

**Sri – Om**  
**VEDIC MATHEMATICS AWARENESS**  
**YEAR**

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(Organizers Dr. S. K. Kapoor, Sh. Rakesh Bhatia, Sh. Bhim Sein Khanna,  
Sh. Deepak Girdhar, Sh. Gourav Budhiraja)

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**Formation of**

**VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY**  
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1. VMS & T UNIVERSITY 2. ALPHABETS FACULTY
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  7. TRILOKI AND TRIMURTI 8. DWADASH ADITYAS द्वादस  
अद्वितीय 9. BRAHAM PURAN, BRAM VAIVERAT PURAN AND  
BRAHMANDA MAHA PURANAM

**Values essence chase along the format of Satapatya measuring rod**

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**Introductory**

1. Vedic systems avail Sathapatya measuring rod for chase of Values Essence.
2. Sathapatya measuring rod is presided by Lord Vishnu and its measure is presided by Lord Brahma.
3. Lord Vishnu is the presiding deity of 6-space while Lord Brahma is the presiding deity of 4-space.
4. Hyper cube 6 is the representative regular body of 6-space, while hyper cube 4 is the representative regular body of 4-space

5. Domain fold of hyper cube 6 is manifested 6-space content lump while hyper cube 4 domain is manifested 4-space content lump.
6. The exhaustive chase of manifested 6-space domain is attainable in terms of sequential synthetic set up of hyper cubes 1 to 6.
7. This as such is parallel to the format of Sathapatya measuring rod
8. This format of Sathapatya measuring rod deserve to be visited and revisited for comprehension and appreciation of the features, values, virtues and sequential orders of the format of Sathapatya measuring rod.
9. There are as many as 1131 Vedic Samhitas of which 21 are Rig Veda Samhitas 101 are Yajur Veda Samhitas, 1000 are Samved Samhitas and 9 are Atharav Veda Samhitas, quadruple formulations (Rik, Yajur, Sama and Atharav) make four sequential chases steps
10. The organization of artifices  $1131 = 21 + 101 + 1000 + 9$  deserve to be re-visited.
11. Artifice 21 permits re-organization as  $21 = 10 + 01 + 10$ .
12. Artifice 101 permits re-organization as  $10 \times 10 + 01 \times 01$
13. Artifice 1000 permits re-organization as  $10 \times 10 \times 10$ .
14. Artifice 09 permits re-organization as  $09 = 10 - 01$ .
15. One may have a pause here and take note that the pair of artifices (10, 01) are of the format of reflection pair of artifices of double digits which by surfacing their places constitute a reflection pair of mirror object image format like that of head and tail of an arrow replacing their placements in the set ups of object and image of an arrow.
16. This further brings us face to face with the internal organization feature of 9 numerals range (1, 2, 3, 4, 5, 6, 7, 8, 9) of 10 place value system as 10 steps range which with their double digit format as (01, 02, 03, 04, 05, 06, 07, 08, 09, 10) shall be making the end values pair (01, 10) as a reflection pair of artifices.
17. Further here it also would be relevant to note that  $10 = 1+2 + 3 +$  , as such shall be bringing us further face to face with the organization features as that the range of 9 numerals (1, 2, 3, 4, 5, 6, 7, 8, 9) can be approached from either end to the middle placement value (5) in four steps namely (1, 2, 3, 4) from the first end and (9, 8, 7, 6) from the other end.
18. Vedic systems avail simultaneous working for '1' as '1' as well as '4'.
19. This approach of 1 as 4 and 4 as 1 is the unique working format of Vedic Systems.
20. It is preserved as 'ॐ' as soul syllable Om and further as that 'Braham' is of four padas / quarters.
21. Formulation 'Om' is chased by Vedic systems as a set up of four sequential steps namely (i) Bindu Sarovar (ii) Ardh Matra (iii) Tripundam (iv) Swastik pada.
22. One of the features of this working rule '1 as 4' and '4 as 1' of Vedic Systems is that a transition from linear (line format) spatial (square format) is that boundary of square is a set up of four boundary lines.
23. Vedic Systems further reach from the format of 'ॐ' to 'ओम्' format.
24. 'ओम्' is approached as the set up of three letters (i) अ (ii) उ (iii) म्

25. These three letters are accepted as three manifested components of the formulation 'ओम्'
26. Further three distinct manifested letters format quarters lead to fourth unmanifest quarter format as a set up of integration of three manifest quarters / letters.
27. One may have a pause here and take note that this set up is of features parallel to the split for a square as of four quarters squares, and that with integration of three quarters squares, fourth follows of its own as unmanifest quarter of the square.
28. One may have a pause here and have a fresh visit to the set up of ओम with its first three manifest components being the triple letters (अ, उ, म्)
29. One may further have a pause here and take note that the first pair of letters (अ, उ) is the pair of (first vowel, and third vowel).
30. One may have a pause here and take note that here is jump over 'second vowel'.
31. This clearly brings to focus that transition from 'ॐ' to 'ओम्' is a step which deserve to be comprehended and appreciated.
32. And for this appreciation, the chase is to be of sequential steps of reach as : (i) ॐ (ii) प्रणवः (iii) ओम (iv) ओङ्कारः (v) उद्गीथः (vi) वषट्कारः
33. One may further have a pause here and take note that the approach ['1 as 4' and '4 as 1'], in one of its formats is a approach of chase of values along the format of consecutive quadruple artifices (1, 2, 3, 4), (2, 3, 4, 5) and so on, in general as (n, n + 1, n + 2, n + 3).
34. One of the chase features of Vedic Systems along the format of Sathapatya measuring rod as sequential set up of hyper cubes 1 to 6, as is of hyper cubes being of four folds manifestation layers parallel to which are consecutive quadruple artifices.
35. One may have a pause here and take note that hyper cube n is approached as four fold manifestation layer (n-2, n-1, n, n + 1) .
36. One may further have a pause here and take note that the hyper cube 1 to 6, as such lead to following six consecutive quadruple artifices set ups:
  - (i) Hyper cube 1 as four fold manifestation layer (-1, 0, 1, 2)
  - (ii) Hyper cube 2 as four fold manifestation layer (0, 1, 2, 3)
  - (iii) Hyper cube 3 as four fold manifestation layer (1, 2, 3, 4)
  - (iv) Hyper cube 4 as four fold manifestation layer (2, 3, 4, 5)
  - (v) Hyper cube 5 as four fold manifestation layer (3, 4, 5, 6)
  - (vi) Hyper cube 6 as four fold manifestation layer (4, 5, 6, 7)
37. One may further have a pause here and take note that four folds manifestation layer format of hyper cube is the format of :
  - i) Dimension fold
  - ii) Boundary fold
  - iii) Domain fold
  - iv) Origin fold
38. Hyper cube n as such is a four fold manifestation layer with :
  - (i) n-2 space playing the role of dimension fold
  - (ii) n-1 space playing the role of boundary fold

- (iii) n space playing the role of domain fold
- (iv) n+1 space playing the role of origin fold

39. With it the Sathapatya measuring rod of the set up of hyper cubes 1 to 6 comes to be set up of the range of 9 steps long set up of

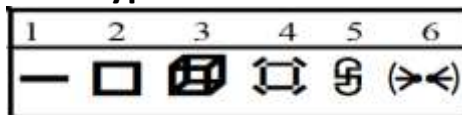
- i) (-1) space content
- ii) (0) space content
- iii) (1) space content
- iv) (2) space content
- v) (3) space content
- vi) (4) space content
- vii) (5) space content
- viii) (6) space content
- ix) (7) space content

40. This brings to focus, different roles for spaces (contents). Illustratively, different roles of 4-space get coordinated along 4 x 4 format parallel to the coordination of artifices 1 to 7, as under, which have internal coordination arrangement as quadruple artifices along rows as well as along column:

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

II

**Hyper cubes 1 to 6**



**Hyper cube 1**

- 41. Hyper cube 1 is of the format of an interval.
- 42. It is of negative linear order / (-1) space plays the role of dimension.
- 43. It has 0-space in the role of boundary.
- 44. '1-space' plays the role of domain.
- 45. '2-space' plays the role of origin.
- 46. The dimensional frame of hyper cube 1 is of a single negative linear space dimension.
- 47. Boundary of hyper cube 1 is a set up of a pair of points (0) space bodies.
- 48. Artifices pair (1, -1) is parallel to domain dimension format (1-space as domain, -1 space as boundary).
- 49. Artifices pair (1, -1) is also parallel to the format of a pair of orientations.
- 50. Artifices pair (1, -1) is also parallel to the format of a reflection pair of object and image through mirror

## Hyper cube – 2

51. Hyper cube 2 is of format parallel to the set up of square.
52. Hyper cube 2 is of zero dimensional order / 0-space plays the role of dimension of 2-space
53. Hyper cube 2 has linear boundary / 1-space plays the role of boundary of hyper cube 2.
54. Domain fold of hyper cube 2 is of spatial format set up / surface of a plane.
55. 3-space plays the role of origin of 2-space.
56. Origin fold of hyper cube 2 is of solid set up (of linear order) / (1-space playing the role of solid origin) of 2-space.
57. Linear boundary of hyper cube 2 is of four components
58. Dimensional frame of 2-space is a set up of a pair of dimensions of 0-space bodies

## Hyper cube – 3

59. Hyper cube 3 is parallel to the format of 'cube'.
60. Hyper cube 3 is a four fold manifestation layer (1, 2, 3, 4)
61. 1-space plays the role of dimension of hyper cube 3.
62. 2-space plays the role of boundary of hyper cube 3.
63. 3-space content lumps manifests as domain fold of hyper cube 3
64. 4-space plays the role of dimension of 3-space.
65. Origin fold of hyper cube 3 is of a spatial order creator's space / (4-space content lump manifests as origin fold of hyper cube 3
66. Origin fold of hyper cube 3 is designated as spatial order creative origin fold. Here it would be relevant to note that 2-space plays the role of dimension of 4-space and as such 4-space is accepted as spatial order creator space.
67. Spatial boundary of hyper cube 3 is of six components / 2-space plays the role of boundary of 3-space and as such spatial boundary of cube splits into six surface plates.
68. The dimensional frame of 3-space is a set up of three linear dimensions / axes.

## Hyper cube – 4

69. Hyper cube 4 is a four fold manifestation layer (2, 3, 4, 5).
70. 2-space plays the role of dimension of 4-space.
71. 3-space plays the role of boundary of 4-space.
72. 4-space content lump manifests as domain fold of hyper cube 4.
73. 4-space has transcendental (5-space) origin (5-space in the role of origin).
74. Transcendental (5-space) origin is of solid order / 3-space plays the role of dimension of 5-space.
75. Hyper cube 4 has solid boundary of 8 components / 3-space in the role of boundary splits into 8 components

76. The dimensional frame of 4-space is a set up of four spatial dimensions.

### **Hyper cube – 5**

77. Hyper cube 4 is designated as creator's space body (4-space) while hyper cube 5 is transcendental (5-space) body.
78. Hyper cube 5 as well accepts format of four fold manifestation layer within creator's space (4-space).
79. Four fold manifestation layer format of hyper cube 5 within 4-space is (3, 4, 5, 6).
80. 3-space plays the role of dimension of 5-space.
81. 4-space plays the role of creative boundary of transcendental (5-space) domain.
82. 6-space plays the role of self referral (6-space) origin of transcendental (5-space) domain.
83. The solid dimensional frame of transcendental (5-space) domains is a set up of five solid dimensions.
84. Creative boundary of transcendental (5-space) domain is a set up of ten creative components.
85. The self referral (6-space) origin of transcendental (5-space) domain is of the format and features of 6-space

### **Hyper cube – 6**

86. Hyper cube 6 is designated as self referral (6-space) body of 6-space.
87. 6-space content lump manifests as domain fold of hyper cube 6
88. Hyper cube 6 has transcendental (5-space) boundary of 12 components.
89. The dimensional frame of 6-space is the set up of six creative dimensions (4-space in the role of dimension).
90. 6-space as self referral (6-space) domain accepts unity state origin (7-space in the role of origin)
91. One may have a pause here and take note that Unity state origin (7-space as origin) is of transcendental (5-space dimensional order)

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Dr. Sant Kumar Kapoor  
(Ved Ratan)