

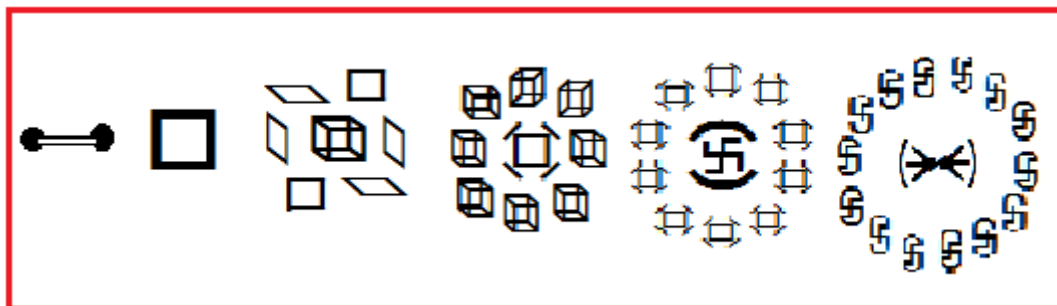
E-newspaper (Second Year) Chase Issue no 008 dated 08-Oct-2015  
(MATHEMATICS VALUES CHASE YEAR 01-10-2015 to 30-09-2016)

## VEDIC MATHEMATICS

&

## MODERN MATHEMATICS

### SATHAPATYA MEASURING ROD



(HYPER CUBES 1 TO 6)

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### SECOND WEEK CHASE ASPECT

(2-space content)

(8-10-2015 to 15-10-2015)

#### Second Week Day 01

- I. Sathapatya : (6) 2-space content
- II. Srimad Bhagwad Geeta : (5) Divya Ganga Parvah
- III. Devnagri Alphabet : (5) Ka Brahma – Ka Shiv
- IV. Shiv Sahastranam Stotram (3) Shaloka no 2

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I

#### Second Week Day 01 Sathapatya :

6

2-space content

#### Sathapatya focus

1. First week Sathapatya focus has been '1-Space' body.
2. This second week focus is 2-Space content body.

#### Space content

3. Each dimensional space has its characteristics content manifesting as domain fold.

4. 1-Space content characteristics are reflected in domain fold of hyper cube-1 / interval.
5. 2-Space content reflects its characteristics as domain fold of hyper cube-2 / square.
6. 1-Space content marks its presence and reflects its characteristics in the form of longevity format of interval.
7. 2-Space content marks its presence and reflects its characteristics in the form of spatial format of surface.

### Approach to 2-Space

8. Number '2', artifice 2, surface, plane, square, circle, surface area, 2-Space content, 2 dimensional frame and like there are many mathematical tools and formats for approaching 2-Space.

### Hyper cube-2

9. Vedic Systems approach 2-Space as 2-Space content manifesting as domain fold of hyper cube-2.
10. Hyper cube-2 is a four fold manifestation layer (0, 1, 2, 3).
11. This way four glaring features of hyper cube-2 are:
  - i. 0-Space content manifesting as dimension fold
  - ii. 1-Space content manifesting as boundary fold
  - iii. 2-Space content manifesting as domain fold and
  - iv. 3-Space content manifesting as origin fold

### NVF (Plane)

12. It would be blissful to take note that: NVF (Plane) = 16 + 12 + 1 + 14 + 5 = 48 with 48 = 2 x 4 x 6 and parallel to it triple artifices (2, 4, 6) and still further, parallel to it triple spaces (2-Space, 4-Space, 6-

Space) permitting coordination as 4-Space being the dimension of 6-Space and 2-Space being the dimension of dimension of 6-Space will bring us face to face with the transcendence Phenomenon of reach for 2-Space at dimension of dimension level.

13. Further as that NVF (Tree) = 48 and NVF (Trees) = 67 = NVF (Water) will bring us more intimately face to face with the interrelationship of water and trees as well as with 'planes'

### Water element

14. Water element is the second element.
15. First element is 'Earth'.
16. As such the approach to first element 'Earth' in terms of 1-Space content, will bring us face to face with four fold manifestation layer (1, 2, 3, 4) / hyper cube-3.
17. Likewise the approach to second element (water), as a step ahead, in terms of 2-Space content will bring us face to face with four fold manifestation layer (2, 3, 4, 5) / hyper cube-4.

### Samundar Manthan (समुन्द्र मंथन)

18. Vedic Systems avail 2-Space format to chase 'second element' (water).
19. Vedic literature, amongst other aspects, also well preserve the aspect: '**Samundar Manthan (समुन्द्र मंथन)**' / Ocean churning.
20. Here it would be relevant to note that NVF (Sea) = 25 = NVF (Area) and NVF (Ocean) = 38 = NVF (Fire); 'Fire is the third element'.
21. TCV (समुन्द्र) = 36 and TCV (मंथन) = 34 and artifices pair (36, 34) is parallel to the format of (domain fold, dimension fold).
22. Still further it also would be relevant to note that 34 = 7 + 8 + 9 + 10 which leads to quadruple artifices (7, 8, 9, 10) which

further leads to four fold manifestation layer (7, 8, 9, 10) of hyper cube-9.

23. Still further it also would be relevant to note that artifice  $36 = \text{३६}$  with Devnagri artifices pair (३६) constituting a script reflection pair parallel to the split of a three dimensional frame into a pair of three dimensional frame of half dimension and in the process of the split with release of the origin there would be a release of 4-space which was playing the role of origin of 3-Space and was sealed at the origin seat of a three dimensional frame of full dimensions.

### **Blissful Exercise**

24. It would be a blissful exercise to chase split of a three dimensional frame into a pair of three dimensional frames of half dimensions.
25. It would further be a very blissful exercise to glimpse the release of 4-Space at the origin seat of a three dimensional frame during the split of a three dimensional frame into a pair of three dimensional frames of half dimensions.
26. Still further it also would be very blissful exercise to be face to face with the Phenomenon of 1-Space in the role of dimension of 3-Space getting transformed into half dimensions and as a result thereof there would be a transition and transformation from linear dimensional order set up of 3-Space to spatial dimensional order of 4-space.
27. Still further it also would be relevant to note that the dimensional orders create geometric locks which in case of linear dimensional order of 3-Space makes it a geometric range of 7 geometries of 3-Space.
28. It would further be blissful exercise to note that the above geometric lock of linear dimensional order is of phases and

stages of values of triple artifices (1, 3, 7) which is parallel to 1-Space as dimension structuring 3-Space domain of 7 versions range.












29. Still further it also would be relevant to note that 4-Space in the role of origin being of a spatial dimensional order, the same with its release at the center of 7<sup>th</sup> geometry of 3-Space with cube stripped off of its all the six surfaces as geometric body shall be leading to spatial expression of value  $7 \times 7$  with release of linear geometric range along both the axes.
30. It would further be very blissful to take note that the above spatial expression value  $7 \times 7$  as the fourth step for the first three step as 1, 3, 7 shall be leading to quadruple steps set up (1, 3, 7, 49) with summation value  $1 + 3 + 7 + 49 = 60$  which is parallel to NVF (Four)= 60.

### **Very Very Blissful exercise**

31. One shall sit comfortably and permit the transcending mind to continuously remain in prolonged sitting of trans and to be face to face with the Phenomenon of transition from the geometric lock of linear dimensional order and to glimpse the transition and transformation of linear dimensional order into spatial dimensional order of reach from the set up of 3-Space to the set up of 4-Space.

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## II Organization format of Srimad Bhagwad Geeta

Srimad Bhagwad Gita Study - Zone										
a	a <sup>2</sup>	a <sup>3</sup>	a <sup>4</sup>	a <sup>5</sup>	a <sup>6</sup>	a <sup>5</sup>	a <sup>2</sup>	a <sup>3</sup>	a <sup>4</sup>	—
2	4a	6a <sup>2</sup>	8a <sup>3</sup>	10a <sup>4</sup>	12a <sup>5</sup>	10a <sup>4</sup>	8a	6a <sup>2</sup>	4a <sup>2</sup>	—
										
2x1 =2	4x2 =8	6x3 =18	8x4 =32	10x5=50 50x7=350	10x5=50 50x7=350	10x5=50 50x7=350	8x4 =32	6x3 =18	4x2 =8	2x1 =2
Orbitals:				350+350=700						
2	6	10	14	18=5+6+7						

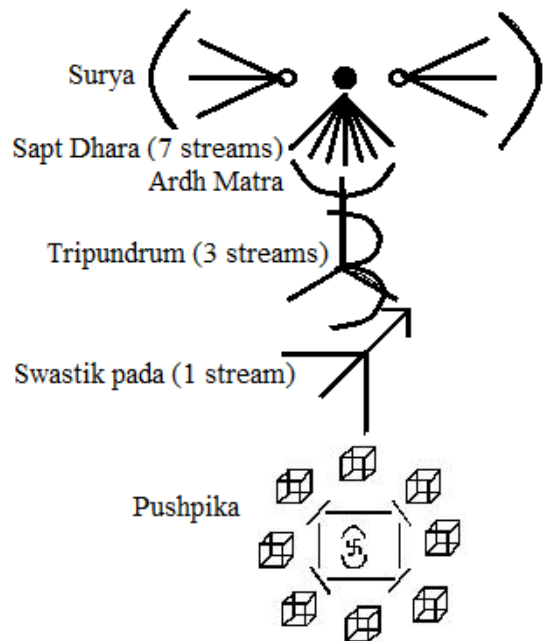
### Second Week Day 01: Srimad Bhagwad Geeta

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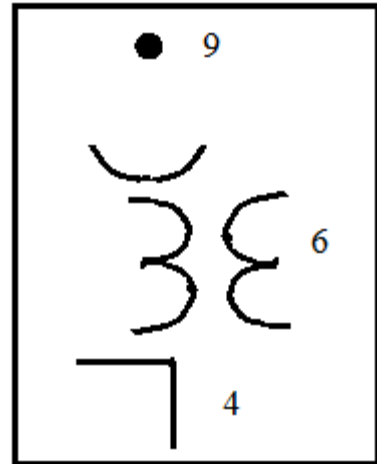
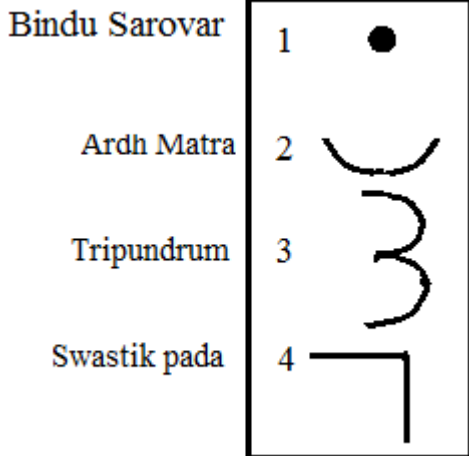
### Divya Ganga Parvah

#### Om Itahi Ek Akshar Braham

1. ॐ is sole syllable Braham.
2. The designation 'एक' / sole is of the features of a linear order.
3. This order as linear dimensional order leads to a geometric format of three phases and stages parallel to the value triple (1, 3, 7).
4. One may have a pause here and take note that this values triple (1, 3, 7) is parallel to 1-Space as dimensional order structuring 3-Space domain of 7 versions set up.
5. This way the geometric format of this order gets sealed and the transcendence there from is to be the next dimensional order i.e. to the spatial dimensional order set up of 4-Space presided by Lord Brahma.

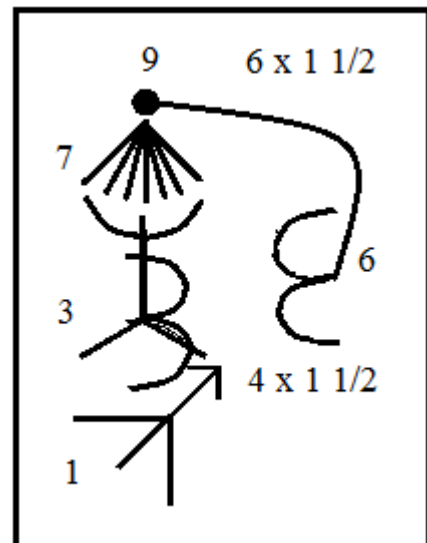


6. This, this way helps us comprehend the flow format through the artifices of four components of sole syllable Om
7. One may have a pause here and take note that the quadruple components of sole syllable Om are Bindu Sarovar, Ardh Matra, Tripundam and Swastik Pada.



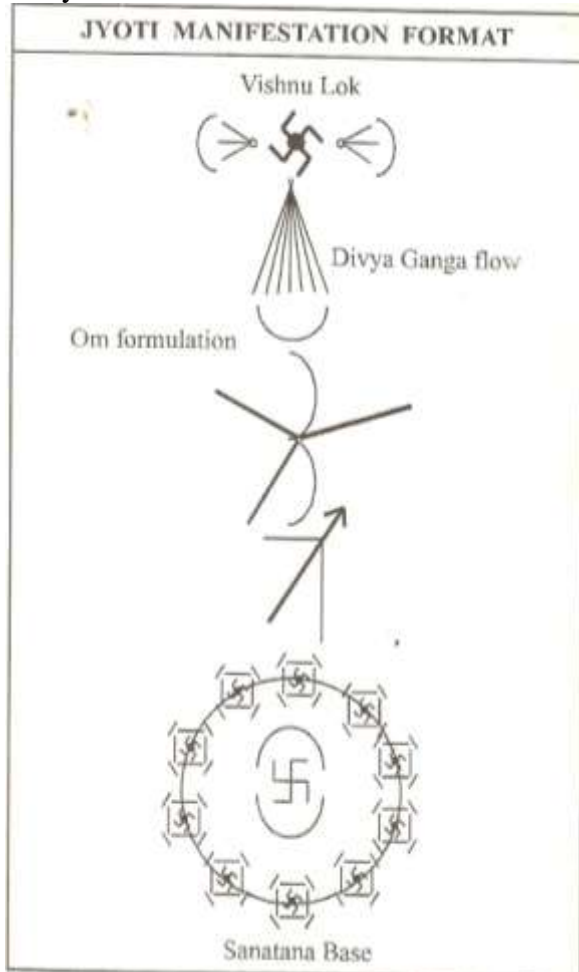
8. Sequentially these permit association of quadruple artifices (1, 2, 3, 4).
9. Bindu Sarovar / point reservoir as Brahman reservoir (9-Space), with 7-Space in the role of dimension permits flow format as of 7 streams.
10. One may have a pause here and take note that this seven stream flow splits with three streams flowing towards eastern side of the central stream while the remaining three streams flowing towards western side of the central stream.
11. The transition from linear order domain to the spatial order domain, as such shall be splitting the flow format as of (7, 3, 1) streams flow set up for a reach to the spatial order space availing half dimensional format.
12. One may further have a pause here and take note that the reach ahead from within the spatial order 4-space is to be of the reach to self referral (6-space) domain.

13. One may further have a pause here and take note that  $6 = 4 \times 1 \frac{1}{2}$  as a step ahead shall be leading us to  $9 = 6 \times 1 \frac{1}{2}$  and a reach back to the starting point of the Bindu Sarovar.



14. One may have a pause here and take note that this reach back to the starting point is of the feature of reversal of orientation, which that way shall be transforming the order of triple artifices (4, 6, 9) into (4, 9, 6).

15. One may further have a pause here and take note that the artifices triple (4, 9, 6) would lead to artifice 496 along the transcendental format of ten place value system.



16. One may further have a pause here and take note that the artifice 496 is of the values of perfect number '496'

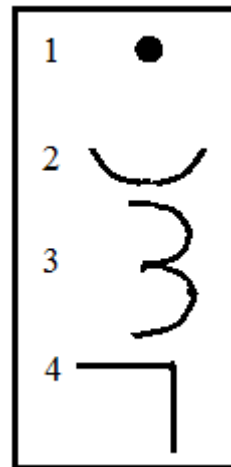
17. One may further have a pause here and take note that the first perfect number '6' has three proper divisors while second perfect number '28' has five proper divisors and the third perfect number '496' has nine proper divisors.

18. It would further be very blissful to take note that numeral 5 is of middle placement of nine numerals range while number 3 is of middle placement of 5 numerals range.

19. It would further be relevant to take note that 3 is the biggest prime proper divisor of 6, while 7 is the biggest prime proper divisor of 28 and 31 is the biggest prime proper divisor of 496

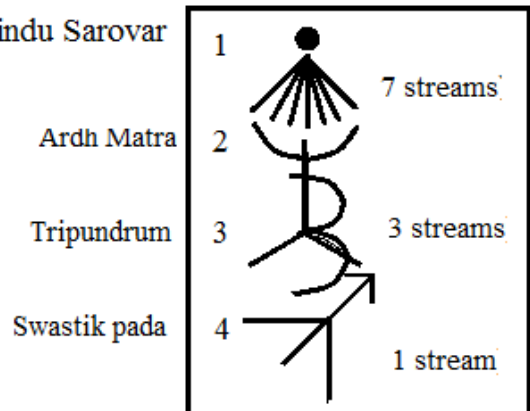
**Blissful exercises**

20. It would be a very blissful exercise to revisit the flow format through the artifices of the components of sole syllable Om.



21. It would further be a blissful exercise to chase the flow format through the artifices of components of Om formulation on the one hand and the geometric lock caused because of the linear dimensional order.

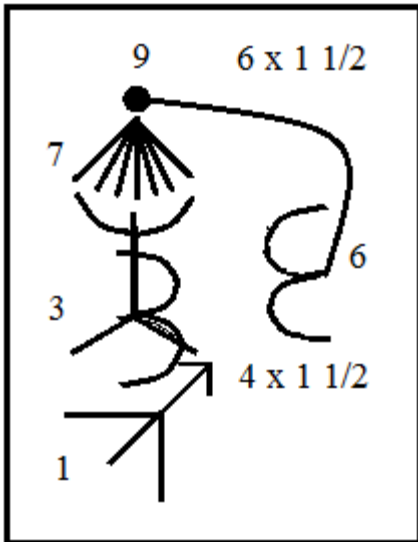
**Bindu Sarovar**



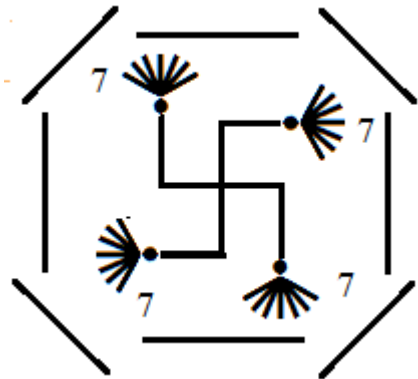
22. It would further be a blissful exercise to revisit transition and transformation from the full dimension format to half

dimension format on the one hand and transition and transformation from linear order 3-Space to spatial order on the other hand.

23. It would further be a very blissful exercise to chase the flow further ahead starting from within the fourth quarter of Om formulation and reach back the starting Bindu Sarovar component of Om formulation.



24. It would further be a very blissful exercise to chase flow through first three components of Om formulation and then to process ahead from within the fourth quarter as of 4-Space format with 5-Space as origin and a step ahead to chase the flow format taking back to the start with Bindu Sarovar on the one hand and the organization of triple perfect numbers (6, 28, 496) on the other hand. One may have a pause here and take note that  $28 = 4 \times 7$ .



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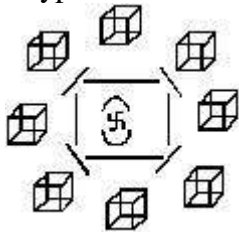
**III**  
**Format, Values and Features of DEVNAGRI ALPHABET**

Om        Starting Point	9 Swaras 1 2 3 4 5 6 7 8 9 	Parnava        End point															
	Consonants																
	Vargas 1 2 3 4 5 		others  <table border="1" style="margin-left: auto; margin-right: auto; text-align: center;"> <tr><td>1</td><td>2</td><td>3</td><td>4</td></tr> <tr><td>8</td><td>7</td><td>6</td><td>5</td></tr> <tr><td>9</td><td>10</td><td>11</td><td>12</td></tr> <tr><td>16</td><td>15</td><td>14</td><td>13</td></tr> </table>	1	2	3	4	8	7	6	5	9	10	11	12	16	15
1	2	3	4														
8	7	6	5														
9	10	11	12														
16	15	14	13														

**3**  
**Second Week Day 01 : Devnagri Alphabet**  
**(5)**

**Ka Brahma – Ka Shiv**  
क ब्रह्मा, क शिव

1. The organization format of Devnagri alphabet is of the features of Ka Brahma – Ka Shiv.
2. The feature ‘Ka Brahma’ means that the format of the letter ‘क’ is of the format and features of Idol of Lord Brahma.
3. The format features of Idol of Lord Brahma are parallel to the format and features of hyper cube-4.
4. Hyper cube- 4 accepts 9 versions parallel to 9 geometries of 4-Space.
5. These 9 versions of hyper cube- 4 provide formats for the range of 9 vowels of Devnagri alphabet.
6. Hyper cube-4 accepts a range of five non negative geometries.
7. Also hyper cube- 4 accepts a range of five non positive geometries.
8. One may have a pause here and take note that this brings to focus the special role of 0 signature geometry.
9. Further here it also would be relevant to note that (+0) and (-0) being of same value, as such 0 signature geometry finds placements in the range of negative geometries, as well as in the range of positive geometries.





10. One may further have a pause here and take note that the split of boundary of eight components into a pair of parts of four components each, that way to works out 5 x 5 grid format which may be permitted expression as :

(4, 4)	(4, 3)	(4, 2)	(4, 1)	(4, 0)
(3, 4)	(3, 3)	(3, 2)	(3, 1)	(3, 0)
(2, 4)	(2, 3)	(2, 2)	(2, 1)	(2, 0)
(1, 4)	(1, 3)	(1, 2)	(1, 1)	(1, 0)
(0, 4)	(0, 3)	(0, 2)	(0, 1)	(0, 0)

11. One may have a pause here and take note that the values pair (4, 4) represents four boundary components of first part and four boundary components of the second part of hyper cube-4 as the format features of first row varga consonant (क).

12. Likewise the values pair (4, 3) shall be parallel to format and features of hyper cube-4 as four boundary components of first part and three boundary components of second part, as a format of second letter of first row of varga consonants namely (ख)

13. It would be a blissful exercise to reach at the following format features of 5 x 5 varga consonants of Devnagri alphabets.

(4, 4)	(4, 3)	(4, 2)	(4, 1)	(4, 0)
<b>क</b>	<b>ख</b>	<b>ग</b>	<b>घ</b>	<b>ङ</b>
(3, 4)	(3, 3)	(3, 2)	(3, 1)	(3, 0)
<b>च</b>	<b>छ</b>	<b>ज</b>	<b>झ</b>	<b>ञ</b>
(2, 4)	(2, 3)	(2, 2)	(2, 1)	(2, 0)
<b>ट</b>	<b>ठ</b>	<b>ड</b>	<b>ढ</b>	<b>ण</b>
(1, 4)	(1, 3)	(1, 2)	(1, 1)	(1, 0)
<b>त</b>	<b>थ</b>	<b>द</b>	<b>ध</b>	<b>न</b>
(0, 4)	(0, 3)	(0, 2)	(0, 1)	(0, 0)
<b>प</b>	<b>फ</b>	<b>ब</b>	<b>भ</b>	<b>म</b>

14. Here it also would be relevant to note that 5 x 5 grid zones shall be leading to 4 x 4 grid zones by joining the centers of 5 x 5 grid zones.

15. It would further be blissful to take note that this as such shall be leading us to the format for 4 x 4 = 16 remaining consonants of Devnagri alphabet namely four anstha letter, four Ushmana letters and eight yama letters.

16. It would further be also a very blissful exercise to take note that if the summation values of values pair like that of 4 x 4 = 8, 4 x 3 = 7, 3 x 4 = 7 and so on are taken into consideration then the above 5 x 5 format shall be leading us to following format and features set up.

8	7	6	5	4
7	6	5	4	3
6	5	4	3	2
5	4	3	2	1
4	3	2	1	0

17. A reach from above values format to the following values format is going to be a very blissful exercise of enlightenment of the range of transition and transformation from the format base of hyper cube-4 parallel to Idol of Lord Brahma to the format base of hyper cube-5 parallel to Idol of Lord Shiv:

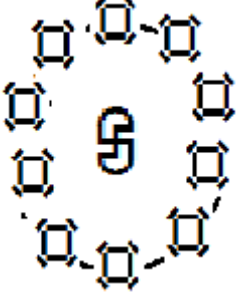
1	2	3	4	5
2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9

To be continued ....

IV

SHIV SAHASTRANAM STOTRAM

(One thousand transcendental formulations)

	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	

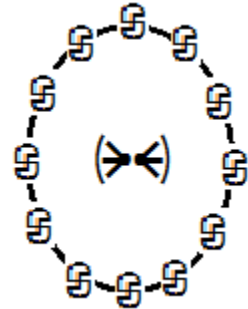
3

Shaloka no 2

शिवो हरो मृडो रूद्रः पुष्करः पुष्पलोचनः ।  
आर्थिगम्य सदानारः शर्वः शम्भुमहेश्वरः ॥२॥

1. Shaloka 2 of Shiv Sahastrnam Stotram preserves 11 transcendental designations / names of Lord Shiv.
2. The first part of this shaloka preserves six names while second part of the shaloka preserve five names.
3. Transcendental code values of these 11 transcendental compositions is as under:-
4. The transcendental code values of six names of first part of shaloka 2 are (12, 14, 19, 17, 20, 43).
5. Artifice value 12 is parallel to 12 components of transcendental boundary (5-space as boundary) of self referral (6-space) domain (6-space).
6. With it this TCV value (12) that way focuses upon the role of 5-space as transcendental boundary of 6-space.
7. It may be depicted along the format of hyper cube- 6 as under :-

शिवः	4+8	12
हरः	10+4	14
मृडः	13+6	19
रूद्रः	9+8	17
पुष्करः	8+8+4	20
पुष्पलोचनः	8+11+ 12+3+ 9	43
आर्थिगम्य	2+9+4 +11	26
सदाचारः	4+8+4 +4	20
शर्वः	3+10	13
शम्भु	3+20	23
महेश्वरः ।	10+15 +10+4	39

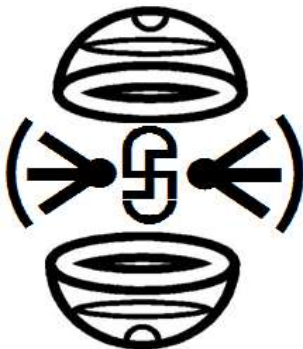


8. The second transcendental designation accepts TCV value 14 which as such is parallel to self referral (6-space as boundary) boundary of 14 components of unity state (7-Space as domain).

9. One may have a pause here and take note that the first transcendental designation to second transcendental designation there is a sequential continuity of sequential steps of boundary of 6-Space to boundary of 7-Space.
10. Further here it also would be relevant to take note that 5-Space plays the role of dimension of 7-Space.
11. Still further it also would be relevant to note that artifice 14 permits re-organization as  $14 = 2 + 3 + 4 + 5$ , parallel to which are quadruple artifices (2, 3, 4, 5) which are further parallel to four fold manifestation layer (2, 3, 4, 5) of hyper cube-4 with 5-Space in the role of origin.
12. Here it also would be relevant to take note that 4-space plays the role of dimension of 6-space and at the same time 4-Space also plays the role of boundary of 5-Space.
13. As such while first designation takes to transcendental boundary of 6-space, the second designation takes to the boundary of boundary of 6-Space.
14. Still further it also would be relevant to take note that 4-Space is of a spatial order.
15. With it the domain fold would permit split into a pair of hemispheres formats of placement values 17 and 19 respectively.
16. One may have a pause here and take note that the third and fourth designation of Lord Shiv accept transcendental code values 17 and 19 respectively.
17. One may have a pause here and shall revisit the above organization features of first to fourth designations of Lord Shiv.
18. One may further have a pause here and take note that the split of the domain into a pair of parts is going to be a split of solid dimensional order of transcendental domain (3-space in the role of dimension of 5-Space).
19. It would further be relevant to take note that the split of a three dimensional frame results into release of origin which otherwise was in a sealed state.
20. The release of origin, as a Bindu Sarovar / point reservoir shall be initiating Divya Ganga flow from the Bindu Sarovar (point reservoir).
21. This initiation of Divya Ganga flow is going to be of seven streams flow from Brahman domain (9-space).

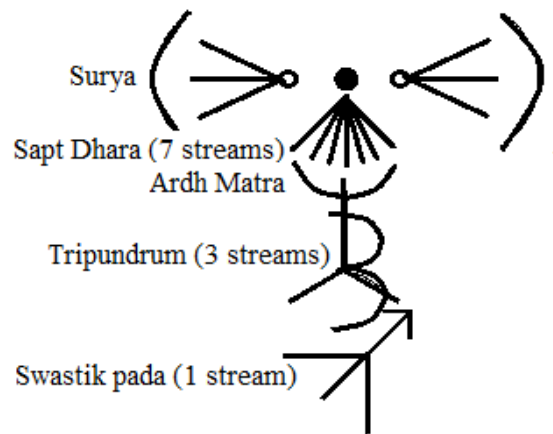
northern hemisphere

(17)



(19)

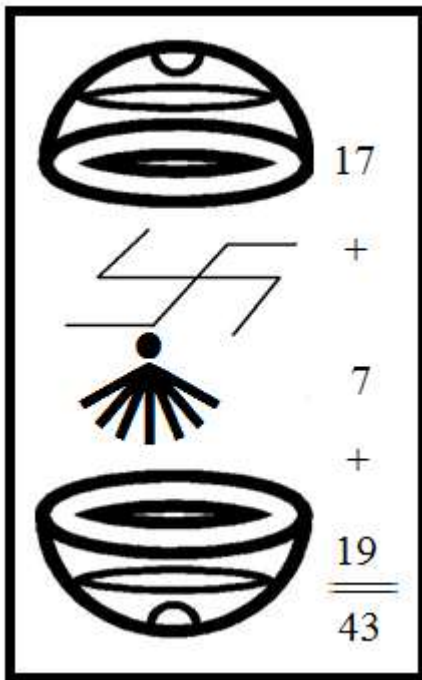
Southern hemisphere



22. This initiation of Divya Ganga flow through the Bindu Sarovar shall be manifesting a Divya Ganga flow format along artifices of sole syllable Om of quadruple values (9, 7, 3, 1).
23. One may further have a pause here and take note that the summation value of quadruple artifices (9, 7, 3, 1) comes to

be 20 which is parallel to the TCV value of the fifth designation of Lord Shiv.

24. One may further have a pause here and take note that the Divya Ganga Flow initiation as seven stream from the Bindu Sarovar origin / center of the domain split as of a pair of hemispheres of placement values (17, 19), as such shall be manifesting format value  $17 + 7 + 19 = 43$  which is parallel to the TCV value of the sixth designation of Lord Shiv.



### Blissful Exercises

25. One shall sit comfortably and permit the transcending mind to continuously remain in prolonged sitting of deep trans and to glimpse the above organization of six transcendental names of Lord Shiv preserved in part – 1 of Shaloka 2 of Shiv Sahastrnam Stotram.

