Sri – Om

VEDIC MATHEMATICS AWARENESS YEAR
Awareness evaluation quarter (1-7-15 to 30-9-15)

===

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

Om Gyatri Chand, Saraswati Mantra, Maheshwar Sutra, Ganita Sutras
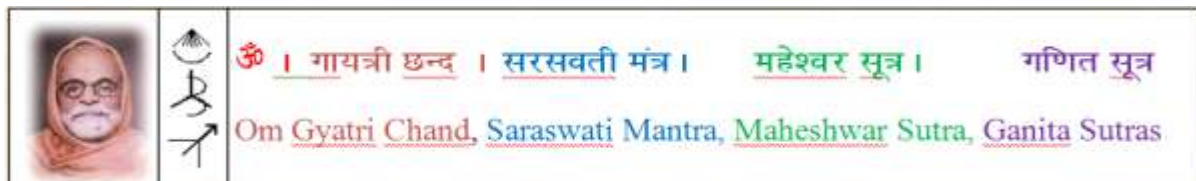
AIM
Formation of
VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY UNIVERSITY

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

VMS & T
Foundational concepts

I
VMS & T Discipline

1. VMS & T Discipline chases Existence Phenomenon of our solar universe.
2. This chase is of Earth to Sun range with pole star as origin of our solar universe.
3. This chase is of two fold phases, firstly as Domains within Frames and secondly being carried by transcendental carriers.
4. This pair of chase steps as such are designated as a follow up as Manifested creations and Transcendence therefrom.
5. This way, the foundational concept of VMS & T Discipline, essentially gets centered around 'manifestation' and transcendence.
6. Further, this chase of VMS & T gets centered around (manifestation) and transcendence within creator space (4-space)

II
Foundational concept of
VMS & T Discipline

I   Creator space (4-space)

1. The space in which we live with a degree of freedom of motions for solids is 4-space.
2. Because of the format, features, order, values and virtues of 4-Space providing four fold manifestation layers format, is accepted and designated as creator space (4-space) by Vedic Systems and by VMS & T Discipline
3. Lord Brahma, four head lord, creator the supreme is the Presiding Deity of creator space (4-space)
4. Idol of Lord Brahma also manifests along the manifestation format of creator space (4-space).
5. Scriptures well preserve the manifestation features of Idol of Lord Brahma as Lord Brahma is four head lord, with each head equipped with a pair of eyes.
6. Lord Brahma sits gracefully on a lotus seat of eight petals and meditates upon transcendental (5-space) lord Shiv within cavity of one's own heart. And, with the grace of transcendental (5-space) lord, Lord Brahma multiplies ten fold as ten Brahmas.
7. These manifestation features of Idol of Lord Brahma are parallel to four fold manifestation format of creator space (4-space), together being accepted and designated as hyper cube 4, a four fold manifestation layer (2, 3, 4, 5) / 2-Space in the role of dimension, 3-Space in the role of boundary, 4-Space in the role of domain, 5-Space in the role of origin).
8. It would be a blissful exercise tabulate parallel features of hyper cube 4 and of Idol of Lord Brahma.

II   Manifestation

1. Manifestation along hyper cube 4 format are accepted and designated as manifested creations.
2. The manifested creations are of four folds manifestation layers (dimension fold, boundary fold, domain fold, origin fold)
3. Idol of Lord Brahma itself is also a manifested creations
4. Cube is also a manifested creations of four folds (1, 2, 3, 4) being (1-Space as dimension, 2-Space as boundary, 3-Space as domain, 4-Space as origin)
5. It is hyper cube-3.
6. Likewise, interval is hyper cube-1 (-1, 0, 1, 2) and square is hyper cube-2 (0, 1, 2, 3)
7. Hyper cube-4 (2, 3, 4, 5) itself, as well is a manifested creations.
8. Hyper cube-5, hyper cube-6 and in general hyper cube-n (n-2, n-1, n, n + 1) are manifested creations

III   Transcendence

1. Origin fold of hyper cube n is the role played by (n+1) space
2. 'n-space' in the role of domain fold and 'n + 1' space in role of origin fold, as such makes an organizational arrangement for a degree of freedom of motion for n-space 'in n + 1' space (origin fold)
3. This degree of freedom of motion manifests as additional fold for four fold manifestation layer itself.
4. One may have a pause here and take note that n-space and n + 1 space accept dimensional frames of n dimension for n-space and dimensional frame of n + 1 dimensions for n + 1 space.
5. Further each dimension of dimensional frame of n-space is of the format of (n – 2) space while each dimension of

dimensional frame of (n + 1) space is of the format of (n − 1) space

6. This permissibility and availability of additional dimension, as additional (5th fold) for four fold manifestation layer, amounts to transition and transformation from four fold manifestation layer to five fold transcendence range.

7. One may have a pause here and permit the transcending mind to be face to face with this permissibility and availability of transcendence by way of transition and transformation from four fold manifestation layer to five fold transcendence range as a transcendence Phenomenon

8. Manifestation Phenomenon and transcendence Phenomenon, as such are inter related Phenomenon and both, as such are two fold phases and stages of creator space (4-space)

9. One may further have a pause here and take note that 5-space in the role of origin of 4-space inherently potentializes manifestation format to permit transcendence

IV Artifices and dimensions

1. It is foundational concept of VMS & T as that artifices of numbers and dimensions of dimensional frames run parallel to each other.

2. Numbers and artifices of numbers are of the format of (domain fold, dimension fold)

3. Artifices triple (1, 2, 3) and triple dimensions (interval, square, cube) deserve to be chased as that 'number 1' accepts single artifice, 'number 2' accepts a pair of artifices and 'number 3' accepts triple artifices

4. Taking 1-space as linear dimensional order, 2-Space as spatial dimensional order and 3-Space as solid dimensional order, the same shall be providing formats of a line, surface and solid set ups.

5. One may have a pause here and take note that the transition for '1' as '01' and '001', as such will amount to a transition from single digit format to double digit formats to triple digit formats

6. Further artifices pair (01, 10) as a reflection pair shall be bringing us face to face with features:
   (i) $10 - 01 = 09$
   (ii) $100 - 001 = 099$ and
   (iii) $1000 - 0001 = 0999$

7. One may have a pause here and revisit triple numbers (9, 99, 999) and simultaneously have a revisit to the organizations formats
   (i)   9 as a range of 9 numerals
   (ii) 9 x 11 as a grid format accommodating double digit number of ten place value system
   (iii) 9 x 10 x 11, a shell format for all the 990, triple digit numbers accept (111, 222, 333, 444, 555, 666, 777, 888 and 999)

8. One may further have a pause here and revisit dimensional frames of single, double, and triple axes and the halving process and reflection pairing for pair of half's of dimensional axes

9. It would be a blissfull exercise to chase half dimension as of a single, double and triple units and resultant relevant to note that resultant reflection pairing spectrum for the first, second and third parts of half dimension with correspondent first second and third part of other half dimensions

V Dimensional frames

1. Dimension fold and crystallization of a dimensional frame play a prominent role for creation, sustenance and dissolution

of Existence Phenomenon within framed domains (folds)

2. (Domain, dimension) format / (n, n − 2) / (numbers, artifices) format takes us to sequential array of values pairs [(3, 1), (4, 2), (5, 3), (6, 4), ---)

3. Parallel to it, is the values array (3 x 1, 4 x 2, 5 x 3, 6 x 4, ---) / (3, 8, 15, 24, ---) / (3, 3 +5, 8 + 7, 15 + 9, ---)

4. One may have a pause here and take note that 8 = 2 x 4 = 3 + 5 is parallel to 3 x 1 value of 3 linear dimensions of dimensional frame of 3-Space + 2 x 2 + 1 = 5 parallel to five geometries range of 2-Space.

5. One may have a pause here and take note that the fifth geometry of 2-Space and parallel to it fifth version of square free of its all the boundary lines is the set up of 2-Space with 3-Space playing the role of origin and that 3-Space accepts a dimensional frame of three linear dimensions.

6. One may have a pause here and take note that this organization of 2-Space with 3-Space as origin, as a set up and arrangement of values pair, (3, 5) with summation value 3 + 5 = 8 is parallel to the set up of 2 x 4 for the spatial dimensional frame of 4 dimensions of 4-Space

7. It would be a blissful exercise to chase 15 = 8 + 7 with '7' parallel to 7th geometry of 3-Space / 7th version of cube as 3-Space with 4-Space as origin of 3-Space and spatial dimensional frame of 4 dimensions of 4-Space supplying the value 2 x 4 = 8 and thereby 7 + 8 = 15 = 3 x 5 is parallel to the value of solid dimensional frame of five solid dimensions of 5-space.

8. One may have a pause here and take note that sequentially transition and transformation can be had from a linear dimensional frame of 3-Space to spatial dimensional frame of 4-space to solid dimensional frame of 5-space to hyper solid dimensional frame of 6-space and so on.

9. One may have a pause here and take note that the TCV (ऋचा) = 8 and TCV (साम) = 15

10. It would be a blissful to note that a reach from Richa of Rigved to Samved is the value and virtue of transition and transformation from spatial dimensional frame of 4-space (creator space) to 5-space (transcendental space)

VI   Dimensional synthesis

1. Parallel foundational concept of VMS & T Discipline is the concept of dimensional synthesis.

2. Synthesis of a pair of dimensions of order n (n-space in the role of dimension) leads to the value of the format of (n + 2) space as domain fold.

3. One may have a pause here and have a fresh visit to dimensional synthesis values equation :
$(n, n) = n + 2$

4. One may have a pause here and take note that dimensional synthesis value equation for triple dimension of order n is as under:
$(n, n, n) = (6)$

5. Likewise, sequential dimensional synthesis values equations for (4, 5, 6, --) dimensions of order n come to be as under:
(i) $(n, n, n, n,) = (n, n , n) + n − 3 (n − 2)$
(ii) $(n, n, n, n, n) = (n, n, n, n) + n − 4 (n − 2)$
(iii)$(n, n, n, n, n, n) = (n, n, n, n, n) + n − 5 (n − 2)$
(iv)----

6. It would be blissful to have a fresh visit to the following tabulation for dimensional synthesis values for n = (-9) to (+9), for

(1 to 9) number of dimensions of same order.

1	2	3	4	5	6	7	8	9
-9	-7	6	30	65	111	168	226	315
-8	-6	6	28	60	102	154	206	288
-7	-5	6	26	55	93	140	196	261
-6	-4	6	24	50	84	126	176	234
-5	-3	6	22	45	75	112	156	207
-4	-2	6	20	40	66	98	136	180
-3	-1	6	18	35	57	84	116	153
-2	0	6	16	30	48	70	96	126
-1	1	6	14	25	39	56	76	99
0	2	6	12	20	30	42	56	72
1	3	6	10	15	21	28	36	45
2	4	6	8	10	12	14	16	18
3	5	6	6	5	3	0	-4	-9
4	6	6	4	0	-6	-14	-24	-36
5	7	6	2	-5	-15	-28	-44	-63
6	8	6	0	-10	-24	-42	-64	-90
7	9	6	-2	-15	-33	-56	-84	-117
8	10	6	-4	-20	-42	-70	-104	-141
9	11	6	-6	-25	-51	-84	-124	-168
C_1	C_2	C_3	C_4	C_5	C_6	C_7	C_8	C_9

C_1 Column is of dimension orders n = -9 to n = 9
C_2 Column is of values of single dimension
C_3 Column is of pair of dimensions
C_4 Column is of triple dimensions
C_5 Column is of quadruple dimensions
C_6 Column is of five dimensions
C_7 Column is of six dimensions
C_8 Column is of seven dimensions
C_9 Column is of eight dimensions

VII Dimensional split spectrum

1. Parallel to dimensional frames crystallization and dimensional synthesis, is the concept of dimensional split spectrum.
2. Dimension of order n splits into a pair of dimension of order (n – 2) and in addition, in the process, is the release of dimension of order (n – 4)
3. At next step both the dimension (n- 2) shall be splitting into two pairs of dimensions of order (n – 4) and further simultaneously there also would be a release of a pair of dimensions of order (n – 6)
4. One may have a pause here and take note that at this phase and stage of split, two pairs of dimensions of order (n - 4) together with one dimension of order (n – 4), already released at the previous stage makes the spectrum of five dimensions of order (n-4) and also there is availability of a pair of dimensions of order (n – 6)
5. One may have a pause here and take note that the sequential chase of split shall be leading to spectrum of (1, 2, 5, 12, 29, 70, 169, 408, 985, ---) number of dimensions of order (n, n – 2, n – 4, n – 6, n – 8, n – 10, ---)
6. One may have a pause here and have a fresh visit to the above split spectrum at its different phases and stages following the format as under
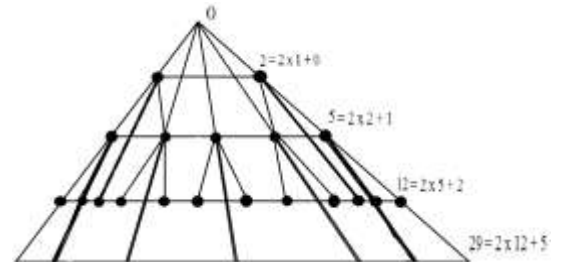

VIII Transcendental (5-space) carriers

1. Dimensional split spectrum at its each phase and stage consists of triple orders (n – 2, n – 4).
2. One glaring feature of this set up (n, n – 2, n – 4) is that the start with is the dimensional order (n) which splits into a pair of dimensions of order (n – 2) and the dimensional order (n – 4)
3. The emergence of dimensional order (n – 4) is of the format and features of dimension of dimension of n-Space, as (n – 4) space plays the role of dimension of (n – 2) space which itself plays the role of dimension of (n – Space).

4. The emergence of a pair of dimensions and single dimension of dimension, that too of opposite orientation to re-synthesize the original dimensional domain is the feature which deserve to be comprehended well and to be fully imbibed.

5. At the cost of repetition, it is being impressed upon as that the dimensional split spectrum and as a reverse step re-synthesis of split spectrum as dimensional domains are the pair of features which deserve to be comprehended simultaneously to have a comprehensive view of this split and re-synthesis Phenomenon of dimensional domains.

6. 4-Space as dimensional domain will split into a pair of spatial dimensions and 0-Space as zero dimensional order in the role of dimension of dimension of creator space (4-space) as a reverse process, a pair of spatial dimensions shall be synthesizing creator domain (4-space domain), implying the role of zero dimensional order (0-Space as dimension of dimension) of creator space (4-space) being there.

7. One may have a pause here and permit the transcending mind to be face to face with this Phenomenon of inherent presence and silent role of dimension of dimension in the synthesis process of dimensional domains.

8. One may further have a pause here and take note that the (n − 4) space as dimension of dimension of n-Space, as such, shall be playing its role in inherent silence during synthesis of a pair of dimensions of order (n-2) i.e. (n-2 space plying the role of dimension of n-space)

9. This feature of inherent silent role of dimension of dimension in the dimensional synthesis process, is accepted and is designated as the role of transcendental (5-space) carriers.

10. One may further have a pause here and take note that way, transcendental (5-space) carriers permit expression and chase in terms of triple artifices (n, n -2, n − 4).

11. One may have a pause here and take note that as triple artifices (n, n − 2, n − 4) are having a double value for the middle artifice (n − 2), as much as that a pair of dimensions (of order (n − 2) gets synthesized as a domain (n space)

12. One may further have a pause here and take note that the sequential format of reach from domain to dimension and further from dimension to dimension, that way shall be leading to a pair of roles for the middle artifice (n − 2).

13. First role of middle artifice (n − 2) is as of a dimension of n space.

14. The second role for the middle artifice (n-2) is as of a domain in respect of (n − 2) dimensional order.

15. It is this dual role for the middle artifice (n − 2) which deserve to be fully comprehended for its complete appreciation to have its thorough imbibing.

16. One may further have a pause here and take note that the double role of (n − 2) space, firstly as of a domain fold and secondly as of a dimension fold, brings to focus that infact different roles are nothing but different features of domain fold itself.

17. One may further have a pause here and take note that each of the four fold manifestation layer, essentially is manifested space content of the concerned space.

18. It is a different matter that the manifested space content lumps as domain folds have distinct roles to play as of a dimension fold, boundary fold domain fold and origin fold.

19. Further the transcendence of the domain fold through the origin fold as base fold (fifth fold) as base of the origin fold, as well essentially in the role of a manifested space content lump.

20. One may have a pause here and permit the transcending mind to continuously remain in prolonged sitting of deep trans and to glimpse this Phenomenon of manifested space content lumps playing different roles of dimension fold, boundary fold, domain fold, origin fold and base fold (base of origin fold)

21. It is this reach of the manifested space content lump at base of the origin fold, which as such is the attainment of the transcendental (5-space) carriers.

22. This process and the format of reach of space content lump at base of the origin fold as attainment of the transcendental (5-space) carriers, which is accepted and is designated as a Divya Ganga Parvah (flow).

23. Vedic mathematics, Science & Technology systems avail and chase Divya Ganga flow as its basic processing systems

IX Divya Ganga flow
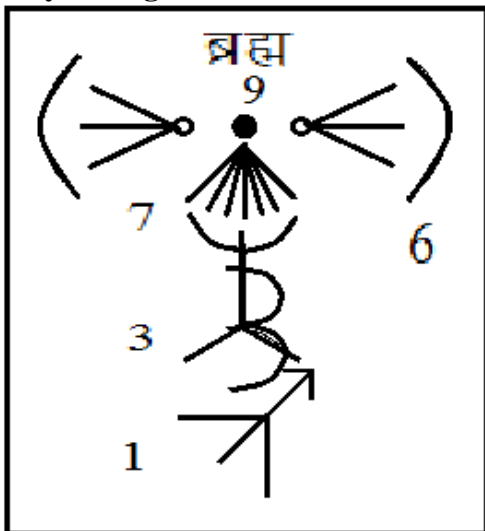
1. One may have a pause here and have a fresh look at the above depiction of Divya Ganga Parvah through artifices components of sole syllable Braham as quadruple artifices (9, 7, 3, 1)

2. The quadruple artifices (9, 7, 3, 1) has a jump over artifice 5 at its middle.

3. The split of above organization arrangement of quadruple artifices (9, 7, 3, 1) as a paired pairs of artifices (9, 7) and (3, 1) is the organization arrangement of a pair of (domain, dimension) formats.

4. One may have a pause here and take note that the pair of artifices triples (9, 7, 5) and (5, 3, 1) bring us face to face with a pair of transcendence triple such that in the first arrangement (9, 7, 5) there is a reach at (5) as dimension of dimension while in case of second triple (5, 3, 1) it is a reach from 5 as domain

5. One may further have a pause here and take note that here the double role of 5-space is firstly as of domain fold and secondly as of a dimension of dimension.

6. One may further have a pause here and take note that 5-Space as domain fold and 5-space in the role of dimension of dimension brings us face to face with the inherent potentialities of the transcendental carriers.

7. Divya Ganga flow brings us face to face with these inherent potentialies of the transcendental carriers.

X Jyoti manifestation

1. One may have a pause here and have a fresh visit to the above depiction of jyoti manifestation.

2. One shall sit comfortably and permit the transcending mind to be face to face with above Phenomenon of Jyoti manifestation and its flow through artifices sole syllable Braham (Om) and fulifing pushpika (colophon) / lotus seat of 8 petals with transcendental origin (5-space as origin)

JYOTI MANIFESTATION FORMAT

Vishnu Lok

Divya Ganga flow

Om formulation

Sanatana Base
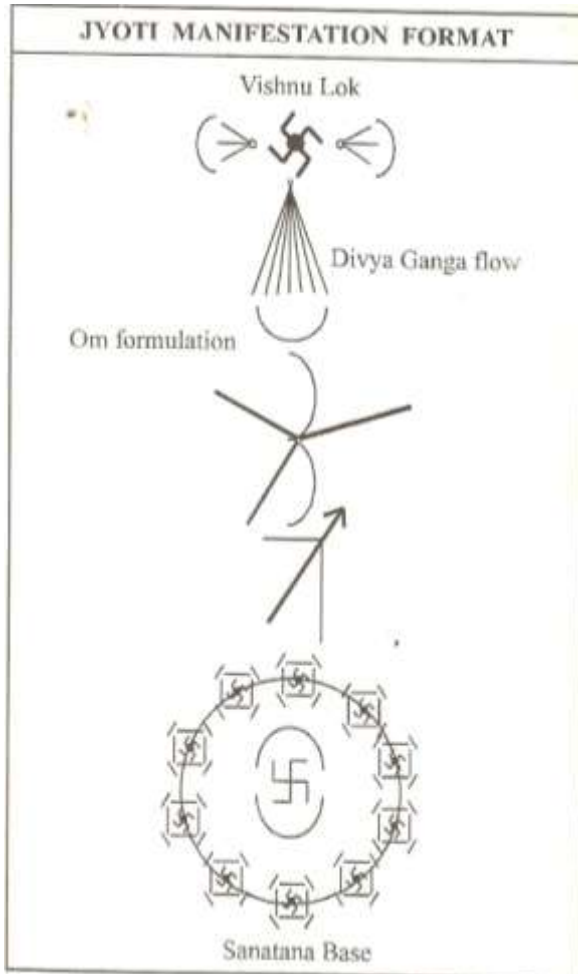
XI Sama ridiing transcendental (5-space) carriers

1. Pushpika fulfilled with manifested Jyoti ascends from origin of the Pushpika and rides the transcendental (5-space) carriers of Divya flow format through artifices components of sole syllable Braham (Om) in a reverse orientation from its fourth component (Swastik pada) and rechase the first component (Bindu Sarvoar) from where Braham Ativahka takeover the transcendental (5-space) carriers.

XII Braham Ativahkas

1. The quadruple artifices (11, 9, 5, 3) with summation value $11 + 9 + 5 + 3 = 28$ are parallel to the format and features of Braham Ativahkas.
2. One may have a pause here and permit the transcending mind to have simultaneous glimpse of quadruple artifices pair (9, 7, 3, 1) and (11, 9, 5, 3).
3. It would be a blissful exercise to have a comparative chase of Divya Ganga flow (9, 7, 3, 1) and Braham Ativahas path (11, 9, 5, 3)
4. In case of a Divya Ganga Flow there is a jump at the middle over the artifice (5) / transcendental domain (5-space) while in case of Braham Ativahkas there is jump over 7-space (unity state).
5. One may further have a pause here and take note that the artifices pair (5, 7) are of organization format parallel to the format and features of dimension fold, domain fold

XIII Organization of Vedic knowledge

1. The organization of Vedic knowledge brings us face to face with
   (i)   Rik, Yajur, Sama, Atharav
   (ii)   Rishi, Devta, Chandas, Swara
   (iii) Mandal, Austak, Adhiye, Anuwaks, Suktas, Vargas, Richas, Akshras, Varnas
   (iv) Archiks, Dastees, Kanda, Khand,
   (v)   Braham Jyoti, Anahat Nad
   (vi) Triloki, Trimurti
   (vii) Sapt Bhumi, Asht Prakrati,
   (viii) Braham, Brahma, Brahman
   (ix) Braham, Nav Braham, Par Braham
   (x) Om, Omkar, Parnava, Aum, Udgith, Vshtkar

XIV Devnagri alphabet

Nine vowels

अ इ उ ऋ लृ ए ओ ऐ औ

5x5 varga consonants

क ख ग ध ङ
च छ ज झ ञ
ट ठ ड ढ़ ण
त थ द ध न
प फ ब भ म

Anthstha letters:

य र ल व

Ushmana letters:

श ष स ह

Composite letters:

क्ष त्र ज्ञ

Yama letters

XIV Transcendental code values for alphabet letters

Devnagri alphabet format
Transcendental code values format

Sole syllable Om ॐ
TCV value   16

Vowels

Letter	अ	इ	उ	ऋ	लृ	ए	ओ	ऐ	औ
TCV values	1	2	3	4	5	6	7	8	9

consonants

Letters	क	ख	ग	ध	ङ
TCV values	1	2	3	4	5
Letters	च	छ	ज	झ	ञ
TCV values	2	3	4	5	6
Letters	ट	ठ	ड	ढ़	ण
TCV values	3	4	5	6	7
Letters	त	थ	द	ध	न
TCV values	4	5	6	7	8
Letters	प	फ	ब	भ	म
TCV values	5	6	7	8	9

Other letters

Letters	य	र	ल	व
TCV values	1	3	5	7
Letters	श	ष	स	ह
TCV values	2	3	6	9

Letters
TCV values 9 10 11 12 13 14 15 16
Thy synonym is Parnava.
(Tasey Vachka Parnava) प्रणवः
TCV value   36

XV Formulations 'कारः' and 'रेफः'

1. TCV (कारः) = 20
2. TCV (कार) = 7
3. TCV (रेफः) = 25
4. TCV (एफ) = 13
5. Inner folds values for the letters of formulation 'कारः'
   (20, 20, 26, 20, 47)
6. Inner folds values for the letters of formulation 'रेफः'
   (26, 20, 20, 20, 47)

29-07-2015   Dr. Sant Kumar Kapoor
                         (*Ved Ratan*)