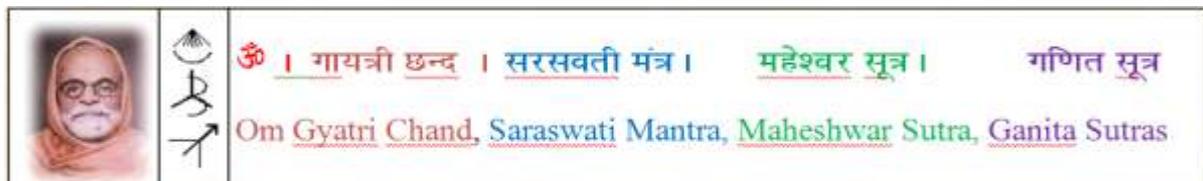


Sri – Om

VEDIC MATHEMATICS AWARENESS YEAR

Awareness evaluation quarter (1-7-15 to 30-9-15)

Organizers: Dr. S. K. Kapoor, Sh. Rakesh Bhatia, Sh. Bhim Sein Khanna, Sh. Deepak Girdhar
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AIM

Formation of

VEDIC MATHEMATICS SCIENCE AND TECHNOLOGY UNIVERSITY

*Think Meditate Transcend, Glimpse and Imbibe Format Features Order
Values and Virtues of Vedic sounds formulations along Sunlight Carriers*

Vedic Mathematics and VMS & T Discipline

1. Why Vedic Mathematics And Vms & T Discipline 2. Negative dimensional orders
chase 3. VMS & T Discipline learning focus 4. Reflection operation 5. Negative
dimensional orders

6

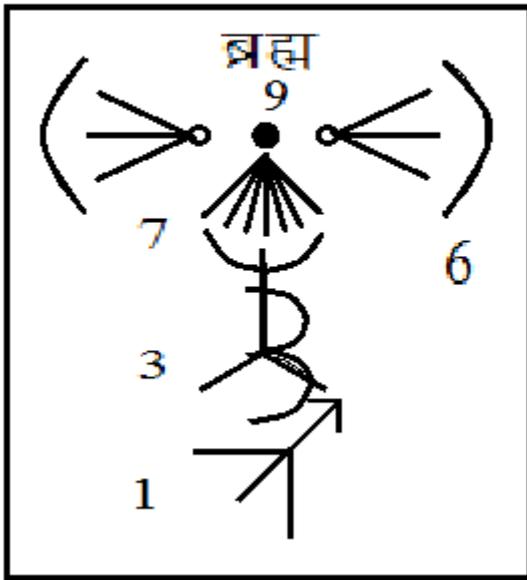
Devnagri alphabet

1. Vedic knowledge values and virtues, organized as Sakala Rigved Samhita in Devnagri alphabet has reached us intact from its first syllable to its last, 432000th syllable.
2. This, as such brings us face to face with the format, features, values, virtues and order of organization of Devnagri alphabet, as well as of its individual letters and formatting of synthesis
3. Braham Jyoti ब्रह्म ज्योति to Jyoti Parvah ज्योति प्रवाह manifesting as Devnagri alphabet format is one feature which deserve to be chased as the beginning aspect, as well as the end fruit.
4. This range takes us to its beginning as a Divya Ganga दिव्य गंगा flow through artifices of sole syllable Braham (ॐ). And the end fruit reach is as Sama flow

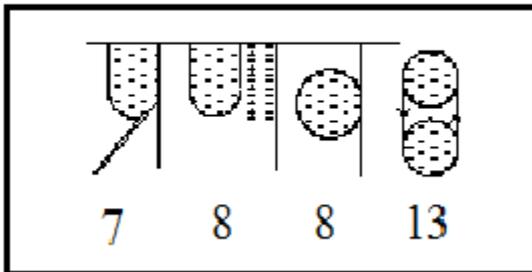
through the artifices of Parnava प्रणवः, the synonym of sole syllable om (ॐ)

5. One may have a pause here and permit the transcending mind to be face to face with the following initiation steps for the Divya Ganga flow format through artifices of sole syllable Brahm (ॐ) having a reach up till Sama flow format through the artifices of Parnava, the synonym of sole syllable Brahm (ॐ)

Divya Ganga Parvah



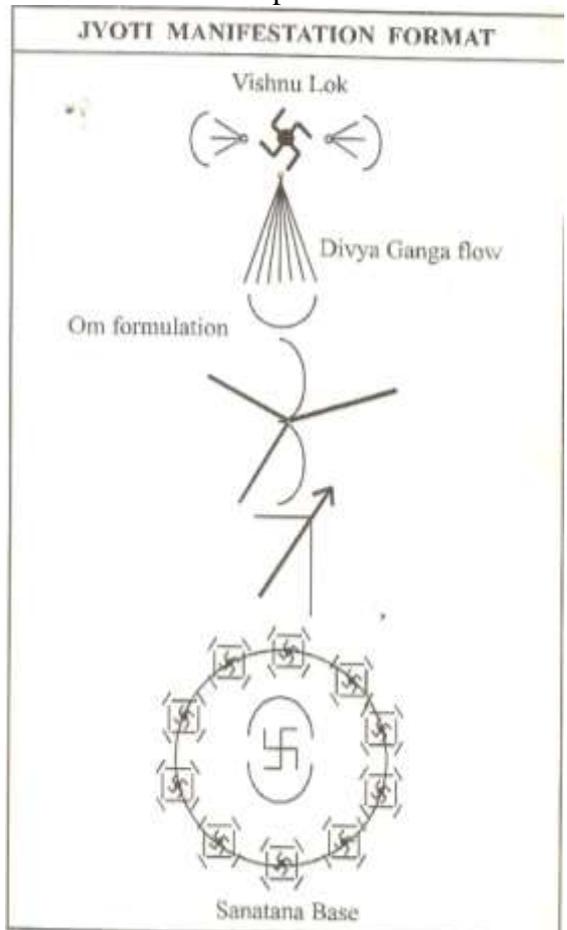
Sama Parvah



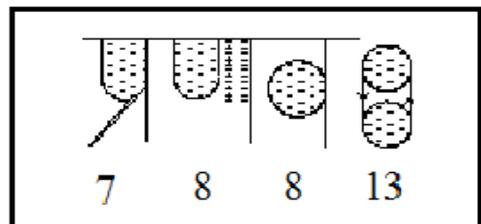
6. The beginning and reach as above manifests in between the transcendental (5-space) domain enveloped within creative geometric envelope.
7. It is this manifestation, in between, the above beginning and end reach thereof starting with Divya Ganga Parvah and its end fruit reach as transition and

transformation into Sama Parvah amounts to manifestation of Devnagri alphabet format of $10 \times 5 = 50$ coordinates set up of creative geometric envelope of the transcendental (5-space) domain playing the role of bridging the gap in between the above beginning and end.

8. The chase of this Brahm Jyoti manifestation Phenomenon brings us face to face with the following format, features, values, virtues and order of manifestation steps as under:



Sama Parvah



9. One may further have a pause here and have a fresh visit to the above manifestation of creative enveloping set up of the transcendental (5-space) domain.



10. The above manifestation format of transcendental (5-space) domain within creative boundary (4-space) of ten components having fixation in 10×5 coordinates, parallel to which happens to be the manifestation thereof 50 coordinates set up as $25 + 25$ coordinates set up for the upper part and lower of the transcendental (5-space) domain within northern hemisphere and southern hemisphere manifestations because of the pair of solid dimensions manifestation of the transcendental (5-space) domain.
11. This organization of $50 = 25 + 25$, further leads to the re-organization $50 = 5 \times 5 + 5 \times 5$ which further leads to the organization $50 = 25 + 16 + 9$ which further leads to the organization $50 = 5^2 + 4^2 + 3^2$
12. One may have a pause here and take note that $25 = 16 + 9$ is parallel to the organization of right angle triangle of sides (3, 4, 5).
13. One may further have a pause here and take note that $25 = 5 \times 5$ grid shall be leading to 4×4 super imposition upon 5×5 grid by joining the centers of the grid zone of 5×5 grid.
14. Still further It would be relevant to note that organization of $16 = 9 + 7$ is parallel to domain, dimension format of (9, 7) which further is parallel to the format of

seven stream flow from Brahman domain (9-space)

15. One may further have a pause here and take note that organization $50 = 25 + 25 = 5 \times 5 + 5 \times 5$ is parallel to the 5×5 grid along both faces of the surface within 3-space.
16. Still further It would be relevant to note that the pair of faces of a surface within 3-Space are of opposite orientations parallel to the opposite orientation of pair of three dimensional frames of half dimensions split of a three dimensional frame of full dimensions.
17. One may further have a pause here and permit the transcending mind to be face to face with the following organization of 50 letters of Devnagri alphabet as under

Devnagri Alphabet

Nine vowels

अ इ उ ऋ लृ ए ओ ऐ औ

5x5 varga consonants

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

Anthstha letters:

य व र ल

Ushmana letters:

श ष स ह

Composite letters:

क्ष त्र ज्ञ

Yama letters

• अः इः उः ऋः एः ओः

18. The 5×5 varga consonants, as set up of synthetic formats of pair of components

for each varga consonants will hermit chase in terms of following artifices matrix:

11	12	13	14	15
21	22	23	24	25
31	32	33	34	35
41	42	43	44	45
51	51	53	54	55

19. The organization of 5 x 5 varga consonants also sequentially permits chase in terms of following 5 x 5 artifices matrix

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

20. Here it would be relevant to note that the above double digit artifices matrix format, in terms of summation values of double digits of the same shall be leading to the following artifices matrix

2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9
6	7	8	9	10

21. One may have a pause here and take note that the above pair of single digit artifices matrices in a way are sequential set up as that this pair of set ups is as under

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
2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9
6	7	8	9	10

22. One may further have a pause here and take note that the above pair of matrices bring to focus a spatial translation

whereby there is a sequential translation for 5 x 5 matrices.

- 23. One may further have a pause here and take note that the spatial order of creator's space (4-space) which accepts five non positive geometries and 5 non negative geometries, as such makes this translation Phenomenon along the transcendental (5-space) domain, which deserve to be chased as the potentialities of the set up of Devnagri alphabet itself.
- 24. These potentialities of Devnagri alphabet, as such are parallel to the potentialities of transcendental (5-space) carriers which have a reach up till the orb of self referral (6-space) domain of Sun.
- 25. This reach of transcendental (5-space) carrier at orb of self referral (6-space) domain permits transcendental (5-space) carriers to be taken over by the Brahman carriers (9-Space).
- 26. One may have a pause here and take note that this amounts to transition and transformation for the transcendental (5-space) range (1, 2, 3, 4, 5) into transcendental (5-space) range (5, 6, 7, 8, 9).

22-07-2015

Dr. Sant Kumar Kapoor
(Ved Ratan)