

ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 31: GANITA SUTRAS 4, 5 & 6

Progress so far

The present course so far has progress, as:

I

Preliminary Information

1. About the course
2. Conceptual base information
3. Sutras chase transcendental renewing cage
4. Prepare Vedic Mathematics Dictionary

II

Introductory Steps

| | |
|---------|--------------------------------|
| Step 01 | Artifices Pair (16, 13) |
| Step 02 | (16, 16-3), (16, 16-3-3) |
| Step 03 | Quadruple (29, 28, 27, 26) |
| Step 04 | Source formulation |
| Step 05 | Organization Format Foundation |

III

Ganita Sutra-1 text features

| | |
|---------|---|
| Step 06 | Sequential chase features Supplied by Ganita Sutra-1 |
| Step 07 | Ganita Sutra-1 |
| Step 08 | First Letter : Sixth vowel |
| Step 09 | Second Letter : First Consonant |
| Step 10 | Organization feature of Ganita Sutra-1 |

This onwards the transcendental values index for the text of Ganita Sutras is being introduced (and tabulated in steps 11 to 15). This values index is as per the artifices values accepted by the letters of Devnagri alphabet. The nine vowels range permit association of artifices 1 to 9, in that sequence and order.

Square consonant of 5 x 5 format permit association of artifices as per the following 5 x 5 format:

| | | | | |
|---|---|---|---|---|
| 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 |

The four anthstha letters permit association of artifices values (1, 3, 5 and 7), while 4 ushmana letters permit association of quadruple of artifices (2, 3, 6, 12).

The eight yama letters permit association of artifices range of 9 values namely (9, 10, 11, 12, 13, 14, 15, 16).

For the present, it be accepted as that this association for the alphabet letters is for attaining transition from the manifestation features of the alphabet of 4-space (hyper cube 4) format to that of transcendental format of 5-space (hyper cube 5).

The steps 11 to 15 are of following features :

IV

Transcendental Values Index

| | |
|---------|--|
| Step 11 | Table of Transcendental values of letters of text of GANITA SUTRAS |
| Step 12 | Table of Transcendental values of letters of text of GANITA UPSUTRAS |
| Step 13 | Table of Sutra wise letter, values, values flow and augmentation |
| Step 14 | Table of Upsutra wise letter, values, values flow and augmentation |
| Step 15 | Devnagri alphabet (transcendental values index) |

In the light of above, the course steps being taken up are of the following features:

V

Ganita Sutra-2 Text Features

- | | |
|---------|--|
| Step 16 | Ganita Sutra-2 |
| Step 17 | Ganita Sutra-2 and Ganita Upsutra-2 |
| Step 18 | Ganita Sutra-2 and Ganita Sutra-1 |
| Step 19 | Five fold transition from Ganita Sutra-2 |
| Step 20 | Ganita Sutra-2 / Text chase |

VI

Artifices along alphabet format

- | | |
|---------|---|
| Step 21 | Organization format phase and stage of Ganita Sutra-3 |
| Step 22 | Sole Syllable Om (ॐ) |
| Step 23 | Transition from Manifestation format To transcendence format |
| Step 24 | श्री: ॐ (Sri Om) |
| Step 25 | Divya Ganga flow |

VII

Ganita Sutra-3 Organization features

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|---------|--|
| Step 26 | Organization format features of Ganita Sutra-3 |
| Step 27 | Transition from Ganita Sutra-3 to Ganita Sutra-4 |
| Step 28 | Transition from Ganita Sutra-4 to Ganita Sutra-3 |
| Step 29 | Transcendence range (3, 4, 5, 6, 7) |
| Step 30 | Trishapta (3 and 7) |

Here, now we proceed with step 31

Step – 31: GANITA SUTRAS 4, 5 & 6

1. Ganita Sutras 1, 2 and 3 together constitute a class parallel to the artifices triple (1, 2, 3) which has a common feature as that these are the only three consecutive numbers which admit only a pair of divisors, namely 1 and a number itself. As per these features this triple will be taken as the only triple of such features and as such is designated as consecutive primes triple.
2. Ahead artifice 4 is the first composite number as that it accepts triple divisors namely 1, 2 and 4. Parallel to artifice 4 is a spatial order 4-space with hyper cube 4 as its representative regular body which admits four folds manifestation layer format (2, 3, 4, 5) / 2-space as dimension, 3-space as boundary, 4-space as domain, 5-space as origin. This manifestation layer transits and transforms into a five fold transcendence range (2, 3, 4, 5, 6) / 2-space as dimension, 3-space as boundary, 4-space as domain, 5-space as origin, 6-space as transcendence base.
3. It would be relevant to note that 4-space has 9 geometries range parallel to which there is a range of 9 versions of hyper cube 4, which provide sequential geometric format for the range of 9 vowels in sequence and order of 9 geometries of 4-space.
4. Further here it also would be relevant to note that Maheshwara Sutras which are of transcendental domain (5-space) with Lord Shiv as its presiding deity are 14 in number which is the summation value of the manifestation layer (2, 3, 4, 5).
5. Of these 14 Maheshwara Sutras, first four of them organize 9 vowels. First three vowels are organized in terms of first Maheshwara Sutra while remaining 6 vowels are organized in pairs as Maheshwara Sutras 2, 3 and 4, in that sequence and order.
6. This organization of 14 Sutras, firstly is of the features $14 = 4+10$, parallel to first four Sutras organizing 9 vowels and remaining 10 Sutras organizing 33 consonants.
7. The organization of artifice 14 as $4 + 10$ is of the feature of $4 = 1 + 1+1+1$ and $10 = 1 + 2 + 3 + 4$.

8. Here it would be relevant to note that this organization of $14 = 4 + 10$ is of the features of simultaneous taking care of affine set up $(1+1+1+1)$ as well as of sequential set up $(1+2+3+4)$.
9. Further the organization feature of first four Sutras is that these organized all the nine vowels as a sequential range of artifices 1 to 9 as of format
 - i. $(1, 1, 1)$, first sutra coordinates first three vowels
 - ii. $(1, 1)$, second sutra coordinates two vowels namely 4th and 5th vowels
 - iii. $(1, 1)$, third sutra coordinates two vowels namely 6th and 7th vowels
 - iv. $(1, 1)$. fourth sutra coordinates two vowels namely 8th and 9th vowels
10. This format is parallel to the features of the format of three dimensional frame splitting into a pair of three dimensional frames.
11. This feature focuses upon a linear dimension transiting and transforming into a synthetic set up of a pair of halves.
12. The Vedic systems chase as Triloki and Trimurti.
13. This chase as Triloki and Trimurti is of the features of the chase of artifice 3 followed by artifices triple $(4, 5, 6)$.
14. This as such of the features of $(3, 4+5+6)$ which is further parallel to the pair of artifices $(3, 15)$.
15. The artifices pair $(3, 15)$ permit re-organization as $(1 \times 3, 3 \times 5)$.
16. This still further permits re-organization as $(1 \times 3, 1 \times 3 \times 5)$.
17. This re-organization as $1 \times 3, 1 \times 3 \times 5$ is parallel to pair of sequential steps of transcendence phenomenon which at first step takes from 1-space to 3-space, while the second step takes ahead from 3-space to 5-space.
18. These features as such would help chase organization features of Ganita Sutras 4, 5 and 6 together.
19. This chase, as triples chase has many advantages which have been prominently at work in the organization of Ganita Sutras.

20. First advantage is that it imbibes the inherent features of primes triple (1, 2, 3), which being the sole triple of such features has real role in organization of the natural numbers in a sequential order.
21. The other advantage of handling triples is that it helps avail the organization format of a three dimensional frame as single axis, pair of axes and all the three axes, in that 'sequence and order' being parallel to the artifices triple (1, 2, 3).
22. Still further the advantage of working with triple is that the focus comes to be upon the domain fold being the third fold of the four fold manifestation layer.
23. The triples in the unique way also help avail the organization of framing of surfaces in terms of the coordination of sides of right angle triangles.
24. Here it would be relevant to note that:
- i. the triple (3, 4, 5) permit coordination as $3^2 + 4^2 = 5^2$
 - ii. This in terms of the format of a right angle triangle shall be parallel to the triple of sides of values (3, 4, 5)
 - iii. This, that way shall be leading the area of such triangle being of six units,
 - iv. And, thereby there would be a transition and transformation for the triple (3, 4, 5) into a quadruple (3, 4, 5, 6).
25. With this feature, there would emerge coordination of first three folds of a manifestation layer with the fourth fold of the manifestation layer.
26. This four fold format of a manifestation layer, as 'one component' and 'three components' would be parallel to the features of pair of artifices (1, 3), which further would be parallel to the coordination of dimension fold and domain fold.
27. This way, the triples focus would be upon artifice 3,
28. Parallel to it are the feature of 3-space
29. 3-space accepts 7 geometries range, and thereby there would be availability of artifice 7,
30. It would help transit and transform four fold manifestation layer (3, 4, 5, 6) into 5 fold transcendence range (3, 4, 5, 6, 7)

31. The summation value of (3, 4, 5, 6, 7) is $(3 + 4 + 5 + 6 + 7) = 25$,

32. It is parallel to 25 basic features (elements) of artifices (Sankhiya), known as 25 Sankhiya Tatav (artifices elements).

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