# Sri – Om

# VEDIC MATHEMATICS AWARENESS YEAR

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

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ॐ । गायत्री छन्द । सरसवती मंत्र । महेश्वर सूत्र । गणित सूत्र

Om Gyatri Chand, Saraswati Mantra, Maheshwar Sutra, Ganita Sutras

**AIM**

**Formation of**

**VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY UNIVERSITY**

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

**AWARENESS EVALUATION STEPS**

**1. Let Us Follow Transcendental Carriers Of Sunlight 2. Transcendental (5-Space) Domain As Foundation Format 3. Creation 4.** Self Referral (6-Space) Creation Format **5.** Vedic Mathematics **6. Vms & T Books 7.** Let Us Revisit Our Ignorance About Ourselves, Universe And Vedic Knowledge And Its Processing Systems **8. Vms & T Discipline Initial Initiation Leads 9. Tcv Dictionary 10. Vision Chase Of Values And Virtues Of Vms & T Discipline 11. Self Referral Domain To Brahman Domain (6-Space To 9-Space) 12. Vms & T Organization Format**

## 13
## VMS & T Discipline on first principles

I

To have vision of reach of
the Discipline of VMS & T

1.1 VMS & T Discipline is all about the values essence chase of Vedic knowledge processing systems.

1.2 This chase of VMS & T Discipline takes beyond Brahman domain (Nav Braham (नव ब्रह्म्) / 9-space, designated as Par Braham (प्रब्रह्म्) / 10-space state

1.3 This reach is being attained along transcendental (5-space) carriers, which at first instance take up till orb of Sun (origin of 6-space) from where Braham

Ativahkas (ब्रह्म् अतिवाहक) / Brahman 9-space carriers take over the transcendental (5-space) carriers and in the process the transcendental (5-space) carriers transit and transform into self referral (6-space) transcendental (5-space) carriers.

1.4 This as such brings to focus a two fold established processing processes (Nishtha) (निष्टा) of first fold being Sankhiya Nishtha (सॉख्य निष्टा) and as second fold being Yoga Nishtha (योगा निष्टा)

## II
## Sankhiya Nishtha and Yoga Nishtha

2.1 Sankhiya means artifices of numbers and yoga means transcendence along carriers of dimensional frames of spaces.

2.2 Sankhiya Nishtha presumes the existence of geometric formats for numbers manifesting of artifices of numbers manifesting as values of artifices.

2.3 On the other hand Yoga Nishtha presumes the Existence of artifices of numbers at the base of dimensional frames

2.4 As such, Sankhiya Nishtha which avails artifices of numbers, and Yoga Nishtha which avails the dimensional frames, both not only run parallel to each other but also complement and supplement each other at each and every phase and stage of process.

2.5 This format of simultaneous availability of artifices of numbers and dimensional frames running parallel to each other and complementing each other at every phase and stage of processing, helps chase (Anahat Nad (अनाहत नाद) / pure values format of sound) and Braham Jyoti (ब्रह्म् ज्योति) / virtues format of light) for attainment and reach transcending Braham domain (9-space), and being in Par Braham (10-space) state.

2.6 This availability and reach in terms of unified format manifests transcendental (5-space) wholesome Alphabet designated and known as Devnagri alphabet and accepting transcendental (5-space) code values for its letters and simultaneously these letters accept script forms parallel to geometric formats at their base.

2.7 And all these features of Devnagri alphabet and its letters manifests the working format of VMS & T.

## III
## Sankhiya values

3.1 Sankhiya values are organized as artifices of numbers 1 to 5 and parallel to it Yoga virtues, which transcend through the manifested features of Sankhiya values, are of the array of artifices 1 to 26.

3.2 This range of 25 Sankhiya values and array of 26 Yoga virtues is the arrangement parallel to the organization of 26 points cover for 25 units (of length)

3.3 This follow up in terms of artifices of numbers primarily goes parallel to whole numbers counts (1, 2, 3, ----) but the geometric formats of bodies at within dimensional frames help chase numbers values as of numbers and whole range of fractions and all that.

3.4 This has become possible in the permissibility of dimensional frames of full dimensions have split there of into dimensional frames of half dimensions.

3.5 And further, the dimensional domains (bodies), in terms of their external frames (boundaries / geometric envelopes of domains), which make domain boundary ratios formulations for ‘square and circle’, ‘cube and sphere’ and whole range of ‘hyper cube and hyper spheres’, viz. $A^n$: $2n : B^{n-1}$ also tames curvatures.

3.6 In this whole range of numbers, starting with counts, whole numbers, fractions,

integers, rational numbers, real numbers, complex numbers, transcendental (5-space) numbers, self referral (6-space) numbers and unity state numbers (7-space) permit unified chase along geometric formats.

## IV
## Chase along artifices of numbers

4.1 Chase along artifices of numbers is of sequential steps.

4.2 These sequential steps, initially are of linear organization as: (i) (1), (1,2), (1,2, 3), (1, 2, 3, 4), so on.

4.3 At second stage, the chase is of the format: (1 x 1), (1 x 1, 1 x 2), (1 x 1, 1 x 2, 1x 3), (1 x 1, 1 x 2, 1x 3, 1 x 4), so on.

4.4 At next phase and stage of chase along artifices of numbers, the sequential format is of spatial features of sequential steps, as:

(i) 1 x 1 format

[1]

(ii) 2 x 2 format

1 2
2 3

(iii) 3 x 3 format

1 2 3
2 3 4
3 4 5

(iv) 4 x 4 format

1 2 3 4
2 3 4 5
3 4 5 6
4 5 6 7

(v) n x n format

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## V
## 4 x 4, 5 x 5, 6 x 6 formats

5.1 Four consecutive numbers (n, n +1, n + 2, n + 3) are designated as a quadruple artifices as creative array.

5.2 This creative array of quadruple artifices is parallel to four fold manifestation layers (n-space content as dimension, n + 1 space content as boundary, n + 2 space content as domain, n + 3 space content as origin) of hyper cube n + 2

5.3 Subject to the context the above four folds manifestation layer of hyper cube (n + 2) is accepted as quadruple folds (n, n + 1, n + 2, n + 3)

5.4 Amongst others, quadruple artifices (n, n + 1, n + 2, n + 3) leads to following prominent features :

(a) [n, n + 1, n + 2, n + 3] = 4 n + 6
(b) n, n + 3=2n +3
(c) n+ 1 + n + 2 = 2n + 3
(d) n + n + 1 + n + 2 = 3n + 3
(e) n + 1 + n + 2 + n + 3 = 3 n + 6

5.5 Quadruple artifices (n, n + 1, n + 2, n + 3) and parallel to it quadruple folds (n, n + 1, n + 2, n + 3) leads to following prominent features of relationship and coordination interse artifices / folds, prominent amongst them being :

(a) (n, n + 2) as of format (n as dimension, n + 2 as domain) / (dimension, domain) format
(b) (n, n + 3) as n as dimension, (n + 3 as origin) / (dimension, origin) format
(c) (n, n +1) / n dimension, n + 1 boundary / (dimension, boundary) format
(d) (n + 1 boundary), (n + 2 domain), / Boundary, domain format
(e) (n + 2 domain, n + 3 origin) / (domain, origin) format

5.6 It would be a blissful exercise to chase above relationship coordination for artifices / folds for n = 1, 2, 3, 4, 5, 6, ---

5.7 (0, 1, 2, 3)

(i) (0 + 1 + 2) = 3 and (0 + 1 + 2 + 3) = 6
(ii) artifices pair (3, 6) is parallel to (dimension, origin) format
(iii) (0 + 1 + 2, 3) is parallel to (dimension, boundary, domain) together being of value parallel to value of origin

5.8 (1, 2, 3, 4)

(i) 1 + 2 + 3 = 6 and 0 + 1 + 2 + 3 = 6 which is further parallel to the dimensional synthesis value of triple linear dimensions

(ii) 1 + 2 + 3 + 4 = 10, which is parallel to the dimensional synthesis value of quadruple linear dimensions

5.9 (2, 3, 4, 5)

2+3+4= 9 and 2 + 3 + 4 + 5 = 14, 1 + 4 = 5 and 5 + 9 = 14.

5.10 Here it would be relevant to note that numeral 5 is of middle placement of 9 numerals range of ten place value system.

5.11 (3, 4, 5, 6)

(i) 3 + 4 + 5 = 12

(ii) $A^6$ : 12 $B^5$ will help comprehend and appreciate the coordination relationship of artifices 6 and 12

5.12 (4, 5, 6, 7)

(i) 4 + 5 + 6 = 15

(ii) 7-space is of 15 geometries range and parallel to it there are 15 versions of hyper cube 7

5.13 The feature of 15 geometries range of 7-space and parallel to it 15 versions range of hyper cube 7, will help comprehend and appreciate the relationship of artifices pair (7 and 15)

5.14 Here it also would be relevant to note that 5 + 6 + 7 = 18 = 3 + 4 + 5 + 6

5.15 (5, 6, 7, 8)

(i) 5 + 6 + 7 = 18 and 6 + 7 + 8 = 26

(ii) (3, 4, 5, 6) is four fold manifestation layer of hyper cube 5 while (5, 6, 7, 8) is manifestation layer of hyper cube 7.

(iii) One may have a pause here and take note that artifices pairs (3, 5), (4, 6), (5, 7) and (6, 8) are of the format of (dimension, domain)

(iv) Further It also would be relevant to note that above quadruple artifices pairs (3, 5), (4, 6), (5, 7) and (6, 8) are also of the format of (boundary, origin)

5.16 (10, 11, 12, 13)

(i) 10 + 11 + 12 = 33

(ii) Artifice 33 avails same digit value (3) for both places

(iii) Artifice '33' along the ten place value format with organization 10 = 3 + 4 + 3 and also 1 + 2 + 3 + 4 = 10 and still further a split of a three dimensional frame of full dimensions while splitting as a pair of three dimensional frames of half dimensions and there being a release of origin (a seat of 4-space when all these features taken together will help us comprehend and appreciate the inter relationship of artifice 33 along ten place value system and a three dimensional frame permitting split into a pair of a three dimensional frame, a feature which will help us acquire insight and attain vision about the chase format of VMS & T Discipline following processing systems of Vedic knowledge.

5.17 (10, 11, 12, 13, 14)

(i) 10 + 14 = 24

(ii) 11 + 13 = 24

(iii) 12 + 12 = 24

(iv) 12 = 24 /2

(v) One may have a pause here and take note that n = (-12) shall be leading us to value (-24) along the format of domain boundary ratio formulation $A^n$: 2n $B^{n-1}$

5.18 (1, 2, 3, 4, 5, 6)

(i) 1 + 6 = 7

(ii) 2 + 5 = 7

(iii) 3 + 4 = 7

(iv) (7, 7, 7) as synthesis of triple dimension of same value shall be leading us to dimensional synthesis value (6)

5.19 (2, 3, 4, 5, 6, 7)

(i) 2 + 7 = 9

(ii) 3 + 6 = 9

(iii) 4 + 5 = 9

(iv) (9, 9, 9) as synthesis of triple dimension of same value shall be leading us to dimensional synthesis value (6)

5.20 One may have a pause here and take note that the (1 + 2 +3 + 4 + 5 + 6) = 7 + 7

+ 7 = 21 and (2 +3 + 4 + 5 + 6+7) = 9 + 9 + 9 = 27 =3 x 3 x 3 and 3 + 3 + 3 = 9 and further (3, 3, 3) leads to synthesis value (6)

5.21 One shall sit comfortably and permit the transcending mind to continuously remain in prolonged sitting of deep trans and be face to face with the above artifices values organization, arrangements, coordination

## VI
## Sankhiya Nishtha values and Yoga Nishtha Virtues

6.1 To have an idea the way Yoga Nishtha virtues as organization coordination arrangements of artifices of numbers and Yoga Nishtha virtues of transcendence formats of dimensional frames run parallel to each other, one may go through following tabulations and to comprehend and appreciate the same :

### Structural Tables

### TABLE-1

| Sr. | Dimension | Domain | Artifices Pair |
|---|---|---|---|
| 1 | 0-space | 2-space | 2, 0 |
| 2 | 1-space | 3-space | 3, 1 |
| 3 | 2-space | 4-space | 4, 2 |
| 4 | 3-space | 5-space | 5, 3 |
| 5 | 4-space | **6**-space | 6, 4 |
| 6 | 5-space | 7-space | 7, 5 |
| 7 | **6**-space | 8-space | 8, 6 |
| 8 | 7-space | 9-space | 9, 7 |

### TABLE-2
STRUCTURAL STEPS ARTIFICES FORMATS HYPER CUBES SEQUENCES

| | | |
|---|---|---|
| 1 | $1^2$ | 1-Space/Interval |
| 2 | | First end point |
| 3 | | Second end point |
| 4 | $2^2$ | 2-Space/Square |
| 5 | | First boundary line |
| 6 | | Second boundary line |
| 7 | | Third boundary line |
| 8 | | Fourth boundary line |
| 9 | $3^2$ | 3-Space/Cube |
| 10 | | First Surface plate |
| 11 | | Second Surface plate |
| 12 | | Third Surface plate |
| 13 | | Fourth Surface plate |
| 14 | | Fifth Surface plate |
| 15 | | Sixth Surface plate |
| 16 | $4^2$ | 4-Space/Hyper Cube 4 |
| 17 | | First Solid boundary component |
| 18 | | Second Solid boundary component |
| 19 | | Third Solid boundary component |
| 20 | | Fourth Solid boundary component |
| 21 | | Fifth Solid boundary component |
| 22 | | Sixth Solid boundary component |
| 23 | | Seventh Solid boundary component |
| 24 | | Eighth Solid boundary component |
| 25 | $5^2$ | 5-Space/Hyper cube-5 |
| 26 | | First Hyper Solid boundary component |
| 27 | | Second Hyper Solid boundary component |
| 28 | | Third Hyper Solid boundary component |
| 29 | | Fourth Hyper Solid boundary component |
| 30 | | Fifth Hyper Solid boundary component |
| 31 | | Sixth Hyper Solid boundary component |
| 32 | | Seventh Hyper Solid boundary component |
| 33 | | Eighth Hyper Solid boundary component |
| 34 | | Ninth Hyper Solid boundary component |
| 35 | | Tenth Hyper Solid boundary component |
| 36 | $6^2$ | 6-Space/Hyper cube-6 |

**TABLE-3**
STRUCTURAL STEPS ARTIFICES FORMATS
HYPER CUBES SEQUENCES

| | Structural steps | | |
|---|---|---|---|
| | Artifices formats-3 | | |
| -0 | $-0 = -0^3$ | 0 | $0 = 0^3$ |
| -1 | $-1 = (-1)^3$ | 1 | $1 = 1^3$ |
| -2 | -2, -1<br>$-3, -2 = (-2)^3$ | 2 | 1, 2<br>$2, 3 = 2^3$ |
| -3 | -3, -2, -1<br>-4, -3, -2<br>$-5, -4, -3 = (-3)^3$ | 3 | 1, 2, 3<br>2, 3, 4<br>$3, 4, 5 = 3^3$ |
| -4 | -4, -3, -2, -1<br>-5, -4, -3, -2<br>-6, -5, -4, -3<br>$-7, -6, -5, -4 = (-4)^3$ | 4 | 1, 2, 3, 4<br>2, 3, 4, 5<br>3, 4, 5, 6<br>$4, 5, 6, 7 = 4^3$ |

**HYPER CUBES SEQUENCES**
**TABLE-4**

| | | |
|---|---|---|
| 1 | $1^3$ | $1^3 + 6 \times (0+1)+1=2^3$ |
| 2 | | First half dimension |
| 3 | | Second half dimension |
| 4 | | Third half dimension |
| 5 | | Fourth half dimension |
| 6 | | Fifth half dimension |
| 7 | | Sixth half dimension |
| 8 | $2^3$ | $2^3 + 6 \times (1+2)+1=3^3$ |
| 27 | $3^3$ | $3^3 + 6 \times (1+2+3)+1=4^3$ |
| 64 | $4^3$ | $4^3 + 6 \times (1+2+3+4)+1=5^3$ |
| 125 | $5^3$ | $5^3 + 6 \times (1+2+3+4+5)+1=6^3$ |
| 216 | $6^3$ | $6^3 + 6 \times (1+2+3+4+5+6)+1=7^3$ |
| 343 | $7^3$ | $7^3 + 6 \times (1+2+3+4+5+6+7)+1=8^3$ |

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