

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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Vedic mathematics, Science & Technology
UNIVERSITY CONCEPT

I

OPENING STATEMENT

[(Source Theme) **To chase parallel to jyoti flow within rays of the Sun]**

II

EMERGENCE AND DISSOLUTION OF TRILOKI (3, 4, 5, 6)

(Source Theme) **Triloki is of transcendental (5-space) state within Jyoti**

III

Existence within Human Frame

(Source Theme) **Pursha, Sun, Atman, Vishnu are of parallel formats**

IV

Sankhiya Nishtha and Yoga Nishtha

(Source Theme) **Parallel are the formats of artifices of numbers and Dimensional frames**

V

Interlinking of classical alphabets with Sanskrit alphabet

(Source Theme) **Sunlight base of Devnagri alphabet**

VI Divine Song: Srimad Bhagwad Geeta
(Source Theme) **Essence is 'Essence of Essence'**

VII Challenge of re-construction of all the branches of Vedas
(Source Theme) **Sakala Rigved Samhita is the source scripture**

1. The inner evidence of Vedic literature reaching us is to the effect that Vedas range is of 1131 branches (21 of rigved, 101 of yajurved, 1000 of samved and 9 of atharavved)
2. Further evidence is that each branch has distinct samhita, Brahmana, Arnik and Upnishad, and thereby these come to be 4524 scriptures.
3. However only about one dozen samhitas are available.
4. This poses a big challenge of reconstruction of thousands of basic Vedic Scriptures.
5. VMS & T university, as such has a very big assignment for it.
6. Vedic traditions are lively that Sakala Rigved Samhita is the source scripture and in terms of its formats and systems the entire Vedic knowledge can be made lively from its dormant state.
7. Fortunately Sakala Rigved Samhita from its first syllable to its last syllable is intact with us.
8. Therefore the first of all we have to visit and revisit the range of 432000 akshras (syllable of sakala Rigved samhita (and to comprehend its organization features to appreciate its values and to imbibe its virtues to acquire insight to have an insight for re-construction of the other Vedic samhitas.
9. No doubt it is not only going to be a 'decades project' and the same may even be the project of century duration but let it be, as it may, it rather would make the need of VMS & T University being of more appropriate urgency.

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VMS & T Project
School Text Books
(Class IX, X, XI & XII)

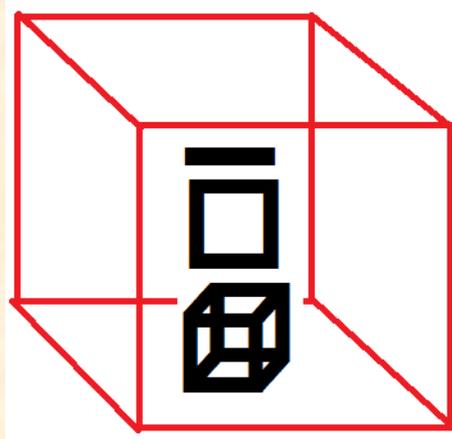
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VMS & T Text Book Class IX
(3-space)

Lesson - 02

Geometric envelope of cube (B)

1. The structural set up of cube as a set of 31 components (8 corner points, 12 edges, 6 surfaces, one volume, 3 axes and 1 origin), firstly permits classification of two parts (i) consisting of 8 corner points, 12 edges, 6 surfaces and 1 volume and (ii) 3 axes and 1 origin.
2. The second part consisting of 3 axes and 1 origin is designated as the three dimensional frame.
3. The first part which consist of 27 components namely (8 corner points, 12 edges, 6 surfaces and 1 volume) further permits classification in two parts (i) 8 corner points, 12 edges and 6 surfaces and (ii) 1 volume.
4. This single component set up of volume is designated as the domain part.
5. The set up of 26 components (8 corner points, 12 edges and 6 surfaces) together synthesize a geometric envelope for the domain / volume part of the cube.
6. Each of these 26 components of geometric envelope is of zero volume as corner points are devoid of length, breadth and height, while edges are devoid of breadth and height, and surfaces are devoid of heights.
7. With geometric envelope having no contribution towards the volume of the cube, as such one way to reach at the geometric envelope of the cube would be to devoid the cube of its volume.
8. As the volume is a manifested lump of 3-space content, and as this manifestation is within a three dimensional frame, as such the dividing steps for the cube of its volume, naturally can be in terms of the dimensions which are three number and these, that way shall be leading to three steps, the first being in terms of a single dimension, the second being in terms of a pair of dimensions and third being in terms of all the three dimensions.
9. Here it would be relevant to note that the volume of the cube permits simultaneous existence of 'interval, square and cube'.



10. Further it also would be relevant to not that interval is a structural set up of three components namely length and a pair of end points of the interval.
11. Square is a structural set up of 9 components namely (4 corner point, 4 sides and 1 area).
12. Cube is a structural set up of 27 components consisting of 8 corner points, 12 edges, 6 surfaces and 1 volume.
13. The artifices triple (3, 9, 27) permits re-organization as $(3^1, 3^2, 3^3)$.
14. This further permits re-organization as $[(1+2)^1, (1+2)^2, (1+2)^3]$
15. This organization format $[(1+2)^1, (1+2)^2, (1+2)^3]$ is a particular case of general organization format $(A+2)^n$, $n = 1, 2, 3$ and A to be any unit.
16. This way, the dividing of cube of its volume, shall be leading us to the geometric envelope for the format for manifestation of volume / domain of 3-space content.
17. The feature of geometric envelope of cube being of 26 components would bring into the format and feature of number 26.
18. Here it would be relevant to note that the numbers range 1 to 100 has precisely a range of 26 primes (including 1), namely (1, 2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, 41, 43, 47, 53, 59, 61, 67, 71, 73, 79, 83, 89 and 97).
19. The geometric envelope set up of 26 components and the range of 26 primes over the range of numbers up till 100, on their chase will help workout the parallel formats and features of geometric formats and artifices of numbers.
20. To have further insight about the insight of the format and features of the geometric envelope, one shall have a fresh visit of it.
21. It would come to attention that in each of the corner points of the cube is embedded a three dimensional frame of half dimensions.
22. It is this feature of the geometric envelope, which deserve to be chased further for its full comprehension and appreciation for imbibing its features and values to have thorough insight about it.

Exercises

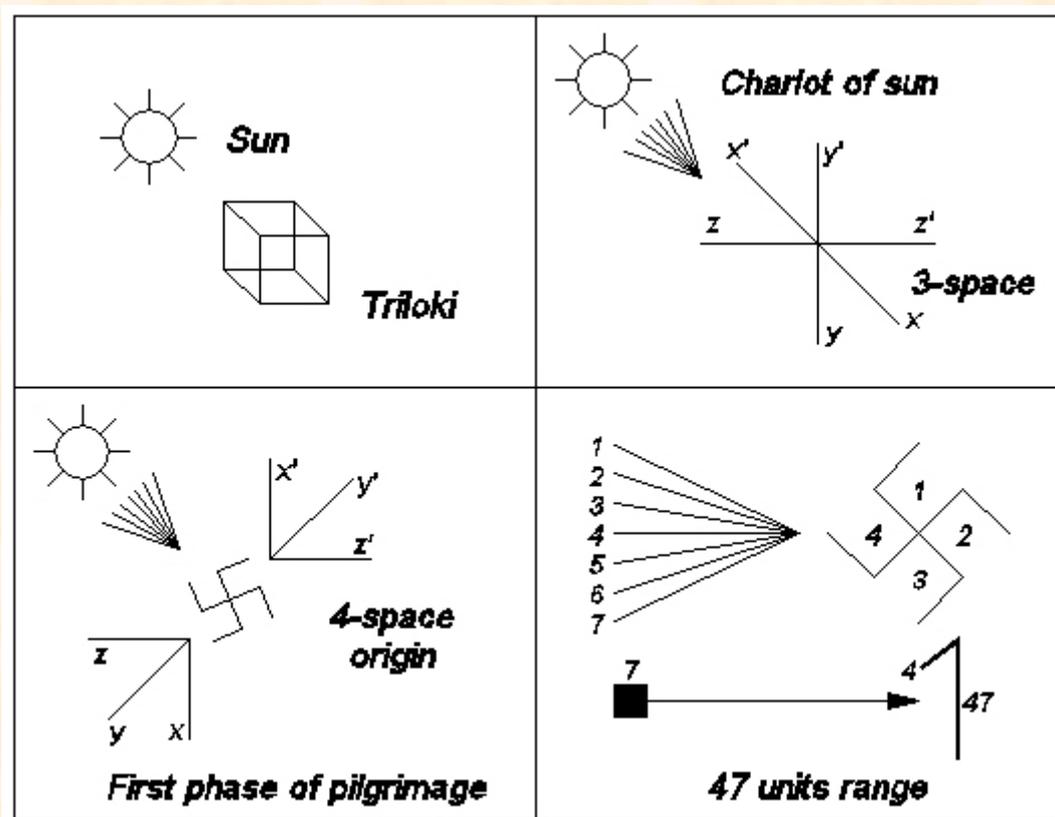
- I. It would be blissful to go through the feature of 'Trishapta (3 and 7) concept and format of Vedic Systems and to acquire insight about Vedic Systems approach to the set up of 3-space / 3-space content and 3-space bodies.

II. It further would be very blissful to revisit the structural set up of the cube, in the light of following structural features of this set up:

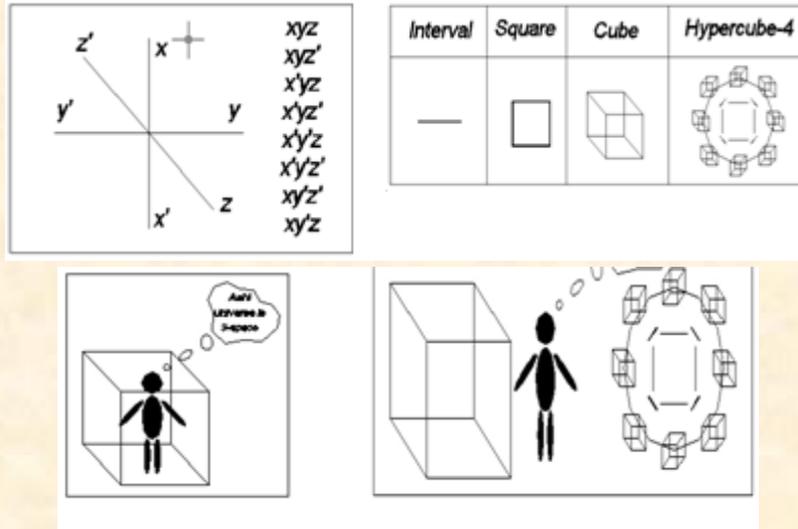
TRISHAPTA (3 AND 7)

“Yeh Trishapta Paryani Vishwa” (This world is enveloped by Trishapata i.e. 3 and 7). Parallel to it is that 3-space (☐) has 7 geometries of signatures (0, 1, 2, 3, 4, 5, 6) corresponding to the cube with no surface plate, cube with 1 Surface plate, cube with 2, 3, 4, 5 & 6 surface plates respectively

ORIGIN OF 3- SPACE (☐)



Things transform just with the attention at the origin. Let us have attention at the centre of cube / origin of 3-space (☐) and everything starts transforming; the cube splits into 8 sub-cubes and 3-space (☐) splits into 8 octaves. The origin accepts 8 sub-cubes / 8 octaves enveloping. The 4-space (☐) flourishes from within at the seat of origin and everything transforms from 3-space (☐) to 4-space (☐). This may be depicted and chased as pilgrimage on chariot of Sun driven by seven horses:



The eight octants cut and emergence of 4-Space at the origin may be further depicted as that with unfolding of the seal of the origin of 3-Space(☐), the 3-Space(☐) domain /Content would flow out and manifest as the boundary in a creator's space. That is as a boundary of hyper cube-4 .

Still further, this focus and attention at origin of 3-Space (☐) would help transform and transit from the old mental block of working as if we are existing in 3-Space(☐) to new format for working in 4-Space. This may be depicted as an expression of old mental block state prior to attention and focus upon the origin of 3-Space(☐) and subsequent to transition and transformation to new format attained with attention and focus at the origin of 3-Space(☐) as a seat of 4-Space.

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