

Sri – Om
VEDIC MATHEMATICS AWARENESS YEAR

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'Credit goes to Swami Bharti Krshna 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.

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श्री ॐ 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 ॥ ‘ऋ१-१-१’”

First Mandal

1. Sakala Rigved Samhita is organized as 10 mandals.
2. This organization is of the format of creative boundary (4-space) of ten components of transcendental (5-space) domain
3. As such the first mandal range is of the expression range of first creative components of the boundary.

First Austak

4. Creative (4-space) domain is enveloped within the solid boundary of 8 components.
5. This, with transcendental (5-space) origin of 4-space, being of solid order makes it to be of expression range of artifice ($5 + 3 = 8$) parallel to which is the organization of 8 austaks range of samhita.

6. 64 Adheys solid boundary of 8 components of creative 4-space domain as $8 \times 8 = 64$ coordinates fixation in reference to solid order of transcendental (5-space) origin of 4-space.
7. This as such makes expression range of 64 chapters of Samhita.

85 Anuwaks

8. The transcendence at transcendental (5-space) origin of 4-space unfolds $8 \times 10 = 80$ solids enveloping for all the ten creative (4-space) components of the boundary of 5-space. This together with five solid dimensions of 5-space makes out the set up of $80 + 5 = 85$ solid components set up
9. This 85 solid components set up constitutes 85 anuwaks expression coverage for the samhita.

1028 suktas and 2024 vargas

10. The solid dimensional order of the transcendental (5-space) origin of 4-space together with spatial order of 4-space / creative domain constitute expression formats for suktas and vargas organization of the Samhita.
11. Nine geometries range of 4-space / 9 versions of hyper cube 4 take a step ahead, a reach for spatial order availing artifice value $2^{10} = 1024$ together with artifice value 4 for four dimensional frame of 4-space, which make out $1024 + 4 = 1028$ values range expression for 1028 suktas.
12. The creative boundary of transcendental (5-space) 5-space domain is of 10 components and as such 5-space has 11 geometries range and parallel to it there are 11 versions of transcendental (5-space) domain.
13. With it the availability of values range $2^{11} = 2048$ after accounting for artifice value $24 = 4 \times 6$, for dimensional frame of self referral (6-space) origin) of 5-space, makes out expression format for 2024 vargas organization of Samhita

First Richa

14. The first richa as such shall be having the organization features of being part of first mandal, first austak, first adheye, first anuwak, first sukta and first varga.
15. The formulation ऋषिः । मधु-च्-छन्दः ॥ Madhu Chanda leads to the transcendence features of format values triple (6, 4, 2) happening at the

middle / center / origin / transcendental (5-space) seat within creator's space (4-space);

16. Further this richa is also having organization format features of ऋषिः । मधु-च्-छन्दः ॥ देवता । अग्निः ॥ छन्दः । अनुष्टुप् ॥ स्वरः । षड्जः ॥.

17. With it, the reach for the values of first richa text deserve to be chased in reference to the above referred organization format context for this richa.

Text of first richa

18. The text of first Richa comes to be and sounds as under:

“अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजम् ।
होतारं रत्नधातमम् ॥ ‘ऋ१-१-१’”

19. The text is having following specific formulations:

(i) अग्निः (ii) पुरः (iii) यज्ञः (iv) देवः (v) होता (vi) रत्न

Formulation ‘अग्निः’

20. The formulation ‘अग्निः’ takes it to the format and values of third element of five elements range namely ‘Earth, Water, Fire, Air, Space’.

Formulation ‘पुरः’

21. The Formulation ‘पुरः’ takes to format and values of ‘enveloped domains’, a set up of domain fold within boundary fold of hyper cube format.

Formulation ‘यज्ञः’

22. The Formulation ‘यज्ञः’ takes to the format and features of ‘sacrifice’ / yajna.

Formulation ‘देवः’

23. The formulation ‘देवः’ takes to transcendental (5-space) code / center / origin of domix

Formulation ‘होता’

24. The formulation ‘होता’ leads to performer of sacrifice / yajna

Formulation 'रत्न'

25. The formulation 'रत्न' lead to end values reach of sacrifice.
26. The formulation 'चू' well indicates the split of domain into a pair of domains.
27. Further the formulation 'म् अध् उ' well indicates the transcendence upward at middle of creator's space (4-space).
28. The formulation 'छन्दं' well indicates the filters for the transcendence upward from the transcendental (5-space) origin as of format 3, 4, 5, 6.

Formulation (देवता) / (अग्निः)

29. The formulation Devta as of transcendental (5-space) order is of the format (5, 6, 7, 8) transcendental (5-space) domain itself is of a solid order (3-space) in tole of dimension. With it third element (fire / Agni) comes into play at dimension of dimension of unity state (7-space)

मधु-चू-छन्दः

30. The formulation 'मधु-चू-छन्दः' accepts simple rendering for its processing meanings being 'honey filters'
31. With it first Richa brings us face to face with the honey filters processing.
32. This brings into Sun Rays role as fragrance manifestation within flowers and 'fire' playing its role as honey filters
33. One shall have a pause here and be face to face with the sacrifice / yajna format in the process.

Values of first Richa

34. The values of first richa, being first, deserve to be comprehended and to be appreciated in the context of all the 9 richas of sukta-1.
35. As all the 9 richas of sukta – 1 are also part of varga – 1, as such the values format of Richa – 1, in particular and of all the 9 richas of sukta – 1 acquire multiple features.
36. Here it would be relevant to note that 4-space as 9 geometries range and parallel to it hyper cube 4 as 9 versions.
37. Further square, cube, hyper cube 4 and hyper cube 5 as well accept 9 points fixation.

38. The solid order 5-space and transcendental (5-space) domain accepts a transcendence format of artifices range (5, 3, 1), with summation value $5 + 3 + 1 = 9$

Formulation अग्नि

39. TCV (अग्नि) = $1 + 2 + 3 + 8 = 14$
40. One may have a pause here and take note that artifice value 14 accept re-organization as $14 = 2 + 3 + 4 + 5$, which is parallel to four fold manifestation layer (2, 3, 4, 5) of hyper cube 4.
41. It further would be relevant to note that artifices quadruple (1, 2, 3, 8) accepts re-organization as (1, 1), (1, 2), (1, 3), (2, 4) which is parallel to first three artifices format being parallel to three linear dimension set up of three dimensional frame and fourth step value $8 = 2 \times 4$ being parallel to the spatial order 4-space origin seat of three dimensional frame.
42. Further It also would be relevant to note that the formulation 'अग्नि', is a formulation availing letters in sequential order (अ, ग्, इ, च्) and parallel to it artifices values quadruple is (1, 3), (2, 8)
43. One may have a pause here and take note that the quadruple artifices (1, 3, 2, 8) permits split into a pair of paired artifices, viz. [(1, 3), (2, 8)] the first paired artifices (1, 3) is of the format of (linear dimension, solid domain).
44. The second paired artifices (2, 8) is parallel to (spatial dimension, hyper solid domain enveloped within solid boundary) with this the formulation (Agni), in its applied values format 'अग्निः' leads us to the TCV value $14 + 13 = 27 = 3 \times 3 \times 3$
45. The artifice value 27 is parallel to TCV (घन) / solid.
46. Here it would be relevant to note that solid domain with its geometric envelope consisting of 26 components (8 corner points, 12 edges and 6 surfaces (makes it a setup $26 + 1 = 27$ components
47. Still further it also would be relevant to note that in each of the eight corner points of cube is embedded a three dimensional frame of half dimensions.
48. The ninth dimensional frame at center of the cube is of full dimensions, but same stands split and becomes a synthesized set up of pair of three dimensional frames of half dimensions.

49. The dimensional synthesis for pair of solid dimensions $(3, 3) = 5$, that way makes it a set up of northern hemisphere, as well as of southern hemisphere.
50. It is this feature which deserve to be chased comprehended well for its full appreciation to have through imbibing and complete insight.
51. It is with this insight that values of Agni as Devta can be appreciated for its pure and applied values.

गायत्री छन्द

52. TCV (गायत्री) = $7 + 9 = 16 =$ TCV (ॐ) will help us appreciate the organization format of the text of first Richa.
53. Here it would be relevant to note that the split of 9-space domain as a pair of 7 streams flow provides the manifestation format of the Gyatri.
54. Gyatri meter has 23 syllables range which is parallel to artifices triple $(9, 7, 7)$ of summation value $(9+7+7) = 23$
55. The text of first richa is the set up of 23 syllable of following sequential range:

“अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजम् ।

होतारं रत्नधातमम् ॥ ‘ऋ१-१-१”

(i) अग् (ii) इ न् (iii) म् इ (iv) ल् ए (v) प् उ (vi) र् ओ (vii) ह् इ
(viii) त् अ म् (ix) य् अ (x) ज्ञ् अ (xi) स् य् अ (xii) द् ए (xiii) व्
अ म् (xiv) ऋ त् (xv) व् इ (xvi) ज् अ म् (xvii) ह् ओ (xviii) त् आ
(xix) र् अ म् (xx) र् अ (xxi) त् न् अ (xxii) ध् आ (xxiii) त् आ
(xxiv) म् अ म्

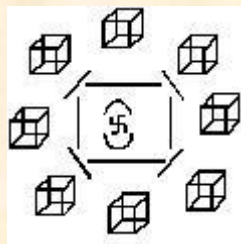
56. The text avails 55 letters making 24 syllables of which 17 syllables are of two letters each while 7 syllables are of three letters each.
57. Further feature of this composition is that it avails 31 consonants and 21 vowels.

षडजः स्वरः

58. TCV (स्वरः) = $15 + 13 = 28 =$ TCV (षडजः).
59. Here it would be relevant to note that (षडजः स्वरः) accept association of number 6 and TCV value 28 with internal organization as $15 + 13$.

Organization foundation

60. For comprehension and appreciation of the values of first richa of above composition and organization features, one is to reach at organization foundation format itself.
61. This foundation format is of the values and vision of manifestation format permitting transcendence at the origin fold provided by the idol of creator the Supreme.
62. Idol of the creator the supreme, Lord Brahma, the four head lord with a pair of eyes in each head to sits gracefully upon lotus seat of eight petals and gracefully meditates upon transcendental (5-space) lord, five head lord Shiv with three eyes in each head, having seat within cavity of heart of Lord Brahma himself, is of the features parallel to the format of hyper cube 4 being of four fold manifestation layer parallel to quadruple artifices (2, 3, 4, 5)
63. With it the organization foundation format goes parallel to the format of hyper cube 4 with 2-space in the role of dimension, 3-space in the role of boundary, 4-space in the role of domain and 5-space in the role of origin.
64. The symbolic representation for it comes to be as under:-



65. Parallel to it is constructed mystic symbol for installation of Shivlingam at its center.
66. This mystic symbol is of the features of a lotus seat of eight petals. Yajna vedi (sacrificial part) / pit is structured.
67. Sacrificial Fire place is at center of this part / pit
68. Learning of performance of yajna and for reading the richas written on rays of the Sun is to begin on this organization foundation format.

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28-01-2015, Dr. S. K. Kapoor, (Ved Ratan)

To be continued.....

*Ganita Sutras objective &
short questions Tests*

Test - 2

Q 1. Illustrate your understanding of addition operation on first principles in the light of working rule of Ganita Sutra 1?

Q 2. Illustrate your understanding of subtraction operation on first principles in the light of working rule of Ganita Sutra 2?

Q 3. Illustrate your understanding of multiplication operation on first principles in the light of working rule of Ganita Sutra 3?

Q 4. Illustrate your understanding of Division operation on first principles in the light of working rule of Ganita Sutra 4?

Q 5. Illustrate your understanding of all the four arithmetic operations on first principles in the light of working rule of Ganita Sutra 1 read with upsutra 1?

Q 6. Illustrate your understanding of all the four arithmetic operations on first principles in the light of working rule of Ganita Sutra 2 read with upsutra 1?

Q 7. Illustrate your understanding of all the four arithmetic operations on first principles in the light of working rule of Ganita Sutra 3 read with upsutra 1?

Q 8. Illustrate your understanding of all the four arithmetic operations on first principles in the light of working rule of Ganita Sutra 4 read with upsutra 1?

Q 9. Illustrate your understanding of the following operational values.

- (a) Subtraction operation as inverse of addition operation
- (b) Multiplication operation as repeated addition
- (c) Division operation has inverse of multiplication operation
- (d) Division operation has repeated subtraction operation
- (e) All the four arithmetic operations are different aspect of addition operation

Q 10. Revisit the following symbolic representations of arithmetic operations?

(+, -, x, /)

- (a) See how the symbols for addition and subtraction are parallel to the reach from addition to minus and minus to addition.
- (b) See that text of Ganita Sutra 1 is a composition of 16 letters while the composition of text of 14 Sutra avails 17 letters.
- (c) See how the symbols for addition and multiplication operations convey the features of corresponding operations.
- (d) See how the symbol of division operation conveys the division in parts.

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