

# Sri – Om

## VEDIC MATHEMATICS AWARENESS YEAR

E-Newsletter Issue no 110 dated 14-02-2015

For previous issues and further more information visit at [www.vedicganita.org](http://www.vedicganita.org)

*'Credit goes to Swami Bharti Krishna Tirtha Ji Maharaj to focus the attention of present generation about the values of Ganita Sutras (mental Mathematics Sutras)'*

*All are invited to join Awareness program*

*All are warmly invited to join the awareness program of Vedic Mathematics. All teachers, parents and students are invited to Learn and Teach Vedic Mathematics for proper intelligence growth at School.*

Dr. S. K. Kapoor  
Sh. Rakesh Bhatia  
Sh. Bhim Sein Khanna  
Sh. Deepak Girdhar  
- Organizers

### ISSUE NO 110

Content	Pages
Vedas are written on rays of Sun Let us learn to read it	
Initiation Step - 6	01-03
Basic features of Vedic Mathematical Systems	
Conceptual formats: गण / Gana	04-06

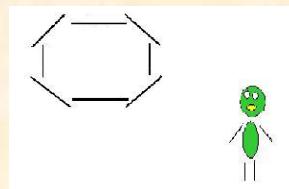
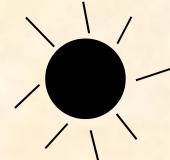
श्री ओ॒ Sri-Om  
*VEDAS ARE WRITTEN ON RAYS OF SUN*  
*Let us learn to read it*

### I

#### Shakala Rigved Samhita FIRST RICHA

“अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजम् ।  
होतारं रत्नधातमम् ॥ ‘ऋ७-१-१’”

#### Organization foundation format INITIATION STEPS



Aah! The  
Universe is 5-  
Space

#### Initiation steps – 1 to 5

1. Melt Mental State of Four fold Manifestation
2. Coordination Of Center Of Earth With Center Of Sun
3. Sathapatya Upved
4. Trishapta (त्रिष्पतः)
5. पुरुषः / Pursha (Human frame) and सूर्यः / Surya (Sun)

---

## INITIATION STEP – 6

### Sun to Earth and back from Earth to Sun

---

1. Earth to Sun and back from Sun to Earth are together pair of six steps long ranges of opposite orientations making it a cyclic ring along the Rim of 12 steps parallel to transcendental (5-space) boundary of self referral (6-space) domain of 12 components.
2. Six steps long range from Earth to Sun is of steps of five basic elements (Panch Mahabhut) namely ‘Earth, Water, Fire, Air and space’ and step ahead sixth step is ‘Sun’
3. In reverse orientation, six steps long range starting with Sun and reaching till earth comes to be Sun, space, Air, Fire, Water and Earth.
4. Parallel to it follow a pair of artifices values strings (1, 2, 3, 4, 5, 6) and (6, 5, 4, 3, 2, 1).
5. Here in the context It would be relevant to note that NVF (Earth) = NVF (Six) = 52.
6. Further It also would be relevant to note that artifices pair (52, 25) constitutes a reflection pair of artifices
7. The artifices pair (52, 25) is of features which amongst others, are
  - (i)  $52 + 25 = 77$  which is parallel to NVF equation : NVF (Earth area) = NVF (Matter) = NVF (Court) = NVF (Christ)
  - (ii)  $52 = 25 + 27$  which is parallel to NVF equation: NVF (Earth) = NVF (Half area)
  - (iii) Artifices pair (25, 27) is of format and features parallel to (dimensional fold / n, domain fold / n + 2). Still further, artifices pair (25, 27) permits re-organization as (5 x 5), 3 x 3 x 3 which runs parallel to 5 x 5 as (5, 5) and 3 x 3 x 3 as (3, 3, 3). And synthetic value of pair of transcendental (5-space) dimensions comes to be (5, 5) = 7, while the synthetic value of triple solid dimensions comes to be (3, 3, 3) = 6
8. One may have a pause here and take note that the pair of orientations of the six steps long ranges Sun to Earth and back Earth to Sun are parallel to the format of pair of orientations of an interval (close interval).
9. Further as that triple points fixation of line (interval) / close interval with in between / middle point shall be amongst others leading us to surfacing of features as per the NVF equation:  
NVF (interval) = 101. It is parallel to 101 branches format of yajurved.
10. One may further have a pause here and take note that the features of above set up namely (i) interval being of two parts, (ii) Line is despite being of parts, as straight line, with NVF (Straight) = 102 = NVF (Two

space), shall be leading us to the simultaneous availability of linear and spatial formats, and also a transition from linear set up to spatial set up and still further the simultaneous availability of linear and spatial set ups leading to solids set up which would mean the start with linear format transiting and transforming into solid format.

11. One may have a pause here and permit the transcending mind to be face to face with the above sequential surfacing of format and features which in a way would amount to, as first orientation leading from linear order to solid domain, and as reverse orientation providing us a reach from solid domain to linear dimensional order.
12. One may further have a pause here and take note that it would amount to as that the first orientation being of sequential progression parallel to the dimension fold reaching at domain fold, while the second as reverse orientation progression leading us from domain fold to dimension fold.
13. One may further have a pause here and take note that the reach from Sun to Earth is of the feature of linear order providing sequential progression along the format of dimension fold attaining domain fold.
14. On the other hand the sequential progression from Earth to Sun will amount to a reach from the domain fold back to the dimension fold.
15. The orientational progression from Earth to Sun is of the format and features of (ऋक् Rik) and the reverse oriental progression from Earth to Sun as to be of the format and features of यजुर् Yajur
16. One may have a pause here and take note that the Rigved has 21 branches while yajurved as 101 branches.
17. Still further It also would be relevant to note that NVF (Beam) = 21 and NVF (Interval) = 101.
18. Still further it also would be relevant to note that artifice 21 permits re-organization as  $21 = 1 + 2 + 3 + 4 + 5 + 6$ , while artifice 101 accepts and lead to the features that there are 26 primes from artifices range 1 to 101 and that artifices 26 accepts re-organization as that  $26 = 5 + 6 + 7 + 8$  which is parallel to four fold manifestation layer (5, 6, 7, 8) of hyper cube 7.
19. Still further as that artifice 21 also accepts re-organization as  $21 = 1 \times 3 \times 7 = 3 \times 7$  and also as  $21 = 10 + 01 + 10$ .
20. While artifice 101 permits re-organization as  $101 = 10 \times 10 + 01 \times 01$
21. Still further it also would be relevant to note that NVF (interval) = 101 = NVF (Division)
22. Still further as that  $26 = 21 + 5$  which is parallel to NVF (God) = NVF (E Beam) = NVF (Beam E).

To be continued...

***Basic features of Vedic  
Mathematical Systems***

- I. एकाग्र *Ekagarh (one ahead)*
- II. *Bridging of Gaps*
- III. *Mathematical entity values of text of Ganita Sutras and Upsutras*
- IV. *Conceptual format : Square*
- V. *Numbers 1 to 16*

***VI  
Conceptual formats: गण / Gana***

1. The word formulation ‘गण’ is a composition of four letters namely (i) श् (ii) अ (iii) ष् (iv) ऊ.
2. TCV (गण) =  $3 + 1 + 7 + 1 = 12$  which is parallel to the set up of 12 edges of the cube, and same also is parallel to 12 components of transcendental (5-space) boundary of self referral (6-space) domain.
3. One may have a pause here and take note that the formulation ‘अनु’ which is (:) visarga, a specific format for manifestations / creations, has the working ‘meaning’, to follow.
4. TCV (अनु) = 12 = TCV (गण)
5. One may have a pause here and take note that letters ‘श्’ and ‘न्’ have their placement in the fifth column of  $5 \times 5$  format of varga consonants. The placement for this pair of letters ‘श्’ and ‘न्’ is third and fourth with third placement of letter ‘श्’ and beneath it as fourth placement is of letter ‘ष्’. This placement (vertically), with ‘न्’ beneath ‘ष्’ as such would mean a downward step from ‘ष्’ is for a reach for letter ‘न्’.
6. One may have a pause here and take note that it would help us comprehend and appreciate that letter ‘अ’ follows letter ‘श्’ in the formulation ‘गण’. However in case of formulation ‘अनु’, letter ‘उ’ follows letter ‘ष्’
7. One may further have a pause here and take note that letters pair (अ, उ) accepts TCV values pair (1, 3) which is parallel to the format of linear dimensional order, solid domain fold
8. One may further have a pause here and take note that the above referred placements for the letters ‘श्, न्’ and corresponding acceptance of letters ‘अ’ and ‘उ’ respectively is of the format and features of letter ‘ष्’ having a dimensional reach from TCV values 7 to TCV value 8.

9. And on the other hand letter ‘**ऋ**’ is having domain reach from TCV value 8 to TCV value 7 as a reach from natural dimensional order unity state order
10. Still further It also would be relevant to note that the formulation ‘**अण्**’ is the first (**प्रत्याहार**) coordinating first three vowels namely ‘**अ, इ, उ**’ with letter ‘**ऋ**’ as ‘**अनुबन्ध**’, with it the conceptual format of formulation ‘**गण**’ shall be bringing us face to face with the structuring of a format in terms of a structured point of 3-space domain / 3-space content lump, as being of following sequential structural folds phases and stages, namely
- (i) Structured point structuring a linear format parallel to the track of a moving point
  - (ii) For reach of this such structured track format would be of values range 1 to 7
  - (iii) This attainability is of reach of format and features of sequential increase of range of hyper circles 1 to 7
  - (iv) It as such shall be amounting to transition and transformation fro the line as of circumference format of a circle.
  - (v) As from hyper circle 8 onwards there is going to be a decrease, and as such there being no increase, and further as there being transition and transformation the linear format to that of a spatial format, as such it would amount to a shift from the format of first axis of spatial order to that of second axes of spatial order.  
One may have a pause here and take note that it would amount to a transition and transformation from the script form and frame, as well as of format and features of letter ‘**व्**’ to that of letter ‘**ऋ**’
  - (vi) The transition from first axis of spatial order to second axis of spatial order, as such with availability of both axis of a spatial order, shall be permitting transition and transformation to solid order and because of it there would be a transition along reverse orientation format of first vowel, which would amount to a sequential progression along the format of third vowel (i.e) upward, being in reverse orientation, of format of going downward along the format of first vowel.  
One may have a pause here and take note that the script form and frame, as well as format and features of letters ‘**ऋ**’ will help us comprehend and to appreciate as that letter ‘**ऋ**’ is playing the role of anubanda (bound) for the reach of formats of first three letters (vowels)
11. One may further have a pause here and take note that transition from the format of formulation ‘**अनु**’, to the format of formulation ‘**अनु**’ deserve to be chased with complete insight by full imbibing of the appreciation and comprehension of the format and features of these formulations as only in terms of the same the full range of values and virtues of formulation, ‘**गण**’

can be exploited parallel to the Vedic Mathematics of Ganita Sutras and Upsutras.

12. It would be a blissful exercise to chase dictionary meaning of formulation ‘**गण्**’ and the specific restriction with which the same is being worked out by different mathematical formats by Vedic Mathematical systems as well as by modern mathematical systems as sets, sets with operation, and as abstract algebra, topology and as affine geometry for pure and applied values.

\* **14-02-2015**

Dr. S. K. Kapoor, (*Ved Ratan*)