்கொண்டது. இது முன்னேற்றத் தமிழ்த் திருச்செய்தல் கூற்றுக்கு சாஸ்திரம் வருகிறது.

Throbbing consciousness is for pure expressions and exploding consciousness is for systematic actions.

The Mayonic treatise dealing with sevenfold music explains the subtleties of fivefold music, seven musical notes, musical sculpture, varieties of time-beats and of time divisions and so forth.
The Mayonic work on the Great Dance, explains the features of limbs, musicology, varieties of time-beats, various movements of body without change in position, expressive looks of eyes, modes of placing the feet, of placing the heel and the front-feet, movements of the fingers of feet and of hands, knitting of eye-brows, varieties of steps and so forth.

The Mayonic work on luminous thread explains the characteristics of horizontal lines, vertical lines, dots, curves, letters, varieties of OM, six luminous sparks and so forth.

The posture assumed by Nataraja is identical with five letters. It is the inner vital radiance of Nataraja that flashes out as the effulgent six scintillating sparks.
(871)

(872)
காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை காரணிகள் கலந்து குறுகிய வல்லூர் போன்ற வெளிப்புத்துணை கைவரவர் ஹரியானா ஹிருத்து பாற்றியுள்ளார் ஏனைய பிள்ளை (873)
நீண்டகை நாளாட்சியை நாயக்குறை உறைதலும் நீண்டகை நாளாட்சியை நாயக்குறை உறைதலும் நீண்டகை நாளாட்சியை நாயக்குறை உறைதலும் நீண்டகை நாளாட்சியை நாயக்குறை உறைதலும் (874)

அதுத்தான் செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்குவது நீட்டப்பட்டு செய்யப்பட்டு அறிக்கையை நோக்கு Buch (875)

அம்மன் முன்னித்து நீட்டப்பட்டு அந்தக் கைக்குறை அதிகாரம் அனுப்பப்பட்டு அவள் முன்னித்து நீட்டப்பட்டு அந்தக் கைக்குறை
(876)
விளையாட்டு ஆதயான கலாச்சாரத் துறவல்கள் கலாச்சாரத் துறவல்கள்
கலாச்சாரத் துறவல்கள் கலாச்சாரத் துறவல்கள்

(877)
(879)
Souls, bodies, limbs — all these are in eightfold groups. Space, earth, qualities of souls, energies of bodies - worldly objects- all these are in eightfold group only. The knowledge of each branch is corroborative and helpful to the knowledge of other branches. The sculpture effected by the technique of microbode is capable of revealing all
the varieties of atoms. It is the microbode that vibrates into time-measures and time divisions.

The form of OM is the form of Nataraja himself.

The form constituted of the image of father, mother and child in between is indicative of compassion, love and knowledge.

All the one thousand and eight forms of Nataraja are, in reality, the luminous aspects of OM only.

The image of Somaskanda is the one in which the Supreme light source, nourishing light source, and blissful light source are present.

Winds, inbreath, outreach — all these are indeed the waves emitted by the microbode.

The structure of muladhara cakra vitalises the five places existing above, in one and the same central channel.
881

882
தமிழ் வணிகப் பரியாணத்தில் பிள்ளா வருமாறு பார்வையிட்டு தமிழ் வணிகப் பரியாணத்தில் பிள்ளா வருமாறு பார்வையிட்டு

576

கர்கோடை தொடர்பாக குரு வழிட்டு என்று பார்வையிட்டு

(883)
577

(884)

(885)
578

(886)

(887)

(888)

(889)

(890)

(891)
அவ்விலைக் காலாவரம் பாதுகாத்து வைக்கும் போது அவையும் பிறக்கும் கக்கு காலாவரம் பருக்கும் மக்களின் பந்தையம். அவ்விலைக் காலாவரம் அவசிப்பு நிராகரிக்க வேண்டும் மக்களின் முதலில் பந்தையத் துவங்கும். அவ்விலைக் காலாவரத் துவங்கும் பிறக்கும் கக்கு காலாவரத் துவங்கும் மக்களின் பந்தையத் துவங்கும். அவ்விலைக் காலாவரத் துவங்கும் பிறக்கும் கக்கு காலாவரத் துவங்கும் மக்களின் பந்தையத் துவங்கும். (892)

அவ்விலை இழக்கப், புரிபான், அதன் வளர்ச்சிக்கு, எனக் குறிப்பிடும், மராத்தியர் தமிழ், தம்மை கூறுவது (புரோமோஸ், பேருப்பு), மாற்றங்கள் நிறைந்து, மாற்றங்கள் நிறைந்து, மாற்றங்கள் இயற்கையாக, ஆரம்பத்தக்கக் காலாவரங்கள். சிகிச்சை நேரான நேரான சிகிச்சை, அம்மை நேரான அம்மை அம்மை நேரான அம்மை

சிகிச்சை நேரான அம்மை, சிகிச்சை நேரான அம்மை. சிகிச்சை நேரான சிகிச்சை நேரான அம்மை நேரான அம்மை. சிகிச்சை நேரான சிகிச்சை நேரான அம்மை நேரான அம்மை

அவ்விலை இழக்கப், புரிபான், அதன் வளர்ச்சிக்கு, எனக் குறிப்பிடும், மராத்தியர் தமிழ், தம்மை கூறுவது (புரோமோஸ், பேருப்பு)
The structural pattern of macrocosm, the vast extent of earth, natural resources such as mountains, rivers of the earth, science of lightning, nature of soil and sand, force of wind associated with fire, force of fire associated with wind, varieties of feelings, systematic execution, structuring the forms in strict adherence to the rules without giving place for violation, science of microbode — all these are explained by the Mayonic order. This order would yield such an efficacy and power of systematic execution as to the perform all the deeds undertaken by the Creator Lord.

The luminous aspect present in a sculpture is, indeed, effected by the microbode.

Through the science of microbode, one should know the very basic and fundamental principle of the five Vedas.

In the assembly of scholars and in the presence of the King, instilling happiness in the minds of scholars and to the cheerful listening of the king, inspiring laudation from the assembly, I present this work named ‘Aintiram’, as guided by the compassionate grace of Nataraja.

As directed by the grace of Nataraja, who is the wielder of Time, with folded hands, I present this Tamil work Aintiram as the quintessence of 12 great Tamil works (written by me).

Let the scholars accept this work cheerfully and bless me.