Sri – Om
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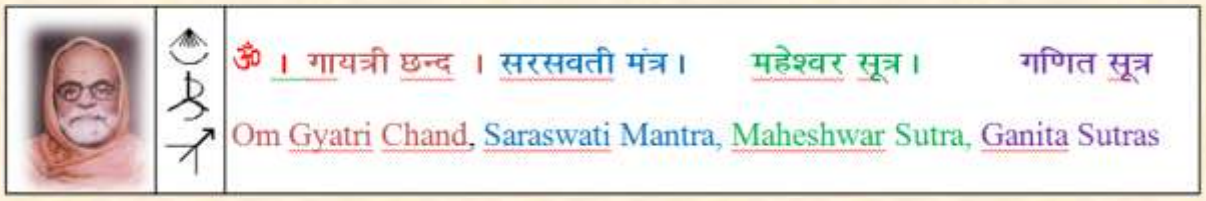

Vedic Mathematics,

(Sunlight format Mathematics)
Concepts of Transcendence
Mathematics of Creators space

3-Space VMS & T

1. **Cube as Hyper cube-3**
2. **Two Faces of surface**

3

Vertical plane format of Devnagri Alphabet Script

1. For appreciation of format and features of Script forms of Devnagri Alphabet and its letters, the same may be approached along vertical plane format.
2. The script forms of individual letters are availing spatial curves.
3. Of these, 5 x 5 verga consonants are availing 5 x 5 grid zones.
4. Each grid zone is further approached as 4 x 4 grid.
5. The individual grid zones of this 4 x 4 grid are further being approached as 4 x 4 grid.
6. This way the format and features of script forms of 5 x 5 verga consonants become synthetic setups of plane/spatial curves.
7. These spatial curves are the print outs of higher orders.

8. With it, the script forms of individual letters carry specific symbolic format and features of higher order domains in the form of their print outs in 2-space surfaces/plane/vertical plane in particular.
9. The first consonant/ first verga consonant is of a script form of a pair of components, of each the first components is of the format and features of a circle.
10. The second components is of the format and features of a quarter of Swastic Pada, which is parallel to bended line, and same is further parallel to a two dimensional frame of half dimensions.
11. The second Verga consonant of first column is of the format and feature of semi circle, which impliedly presumes the existence of second semi circle (of a circle of which both semi circles are parts).
12. The third verga consonant of first column is of the format and features of the infinite vertically down line which at infinity reaches semi circle of the circle at infinity.
13. The fourth consonant of first column is of the format and features of the reflection image of the first Swastic Pada.
14. The fifth verga consonant of first column is of the format and features of reflection image of the fourth Verga Consonant. Here the reflection is of vertical format.
15. One may have a pause here and take note that while the first reflection image of Swastic Pada, which is manifesting script form for the above refereed fourth letter of first column), the same on its further reflections shall be leading to the script form for the fifth letter of the fifth verga consonant of first column.
16. One may further have a pause here and take note that this reach by way of, second type of reflection, (of original format, as a triple reflection of the fourth letter) infact is a coverage of the setup of 3 quarters of a square.
17. One may have a pause here and take note that the synthetic setup of three quarters of a square, of its own marks the presence of fourth quarter of the square as well even though same otherwise being in un-manifest form.
18. One may further have pause here and permit the transcending mind to be face to face with this format and features of all the five verga consonants of first column.
19. One shall be comprehending that here circle and swastic Pada are playing their prominent roles.

20. A first verga consonants is a member of first column, as well as of first row.
21. The reach from first verga consonant to second verga consonant of first row brings us face to face with a setup and format of a pair of components, of which the first component being Arca/chord of a circle and the second component is the circle itself.
22. One may have a pause here and have a fresh look at the script form of the second verga consonant of first row.
23. It in a way is a sequential reach form part of the circle to the whole circle.
24. Here It would be relevant to note that while the script form of the first letter is of the format and features of quarter by quarter approach for the format and features of a circle.
25. However in case of second letter of the first row the approach is to have a reach from component to the whole, ir-respective of the size of the first component.
26. In the context, It would be relevant to note that the reach from first letter to the second letter of the first column, reach is of the format and features of from a quarter to half/semi-circle.
27. Further It would be relevant to note that a first component of the second letter of the first row implies that by operation of Swastic upon the circle, the resultant an churning shall be releasing the domain content manifesting the circular domain into chords.
28. A step ahead, the set up of the script form of third letter of first row brings us face to face with the vertically downward reach at infinity transforming into format and features of a circle.
29. Here, in case of this (third letter of first row), the vertical downward reach is of a spatial format.
30. One may have a pause here and take note that incase of third letter of first column, the vertically downward reach had been of a linear format.
31. However in case of third letter of first row, the vertical downward reach is of a spatial format.
32. One may have a pause here and have a fresh look at setup of script form of fourth letter of first column as well as of first row.
33. In case of fourth letter of first column the script form is of the format and features of reflection image of first Swastic Pada.
34. However in case of fourth letter of first row there has been a split of a circle into a pair of semi circles within the frame of first Swastic Pada itself.

35. This ultimately takes us to phases and stages of script forms and format and features thereof, of fifth letters of first row and first column respectively.
36. In case of fifth letter of first column there has been a process of two types of reflections for the Swastic Pada image.
37. However in case of fifth letter of first row there has been a freedom of twist at infinity reach of vertically downward setup for the pair of semi circles of circle.
38. One may have a pause here and take note that this way two fold flow of processes for the first verga consonant along first row as well as along first column, the processes of reach for the script forms of other verga consonants of all the rows and columns as such get interlinked and settled.
39. It would be a blissful exercise chase of the setup one by one by approaching the verga consonants as members of the rows, and also as members of the columns.
40. This chase symbolically can be depicted in terms of pair of components of each verga consonant.
41. Further, it also would be blissful to chase this format and features in terms of groups of letters which accept common TCV value, illustratively, third vowel, third letter of the first row, second letter of the second row, firs letter of the third row, second letter of Anta-shatha letters and second letter of Ushmana letters accept TCV value '3'.
42. Let us have a fresh look at the script forms of these letters of TCV value-3 and try to comprehend and appreciate their script forms, as well as the format and features of their script forms. In the light of about comprehension and application, one may imbibe these features and values and acquire insight about 3-space Vedic Mathematics science and technologies format and systems.
43. Here it would be relevant to note that the script form of number '3' as well is parallel to the script form of third vowel.
44. Script form chase along vertical plane has many values and features which deserve to be chased.
45. It shall be providing 4 x 4 formats within quarter of square for each letter.
46. The reach of linear order quarter wise as such shall be of value range 7 x 16 = 112 for each letter.
47. One may have a pause here and take note that artifice 112 permits organization as:

I. 112=56+56.
II. 56=28+28.
III. 28=14+14
IV. 14=7+7
V. 7=1+2+4

48. The format 7 = 1+2+4 leads to 1+2+4+7+14=7+7+14.
49. One may have a pause here and take note that this format 28=7+14+7 is parallel to the format of the text of 28 letters of Ganita sutra-2.
50. The polynomial ($x^0 + x^1 + x^2$) for x =(-1) leads to the value 1+1-1=1.
51. One may have a pause here and take note that the value spare (+1,-1) is parallel to the format of (Domain fold, Dimension fold).
52. One may further have a pause here and take note that polynomial ($x^0 + x^1 + x^2$) takes value 7 for x = 1, and further this polynomial takes value (1) for x (-1).
53. One may have a pause here and take note that the polynomial ($x^0 + x^1 + x^2$) along the format of 1- space leads to value (7) while the same along the format of (-1) space leads to the value (1).
54. As such It would be relevant to note that shift from 1-space as domain to (-1) space as dimension, in the context, would be a shift from value (7) to (1) for the polynomial.
55. One may have a pause here and take note that along the format of cube, its all the a eight corner points can be sequentially arranged and coordinate in terms of only 7 edges.
56. One may have a pause here and take note that 3-space is linear order space and it has 7 geometrics range.
57. Parallel to it, cube has seven versions.
58. One may have a pause here and take note that out of 12 edges of cube only seven of them are sufficient to sequentially arrange and coordinate all the eight corner points and that way remaining five edges play the role as in un-manifest form.
59. One may have a pause here and take note that eight points along a line cover only seven units of length.
60. Still further It would be relevant to note that artifices pair (7,5) are parallel to the format of (7-space as domain, 5-space is dimension).
61. Further, It would be relevant to note that 5 edges as 5 units of length shall be requiring a set of 6 points for their coverage.
62. Still further, It would be relevant to note that artifices pair (1,3) is parallel to the format of (1-space as dimension,3-space as domain).

63. As such, a step ahead, artifices pair (3,5) shall be leading us to the format (3-space as dimension, 5-space as domain).
64. Therefore 5 units, shall be leading to the value 3 x 5 = 15) which accepts organization as 15 = 1+2+3+4+5 which is parallel to TCV values of the Verga consonant of first row.
65. Further above five units value shall be leading us to 5 x 5 = 25 = 3+4+5+6+7, which is parallel to TCV values of Verga consonant of third row.
66. One may have a pause here and permit the transcending mind to be face to face with above features in respect of 5 un-manifest edges of cube vis-vis 7 manifest edges of cube.
67. One may further have a pause here and have a fresh look at the split and syntheses of spatial order and solid order manifestation layers, namely(2,3,4,5) and (3,4,5,6).
68. Here It would be relevant to note that spatial manifestation layer (2,3,4,5) splits into a pair of 0 order layers, namely (0,1,2,3) and (0,1,2,3).
69. One may have a pause here and take note that the summation value of both 0 value manifestation layers comes to be (0+1+2+3) + (0+1+2+3)=6+6=12.
70. One may have a pause here and take note that the summation value of spatial manifestation layer (2,3,4,5) comes to be 2+3+4+5=14.
71. still further It would be relevant to note that artifices pair (14,12) is parallel to format and features of domain fold, dimension fold.
72. Further in case of solid manifestation layer (3,4,5,6) of summation value (3+4+5+6)=18 would permit split into a pair of linear manifestation layers (1,2,3,,4) and (1,2,3,4) with total summation value for both of this linear dimension values to be (1+2+3+4)+(1+2+3+4)=10+10=20.
73. One may have a pause here and take note that artifices pair (18+20) is parallel of format and features of dimension fold, domain fold.
74. One may have a pause here and take note that the artifices pair (14,12) of spatial manifestation layer and artifices pair (18,20) in respect of solid manifestation layer are of opposite orientations as much as that in case of spatial manifestation layer, the orientation is from domain fold (14) dimension fold (12) while in case of solid manifestation layer there is a rivers orientation, that is of dimension fold (18) to domain fold (20) for the splits into pair of dimension fold layers.
75. One may have a pause here and take note that in case of syntheses for a pair of zero order manifestation layers and linear order manifestation

layer, on the one hand and of linear order manifestation layer, on the other hand, the emerging spatial manifestation layer and solid manifestation layer are of opposite orientation.

76. However in case of syntheses of a pair of zero order manifestation layers as spatial manifestation layer the orientation would be of the format reach from dimension fold to domain fold.
77. And, still further, in case of syntheses of a pair of linear order manifestation layers as a solid order manifestation layer, orientation format would be of orientation of a reach form domain fold (20) to dimension fold format value (18).
78. One may have a pause here and take note that above features of syntheses and splits in themselves are of opposite processing values.
79. However the same, in case of double processes in case of spatial manifestation layer and solid manifestation layer, as well are of opposite orientations.
80. it is this feature together with the organization of surface within 3-space being of a pair of faces, the in between space content, that is 3-space content within pair of faces of a surface, with opposite orientation shall be making the arrangement of integrity of the volume of cube as much as that, and surface in between the volume would be of 0 volume.
81. One may have a pause here and permit the transcending mind to be face to face with these features.
82. Further, It would be relevant to note that as a spatial manifestation layer value for the face of surface as (2,3,4,5) is parallel to the format and features of hyper cube-4, as such it would bring to focus that 4-space bodies and curves) have their printouts in the surface) vertical plan.
83. One may have a pause here and take note that as 2-spaces plays the role of dimension of 4-spacce and further each zero space plays the role of dimension 2-space and pair of 0 order dimensions synthesize a 2-space and further pair of spatial dimensions synthesizing creator's space (4-space), as such polynomial ($x^0+x^1+ x^2$) is coming into play and that way for x=2 , the same as a 4 dimensional frame shall be leading to the value 7 x 4 =28 which is parallel to TCV value of (ब्रह्म) =28.

…to be continued