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Formation of

VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY UNIVERSITY

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 9. BRAHAM PURAN, BRAM VAIVERAT PURAN AND BRAHMANDA MAHA PURANAM

Values essence chase along the format of Satapatya measuring rod

XXV

‘तेजःपुञ्ज’ / Tej-Punj

1. The spatial dimensional order sequentially accommodates artifices arrays organized as of $n \times n$ formats.
2. The 5×5 format leads to the arrangement parallel to 5×5 varga consonants format of Devnagri alphabet letters.

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

3. Parallel artifices organization comes to be

1	2	3	4	5
2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9

4. This organization avails the artifices range parallel to 9 numerals range of ten place value system (1, 2, 3, 4, 5, 6, 7, 8, 9).

5. The complete format of association of artifices values to be Devnagri alphabet letters, as such comes to be as under (which is taken as transcendental code values association with the Devnagri alphabet letters):

Devnagri alphabet format
Transcendental code values format

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	घ	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	ढ	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	व	र	ल
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

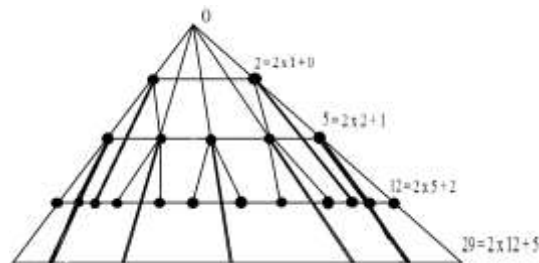
6. Let us reach at TCV (तेजःपुञ्ज) = 4 + 6 + 4 + 1 + 13 + 5 + 3 + 6 + 4 + 1 = 47.
7. TCV (तेजःपुञ्जः) = 47 + 13 = 60.
8. Let us have a pause here and take note that the transcendental (5-space) boundary of self referral (6-space) domain is a set up of 12 transcendental (5-space) components, which lead us to the value 12 x 5 = 60.
9. Let us further have a pause here and take note that TCV (तेज) = 15 which is parallel to 15 = 1 x 3 x 5, which further is parallel to the value of solid dimensional frame of five dimensions of transcendental (5-space) domain.
10. Let us further have a pause here and take note that TCV (तेजः) = 15 + 13 = 28.
11. It would be relevant to note that 28 is the perfect number which has five proper divisors namely (1, 2, 4, 7, 14) accepting summation value 1 + 2 + 4 + 7 + 14 = 28.
12. One may further have a pause here and take note that the 4 x 4 organization of four consecutive manifestation layers with 4-space being one of its fold is of the format and features

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

13. It comes to focus the above organization is availing seven spaces range (1, 2, 3, 4, 5, 6, 7) with its split as (1, 2, 3) and (4, 5, 6, 7) which is firstly parallel to the split of 7 geometries range as three negative geometries and four non negative geometries.
14. Secondly it is parallel to the format and features of formulation 'Trishapta' / (3, 7).
15. Thirdly it is also parallel to the format and features of 'Agni Dev' / fire god accepting a pair of mouths with 3 and 4 tongues respectively.
16. One may have a pause here and take note that 'Agni' / fire is the third element of five elements range (Panch Mahabhut), namely (Earth, Water, Fire, Air, Space)
17. One may further have a pause here and take note that transcendental (5-space) domain is of solid dimensional order / 3-space plays the role of dimension of 5-space.
18. One may further have a pause here and permit the transcending mind to be face to face with the above format and features of sequential phases and stages of the composition set up of the formulation 'तेजःपुञ्ज' which takes us from the initial

stage of a solid dimensional frame of five dimensions of 5-space till the manifestation of transcendental (5-space) boundary of self referral (6-space) domain.

19. One may further have a pause here and take note that the take off from the transcendental (5-space) boundary of self referral (6-space) domain shall be leading to a reach of transcendental (5-space) creation as of transcendental (5-space) dimensional order (5-space as dimension of unity state format (7-space format) / Hyper cube 7 format.
20. One may further have a pause here and take note that 7-space plays the role of origin of 6-space.
21. Still further it also would be relevant to note that the split spectrum of unity state (7-space), shall be at its first phase shall be leading us to a pair of transcendental (5-space) order flow streams, which at the second phase and stage shall be leading us to five fold flow streams of solid order and finally at third phase and stage the reach would be 12 linear order flow streams.
22. One shall have a pause here and permit the transcending mind to continuously remain in prolonged sitting of trans and to glimpse the above split Phenomenon of unity state uptill a set up of 12 linear order flow lines.
23. Further as a reverse process there would be a reach back from the split spectrum of 12 linear order flow streams sequentially synthesizing firstly as 5 solid order flow streams, secondly as a pair of transcendental (5-space) order flow streams and finally as unity state flow stream.
24. The above phases and stages of split spectrum and dimensional synthesis flow chart may be depicted as under:



25. One may have a pause here and take note that at next phase and stage reach would be uptill 29 negative linear order flow streams.
26. One may further have a pause here and take note that this reach from the transcendental (5-space) boundary of self referral (6-space) domain to unity state format of hyper cube 7 is a reach from 'Shivlok' to 'Dhuravlok'.
27. One may have a pause here and take note that this reversal flow stream process, as such is from unity state / 7-space state / pole star back to Surya (Sun) enveloped within and as Dwadash Adityas (12 Suns)
28. One may further have a pause here and take note that the above flow streams of different phases and stages sum up $1 + 2 + 5 + 12 + 29 = 49 = 7 \times 7$ with TCV (मरुत्तगडः) = 49.
29. Still further it also would be relevant to note that NVF (Axes) = 49.

30. Still further it also would be relevant to note that the self referral (6-space) boundary of Pole Star / 7-space / Hyper cube 7 is a set up of 14 self referral (6-space) components and its coordination reach as artifices pair (14, 16) and re-organization of $16 = 7 + 9$ shall be further leading us to the artifices values pair ($7 \times 7, 7 \times 9$)
31. A stage ahead of pair of artifices pairs (8, 10) and (8 x 8, 8 x 10) and still further the phase ahead (9, 11) and (9 x 9, 9 x 11) are the attainments which deserve to be blissfully glimpsed.

XXVI

Splits spectrum of 8-space in the role of dimension

32. The split spectrum of 8-space in the role of dimensions is of following phase and stage
- a. Natural dimensional order (8-space in the role of dimension) splits into a pair of self referral (6-space) dimensional flow streams (6-space) in the role of dimensional flow format.
During this split, there is also a release of creative dimensional flow format.
 - b. During second phase of split spectrum the previous stage pair of self referral (6-space) flow streams lead to two pairs of creative flow streams.
Here as well is a release of a pair of spatial flow streams as well

The previous stage creative flow stream at the stage, becomes the fifth creative flow stream.

As such the split spectrum of this phase and stage is a set up of five creative dimensional format flow streams and a pair of spatial dimensional format flow streams.
 - c. And subsequent (third) phase and stage of split spectrum leads to five pairs of spatial dimensional format flow streams and five flow streams of zero order format.
This as such makes out set up of this stage spectrum consisting of six pairs (12 flow streams) of spatial dimensional order format and five zero order flow streams.
 - d. At fourth phase and stage of split spectrum there emerges $2 \times 6 + 5 = 29$ zero order flow formats and 12 negative spatial dimensional order flow formats.
33. One may have a pause here and take note that this phase reach from phase and stage of 29 flow formats of zero order to the format of 70 negative flow formats, deserve to be comprehended well

34. One may have a pause here and take note that in case of unity state dimensional order (7-space in the role of dimension), the negative flow formats splits spectrum was of 29 flow streams.

35. However in case of natural dimensional order (8-space) in the role of dimension, the negative flow format consists of as many as 70 flow streams.

XXVII

Splits spectrum of 9-space in the role of dimension

36. The sequential split spectrum for 9 –space in the role of dimension gives a reach for positive flow streams arrays as (1, 2, 5, 12, 29, 70) while at next phase and stage negative flow format is a set up of as many as 384 flow streams.

37. Here It would be relevant to note that the positive flow streams splits spectrums set ups arrays for different dimensional orders comes to be as under :

394.

- i. **11-space as domain / 9-space as dimension / flow order sequence (11, 9, 7, 5, 3, 1)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12, 29, 70)

395

- ii. **10-space as domain / 8–space as dimension / flow order sequence (10, 8, 6, 4, 2, 0)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12, 29, 70)

396.

- iii. **9-space as domain / 7–space as dimension / flow order sequence (9, 7, 5, 3, 1)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12, 29)

397.

- iv. **8-space as domain / 6–space as dimension / flow order sequence (8, 6, 4, 2, 0)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12, 29)

398.

- v. **7-space as domain / 5-space as dimension / flow order sequence (7, 5, 3, 1)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12)

399.

- vi. **6-space as domain / 4-space as dimension / flow order sequence (6, 4, 2, 0)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5, 12)

400.

- vii. **5-space as domain / 3-space as dimension / flow order sequence (5, 3, 1)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5)

401.

- viii. **4-space as domain / 2-space as dimension / flow order sequence (4, 2, 0)**

The split spectrum of positive stream flow array comes to be of values step (1, 2, 5)

402.

- ix. **3-space as domain / 1-space as dimension / flow order sequence (3, 1)**

The split spectrum of positive stream flow array comes to be of values step (1, 2)

403.

- x. **2-space as domain / 0-space as dimension / flow order sequence (2, 0)**

The split spectrum of positive stream flow array comes to be of values step (1, 2)

404.

- xi. **1-space as domain / (-1)-space as dimension / flow order sequence (1)**

The split spectrum of positive stream flow array comes to be of values step (1)

405. One may have a pause here One shall sit comfortably and permit the transcending mind to be face to face with above sequential phases and stages of splits spectrum, and as a reverse process, the dimensional synthesis steps.
406. In particular, the dimensional orders arrays (10, 8, 7, 6, 5, 4, 3, 2, 1, 0), shall be bringing to focus the split spectrum flow orders arrays between the end pair of orders namely (10, 0), i.e. (9, 7, 5, 3, 1), a five steps long array, shall be bringing to focus the dimensional value for 9-space in the role of dimension being $(9 \times 7 \times 5 \times 3 \times 1) = 945$, while the value for ten phases as (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) shall be leading to artifices summation value $(1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10) = 55$ and that way there emerges organization arrangement of total value $945 + 55 = 1000$, which is parallel to the range of 1000 branches of Samved.
407. This, this way brings to focus the rule 'one more than before' is going to be rule ordering for the sequential values steps
408. This being so, the organization format of Ganita Sutra 1 'ekadhikena purvena' / one more than before, deserves to be visited and revisited again and again for its pure and applied values.

XXVIII

Ganita Sutra 1

एकाधिकेन पूर्वेषु ।

(Ekadhikena Purvena)

(One more than before)

Letter wise table

1	2	3	4	5	6	7	8	9
ए	क्	आ	ध्	इ	क्	ए	न्	अ
10	11	12	13	14	15	16		
प्	उ	र्	व्	ए	प्	अ		

Letter wise table of TCV values

1	2	3	4	5	6	7	8	9
ए	क्	आ	ध्	इ	क्	ए	न्	अ
(6)	(4)	(2)	(7)	(2)	(4)	(6)	(8)	(1)

10	11	12	13	14	15	16		
प्	ऊ	ँ	व्	ए	ण्	अ		
(5)	(3)	(2)	(7)	(6)	(7)	(1)		

409. Chase the text of Ganita Sutra 1 (एकाधिकेन पूर्वेण), letterwise from its first letter (ए) / sixth vowel to the last 16th letter (अ) / first vowel, the first feature, which would immediately come to focus is that this composition is unfolding itself in the order of a start from 6th vowel and having a reach up till first vowel.

410. This, as such brings to focus artifices pair (6, 1) which also immediately lead to other features as (i) $6 + 1 = 7$ (ii) $6 - 1 = 5$ (iii) $6 \times 1 = 6$ (iv) 61 (v) 16 and that 61, 16 as a reflection pair of artifices with summation value $61 + 16 = 77$ and $61 - 16 = 45$ and further as that $77 = 7 \times 11$ and $45 = 5 \times 9$ while $11 - 7 = 4 = 9 - 5$

411. The sequential chase of the text of Ganita Sutra 1 'एकाधिकेन पूर्वेण' is going to be a 16 steps long chase parallel to 16 letters being availed by the text 'एकाधिकेन पूर्वेण'.

412. This composition, as such leads to following sequential tabulation

1	2	3	4	5	6	7	8	9
ए	क्	आ	ध्	इ	क्	ए	न्	अ
10	11	12	13	14	15	16		
प्	ऊ	ँ	व्	ए	ण्	अ		

413. One may have a pause here and have a fresh visit to the text 'एकाधिकेन पूर्वेण' and the feature of this composition will come to focus that it is a composition of two sub compositions namely (i) एकाधिकेन (ii) पूर्वेण

414. One may have a pause here and take note that the above features, together bring to focus as that organization of this composition permits chase as '1, 2' parallel to, the whole composition permitting association of value '1' and then this composition as a pair of sub compositions accepts association of value '2'.

415. One may have a pause here and take note that the whole composition is a set up of 16 letters while its pair of sub compositions are of letters 9 and 7 respectively.

416. One may further have a pause here and take note that the artifices pair (9, 7) is parallel to the format of 9 space as domain, 7-space as dimension,

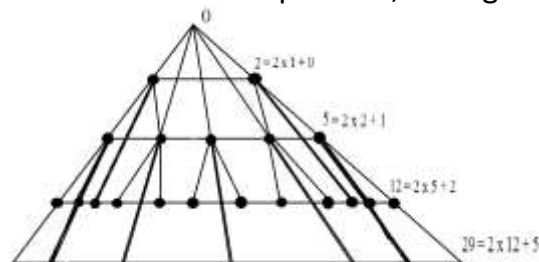
417. Still further it also brings to focus that 9-space in the role of dimension leads to splits spectrum of a pair of unity state flow streams of formats of 7-space / hyper cube 7.

418. One may further have a pause here and take note that the first sub formulation 'एकाधिकेन' is a set up of 5 syllables, namely (i) ए (ii) का (iii) धि (iv) के (v) न

419. One may have a pause here and take note that, this as such leads us from the previous stages values pair (1, 2) to extended stage values triple (1, 2, 5).
420. One may have a pause here and take note that the second formulation (पूर्वेण) is a composition of triple syllables, namely (i) पू (ii) वै (iii) ण
421. One may further have a pause here and take note that the previous values pair (1, 2) while both the sub formulations are taken into account shall be extending this values pair (1, 2) into values triple (1, 2, 5+3) / (1, 2, 8)
422. One may have a pause here and take note that values triple (1, 2, 8) permits re-organization as ($2^0, 2^1, 2^3$)
423. Now if the processing is taken a step further, it would come to light that the set up of five syllables of first composition 'एकाधिकेन' takes us to set up of 9 letter, of which only 7 letters are distinct
424. Further the second composition 'पूर्वेण' is a composition of 7 letters, all of which are distinct letters, but when the whole compositions 'एकाधिकेन पूर्वेण' is taken up, out of its 16 letters only its 12 letters are distinct.
425. These 12 distinct letters are as under

1	2	3	4	5	6	7	8	9
ए	क्	आ	ध्	इ	x	x	न्	अ
10	11	12	13	14	15	16		
प्	ऊ	र्	व्	x	प्	x		

426. One may have a pause here and take note that above processing steps lead us to values quadruple (1, 2, 5, 12) which is parallel to the split spectrum for any dimensional order which at initial stage when is taken as single value flow stream, same on its split results into a pair of flow streams. And the same and next split lead to five fold flow streams. And a step ahead, emerges 12 folds flow streams



427. One may have a pause here and take note that the syllables set up for pair of compositions as (5, 3) with summation value $5 + 3 = 8$ is parallel to the superimposition of solid dimensional fold upon transcendental (5-space) domain.
428. Still further the distinct letters pair (7, 7) for the pair of compositions as such, in terms of summation value ($7+7= 14 = 6 +8$) leads us to the set up of 8-space domain and in 6-space dimension get super imposed.

429. One may further have a pause here and take note that the artifices pair (14, 16) is parallel to dimension, domain format / n-space as dimension, n + 2 space as domain.
430. Artifice $16 = 2^4 = 4^2$
431. This feature of artifice 16 makes it the unique artifice.
432. The sequential reach for artifice 16 as $(2^0, 2^1, 2^2, 2^3, 2^4)$ with summation value $1 + 2 + 4 + 8 + 16 = 31$, further makes artifice 16 being characteristically very distinct
433. Still further $31 = 16 + 15$ leads us to simultaneous coverage along the same format as 16 points and also as 15 units (of length).
434. This, that way further makes artifice 16 being of an excellent format for simultaneous chase of pure and applied values systems.
435. Still further the organization of $16 = 5 + 6 + 5$, makes artifice 16 being of transcendental (5-space) values, as much as that the transcendental (5-space) dimension (5-space as dimension) permits its organization as of a pair of parts because of the origin being of self referral (6-space as origin) format.
436. One may further have a pause here and take note that the artifice 16 avails a pair of digits (6, 1) parallel to organization $16 = 10 + 6$,
437. This organization $16 = 10 + 6$ leads to (i) $10 = 4 + 3 + 2 + 1$ while (ii) $6 = 3 + 2 + 1$
438. One may have a pause here and take note that value '10' is parallel to the summation value of quadruple artifices (4, 3, 2, 1) which is parallel to four fold manifestation layer (4, 3, 2, 1) of hyper cube 3.
439. Further as that value (6) is parallel to the summation value of quadruple artifices (0, 1, 2, 3) which is parallel to four fold manifestation layer (0, 1, 2, 3) of hyper cube 2.
440. One may have a pause here and take note that hyper cube 3 format and set up of cube are parallel to each other.
441. And format of hyper cube 2 and set up of square as well are parallel to each other.
442. One may further have a pause here and take note that NVF (Mathematics) = NVF (Square) + NVF (Cube).
443. Still further as that NVF (Church) = 61 and NVF (Cage) = 16 and as that NVF (Church cage) = NVF (Christ) = 77 = NVF (Matter)
444. One may further have a pause here and take note that Srimad Bhagwad Geeta the divine song, preserves the enlightenment shared by Lord Krishna: amongst syllables, I am Akara 'first vowel'
445. One may have a pause here and take note that lord Krishna is incarnation of Lord Vishnu, the presiding deity of 6-space
446. One shall sit comfortably and permit the transcending mind to be face to face with above features and to fully comprehend and to thoroughly appreciate and imbibe the above format and features of the organization of text of Ganita Sutra

1 'एकाधिकेन पूर्वोण', the text begins with sixth vowel and reaches up till the first vowel and 16th chase steps.

447. One may further have a pause here and approach the text of Ganita Sutra 1 'एकाधिकेन पूर्वोण' by associating its letter with a respective transcendental (5-space) code values, as under

Devnagri alphabet format
Transcendental code values format

Vowels

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

consonants

Letters	क	ख	ग	घ	ङ
TCV values	1	2	3	4	5

Letters	च	छ	ज	झ	ञ
TCV values2	3	4	5	6	

Letters	ट	ठ	ड	ढ	ण
TCV values3	4	5	6	7	

Letters	त	थ	द	ध	न
TCV values4	5	6	7	8	

Letters	प	फ	ब	भ	म
TCV values5	6	7	8	9	

Other letters

Letters	य	व	र	ल
TCV values1	3	5	7	

Letters	श	ष	स	ह
TCV values2	3	6	9	

Letters	•	◌	◌	◌	:	◌	◌	◌	◌
---------	---	---	---	---	---	---	---	---	---

TCV values 9 10 11 12 13 14 15 16

448. One may have a pause here and take note that initially the first consonant letter (क्) accepts TCV (क्) = 1 while the systems remain at format state but during their creative state TCV (क्) = 4 or 5 as the creative range is of reach from artifice 4 to artifice 5
449. Scripture preserves (क् ब्रह्म) as well as (क् शिव्) a creative reach from its beginning to end
450. One may have a pause here and have a fresh visit to above transcendental (5-space) code values array parallel to the text of Ganita Sutra 1 'एकाधिकेन पूर्वेण' which comes to be ['6, 4, 2, 7, 2, 4, 6, 8, 1', '5, 6, 2, 7, 6, 7, 1'].
451. It would be a very blissful exercise to chase this transcendental (5-space) code values array as format beneath the text of Ganita Sutra 1 accepting static state / mundane state working rule 'one more than before'.
452. One may have a pause here and pose to oneself, as that if the first two terms of sequential arrays are (1, 2), then what would be the value of third term of the sequential array '3', first answer would be that values pair (1, 2) would get extended into value triple (1, 2, 3) as per the rule (1, 1+ 1, 1+1+1)
453. The second answer would be that the values pair (1, 2) would get extended into values triple (1, 2, 4) as per the sequential array ($2^0, 2^1, 2^2, \dots$)
454. Third answer would be that the values pair (1, 2) would get extended as values triple (1, 2, 5) for the sequential values array (1, 2, 5, 12, 29, 70, ---) for the split spectrum of dimensional orders.
455. Fourth answer would be that the values pair (1, 2) would get extended into values triple (1, 2, 6, 10, 15, ----) as dimensional synthesis values array of linear dimensional synthesis of single, double, triple, quadruple and higher number of linear dimensions.
456. One may have a pause here and take note that the working rule (one more than before) of Ganita Sutra 1, as such deserve to be approached in its generality values of sequential values array permitting approach as one additional step reach at a time.
457. One may further have a pause here and take note that the dimensional synthesis rule of spatial dimensions leads us to synthesis values sequence array (2, 4, 6, 8, 10, 12, 14, ---), which permits re-organization as (1 x 2, 2 x 2, 3 x 2, 4 x 2, ---) and same is parallel to the boundary components sequential array of hyper cubes (1, 2, 3, 4, ----)
458. One may have a pause here and take note that boundary fold format of hyper cube, as such provides (2n) place value format.
459. For n = 1, it leads us to ten place value system.
460. One may have a pause here and take note that the creative boundary (4-space as boundary) of transcendental (5-space) domain is of ten components, and as such it manifests ten place value format
461. At the intitial stage, as the transcendental (5-space) origins of creative components (4-space as boundary components) are at zero value state, as such

all these ten boundary components lead to 10^0 i.e. unit digit value placement of ten place value system.

462. At next phase and stage with release of transcendental (5-space) domain at the seat of origin of 4-space, there would emerge as such 10^1 value as the next place value, double digit place value of ten place value system.
463. One may have a pause here and take note that this way would unfold sequential values array of the ten place value system format as $10^0, 10^1, 10^2, \dots$
464. One may have a pause here and take note that at the initial stage of the creative boundary, the value comes to be 4×10^0
465. At the next phase the value would be (3×10^1)
466. One may have a pause here and take note that the emergence and manifestation of 5-space at the seat of origins of 4-space, as such would be the manifestation of solid order transcendental (5-space) domain
467. That way sequentially, at the next stage the value emergence would be 2×10^2
468. One may have a pause here and take note that this is phase and stage where there would be a reach for the solid order ascendance from the origin into the spatial order creative domain.
469. One may further have a pause here and take note that in the process the solid order transcendental (5-space) domain with dimensional synthesis rule $(3, 3) = 5$, and three dimensional frame itself being of a synthetic set up of a pair of three dimensional frame of half dimension, would help us appreciate the emergence of value 2×10^2 at this phase and stage.
470. Still further It also would be relevant to note that the transcendental (5-space) domain values sequential array $(5^1, 5^2, 5^3)$ and $5^1 \times 2^3, 5^2 \times 2^3, 5^3 \times 2^3$, will help us comprehend and appreciate the value 200 at third phase and 1000 at fourth phase and stage
471. One may have a pause here and have a fresh look at the emerging quadruple $(4, 3, 2, 1)$ which in reverse orientation would be $(1, 2, 3, 4)$.
472. Still further parallel values quadruple would be $(1 \times 10^3, 2 \times 10^4, 3 \times 10^5, 4 \times 10^6)$, with summation value 432000, which is parallel to total syllables range of Sakala Rigved Samhita
473. One may have a pause here and permit the transcending mind in prolonged sitting of trans and to face to face with this Phenomenon of manifestation of values along the creative boundary format of transcendental (5-space) domain and organization format range of Sakala Rigved Samhita
474. One may further have a pause here and permit the transcending mind to be face to face with the manifested form of vedas as written compositions availing devnagri alphabet letters.
475. It brings us face to face with the need of compiling Transcendental code value dictionary and revisit and rehash of the organization format of Sakala Rigved Samhita as well as Vedic Systems of formats.

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