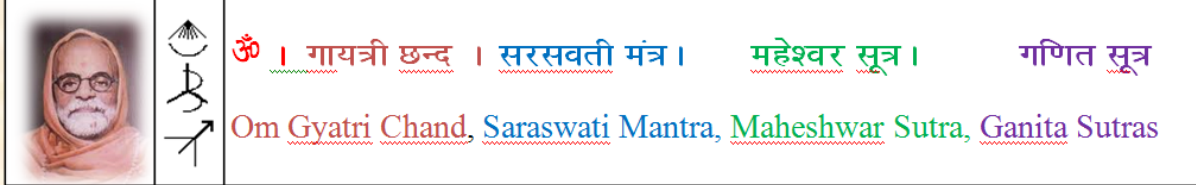


Sri – Om
VEDIC MATHEMATICS AWARENESS YEAR

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Vedic Mathematics,
(Sunlight format Mathematics)
Accepts of Transcendence
Mathematics of Creators space

4

1. **Introductory**
2. **Transcendence Mathematics**
3. **Shiksha Vedanga**

4

Mouth as Dimension

1. One way to approach Human body is, in terms of 'Mouth'.
2. Mouth is the basic organ of 'Head'.
3. Head has a pair of Eyes.
4. Head also has a pair Ears.
5. Head also has a Nose with a pair of Nostrils.
6. Mouth, Eyes, Ears and Nose are the prominent organs of Head.
7. Neck to top tip of the Head is a very big range of a setup designated and known as 'Head'.
8. The setup of 'Mouth', itself, as well is a very big range of the setup, designated and known as 'Mouth'.
9. From Lips to throat is the range of the set up of 'Mouth'.
10. Lips to throat range is approached in 5 step with first step being Lips and fifth steps being throat.
11. In the opposite orientation, first step is the throat and fifth step is the Lips.
12. In this sequence, fourth step is Teeth.
13. Teeth are 32 in number and are organized as a pair of setups of 16 teeth each.
14. This organization makes an organization of a pair of Jaws.
15. The inner organ of Mouth is 'Tongue'.
16. The five steps organization of Mouth is approached in terms of the approach of tip of the Tongue.

17. The five steps range of Mouth is classified in terms of 5 touch points of the tip of the Tongue
18. With throat as a touch point of tip of the Tongue is the first point of the arrangement, which is fulfilled with the features of sounds as those emerge as a roll of the Tongue to have touch for its tip at the throat.
19. The fourth touch point are the teeth.
20. Fifth touch point are the lips.
21. Third and second touch points are in between Teeth and throat.
22. The third touch point is next to the placement of Teeth.
23. Second touch point is next to the placement of throat.
24. These third and second touch points are designated as 'Talu' and 'Murdha'.
25. This range of five touch points are designated and known as:
 - i). Kanth (Throat)
 - ii). Murdha
 - iii). Talu
 - iv). Dhant and
 - v). Aosh (Lips)
26. TCV values range of formulations as above of five touch points of tip of the Tongue comes to be as under:
(14), (23), (14), (20), 17.
27. These artifices values namely (14), (23), (14), (20), 17, deserve to be chased for their parallel geometric formats.
28. Here It would be relevant to note that these artifices values, permit re-organization as under:
 - i. $14=2+3+4+5$, which is parallel to quadruple artifices (2,3,4,5), which is further parallel to 4 fold manifestation layer of Hyper cube-4.
 - ii. Artifice 23 permits re-organization as $23=(3+5)+(3 \times 5)$, which is parallel to the superimposition of dimension fold upon domain fold.
 - iii. Artifice 20 permits re-organization as $20=2+4+6+8$.
 - iv. It is further parallel to $20=1+3+7+9$.
29. Here It would be relevant to note that artifice 20 is parallel to TCV value of formulation 'Ved'.
30. It is also parallel to the formulation 'Dev'.
31. Artifice 17 is parallel to the placement value of Northern Hemisphere.
32. One may have a pause here and permit the transcending mind to be face to face with above organization features.
33. The emergence of sounds with the roll of Tongue while its tip touches the above five points of the range of Mouth, become the basic articulated sound frequencies.
34. The first touch point (Kanth of TCV value 14) sound frequencies are associated with the first row of Verga consonants.
35. The second touch point (Murdha of TCV value 23) sound frequencies are associated with second row of Verga consonants.
36. Third touch point (Talu with TCV value 14) sound frequencies are associated with third row of Verga consonants.
37. Fourth touch point (Dhant with TCV value 20) sound frequencies are associated with fourth row Verga Consonants.
38. Fifth touch point (Aosh with TCV value 17) sound frequencies are associated with fifth row Verga consonants.

39. One may have a pause here and permit the transcending mind to be face to face with above features of emergence and association of sound frequencies with Verga consonants rows.
40. One may further have a pause here and take note that first five vowels as well sequentially accept association of sound frequencies of the range of five touch points in that sequence and order.
41. One shall further have a pause here and be face to face with this organization of sound frequencies values of Alphabet letters.
42. One shall further have a pause here and take note that these articulated sounds go parallel to the hearing potentialities of the pair of Ears equipped within Head.
43. The pair of Ears go parallel to the inner space of mouth fulfilled with the potentialities of whole range of articulated and hearable sound frequencies.
44. This as such shall be bringing us face to face with space as the fifth element as origin fold.
45. This as such, shall be further bringing us face to face with space as fifth element being the origin fold of creator's space.
46. With it, it would emerge as spatial order setup.
47. As the space, in the roll of dimension, makes out a spatial order, as such the dimension of dimension order. would be of values of 0-space in the roll of dimension of dimension of 4-space.
48. With it $(0,0)=2$ shall be bringing us face to face with the hearing potentiality of pair of Ears together being parallel to $(0,0)$ that is Ears can Hear sounds at their dimension of dimension order.
49. Parallel to Ears as of 0 order potentiality of dimension of dimension level of sounds, there is a pair of Eyes setup of the Head, which are of Seeing potentialities parallel to $(1,1)=3$.
50. One may have a pause here, and take note that the format $(1,1)=3$ is parallel to the synthetic value of a pair of the linear dimensions synthesizing a solid dimension.
51. One may further have a pause here and take note that the middle joint of pair of Eyes is the seat of third Eye.
52. One may further have a pause here and take note that 'Nose' with the pair of Nostrils with joint at the seat of third eye makes Nose as 'Axis', that is a solid dimension order (3-space in the roll of dimension).
53. Further It would be relevant to note that within Nose throat its pair of Nostrils happens to be a flow of Air as a pair of streams and as that Air is the fourth element as such syntheses of a pair there of would be parallel to the format $(4,4)=6$.
54. Still further It would be relevant to note that synthesis value of triple dimensions of any order leads to value (6).
55. With it Neck being the seat of fifth eternal circuit of the format of Hyper cube-5 and top tip of Head being the seat of sixth Chakra (Sixth eternal circuit of format of Hyper cube-6), all together shall be making the setup of 'Mouth' being of the order of Vishnu Lok, that is of the range $2 \times 4 \times 6 = 48$, parallel to the dimension order of 6-space, that is Mouth as creative (4-space) dimension.
56. One may have a pause here and take note that it is because of this format and feature of Mouth as creative dimension that there are six fold 'Ras', Standing created within the Mouth.

57. Students of Vedic Mathematics science and technology shall sit comfortably for prolonged sittings of trance and to be blissfully face to face with this creative phenomena of Mouth as creative universe.
58. It would be a very blissful exercise to compile Dictionary of Sanskrit formulations associated with format and features of 'Head' with 'Mouth' as its prominent part.
59. Further it also would be very blissful to compile the parallel words formulations of other languages, say, English and to compile their NVF values Dictionary.
60. Likewise, one shall reach at other Alphabets and composition formulations and to have comparative study to complement and supplement one's comprehension of format and features of Head and Mouth, and also of 'Food' and Mind.
61. It would further be very blissful to approach 'Head' as a Unified dimension of our solar universe with Pole Star as the origin of this unity state self-referral dimensional order.

08-05-2015

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