

# Sri – Om

## VEDIC MATHEMATICS AWARENESS YEAR

E-Newsletter Issue no 46 dated 29-11-2014

For previous issues and further more information visit at [www.vedicganita.org](http://www.vedicganita.org)

*'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.*

Dr. S. K. Kapoor  
Sh. Rakesh Bhatia  
Sh. Bhim Sein Khanna  
Sh. Deepak Girdhar  
- Organizers

### ISSUE NO 46

	Page
1. Vedic mathematics, Science & Technology (Source Scripture) Rudra Samhita and Uma Samhita	1-3
2. News and Views	4-9

श्री ॐ (Sri Om)

शिव पुराण (Shiv Puran)

---

---

**Vedic Mathematics, Science & Technology**

---

---

**SOURCE SCRIPTURE**

---

---

Organization format of 18 Purans range

=====

1. For proper comprehension and insight of virtues, values and features of Shiv Puran, in particular and any other Puran in general, the organization format of 18 Purans, as such is to be visited and revisited.
2. Artifice 18 accepts re-organization as  $18 = 3 + 4 + 5 + 6$ , which is parallel to the set up of artifices quadruple (3, 4, 5, 6), which further is parallel to four fold manifestation layer (3, 4, 5, 6) of hyper cube 5 representative regular body of 5-space with 5-space content manifesting as domain fold of hyper cube 5 within creator's space (4-space) / 4-space / hyper cube 4 (2, 3, 4, 5) at origin of 4-space / origin fold of hyper cube 4.
3. For complete comprehension of features, values and virtues of transcendental (5-space) domain, beginning is to be had at origin of 4-space / origin fold of hyper cube 4.
4. This in a way, is going to be approach of initiation at the 'middle'.

5. Here in the context it also would be relevant to note that number 4, is the first composite number and same is having unique features, prominent amongst them are, as that:  $4 = 2 + 2 = 2 \times 2 = (-2) \times (-2)$ s.
6. These unique features of number 4, amongst others, are leading to super imposition of addition and multiplication operations, as well as of positive and negative orientations.
7. It is because of these features that the organization format is simultaneous capable of coverage along both orientations from the 'middle'.
8. The feature that 5-space plays the role of origin of 4-space and parallel to it the center / origin (fold) of hyper cube 4 being a seat of transcendental (5-space) domain, which is of a solid dimensional order (3-space playing the role of dimension of 5-space) makes chase of 'emergence and superimposition of solid dimensional order from the origin of 4-space upon the spatial dimensional order of 4-space itself.
9. And further as that 4-space plays the role of creative dimensional order of 6-space, as such 3-space content, 4-space content, 5-space content, and 6-space content, simultaneously come into play and their manifestation as hyper cube 5 and different roles of 5-space as well as of hyper cube 5 that way in its role as of dimensional order shall be working out four fold format (5, 6, 7, 8) of hyper cube 7.
10. This being so, the chase of the organization format of 18 purans comes to be a multi dimensional integrated format.
11. The existing mathematical systems, as such, in the circumstances, would not be running parallel to the features, values and virtues of the Vedic Systems formats.
12. That being so, Vedic Systems (Mathematics, Sciences and Technologies) are to be approached in terms of its comprehensions and result into axioms, postulates and results.
13. Beginning, that way is to be with '4-space', which is of a spatial dimensional order and it in its dimensional role shall be leading us to 6-space (as domain)
14. Beginning like that, we shall be having a reach of first placement Puran, namely, 'Braham Puran'.
15. 4-space manifests hyper cube 4 format and parallel to it is the format of idol of Lord Brahma, 4 head lord, presiding deity of 4-space.
16. Parallel to spatial order is the set up of pair of eyes in each of the four heads of Lord Brahma, who sits gracefully on the lotus seat of 8 petals.
17. So initiating, one may proceed further for the chase of organization format of second puran, the Padam Puran.
18. Here it would be relevant to note that 'Padam' literally means 'lotus'.

19. The role of 4-space as dimension fold of 6-space shall be leading us to the set up of  $4 \times 6 = 24$  coordinate fixation within self referral (6-space) in terms of creative (4-space) dimensions, this format and feature would help us to reach for the chase of the organization format of third Puran, Vishnu Puran.
20. Here it would be relevant to note that Lord Vishnu, 6 head lord, is the presiding deity of 6-space.
21. Further it would be relevant to note that Vishnu Puran accepts the format of 24 elements, parallel to 24 coordinates fixation of 6-space in terms of 6 dimensional frame of creative (4-space) dimensions.
22. Role of 4-space as boundary fold of hyper cube 5 and further fixation of 4-space as origin fold of cube / hyper cube 3 when taken care of simultaneously, the same shall be leading to the format features of organization of the text of fourth Sutra namely Shiv Puran.
23. A step ahead, the pair of roles of 5-space, as boundary of self referral (6-space) and as origin fold of hyper cube 4, will help chase the organization format of fifth Puran, Bhagwat Puran.

29-11-2014

Dr. S. K. Kapoor, *(Ved Ratan)*

## **News and Views**

### **Invitation for participation in Vedic Mathematics textbooks project**

#### *INVITATION*

1. We are undertaking the project of settling Vedic Mathematics text books for schools.
2. This project is for settlement of text books of Vedic Mathematics for classes eight to twelfth.
3. Text book for each class would be of three parts  
Part – 1 ‘Vedic Mathematics for class VIII  
(likewise for class 9, class 10, class 11 and class 12)  
Part – 2 ‘Vedic Mathematics exercises for class VIII’  
(likewise for class 9, class 10, class 11 and class 12)  
Part – 3 ‘Teaching and evaluation manual of Vedic Mathematics for class VIII’  
(likewise for class 9, class 10, class 11 and class 12)
4. Each sutra and Upsutra would be taken up in separate section exclusively devoted to particular Sutra / Upsutra.
5. This way in all, there would be 29 sections for coverage of all the sixteen Sutras and 13 Upsutras.
6. Participants may contribute for all the 29 sections but each Sutra and Upsutra shall be taken up as independent aspect of values of mathematics as every Sutra values are to be covered in distinct section.
7. The intellectual contribution of participants shall be duly recognized and same shall be properly respected.
8. In the light of this theme, we shall be making separate requests for each sutra and upsutra.

#### **Request of participation about the values of Ganita Upsutra 10-13**

1. We feel privileged to request all to participate in our project of Vedic Mathematics text books for classes eight to twelfth.
2. We request you all to participate and contribute your intellectual inputs about the values of Ganita Upsutras 10-13.

3. Also contribute about the values of Ganita Upsutras 10-13 as being complemented and supplemented by the values of other Sutras and Upsutras.
4. We shall be highly thankful for this participation and contribution.
5. We shall be duly recognizing this participation and contribution of intellectual inputs about the values of Ganita Upsutras 10-13.
6. We shall be highly being our respects and thanks in recognition of the intellectual inputs of participants.
7. It is a noble cause.
8. Please participate.

29-11-2014

Sh. Rakesh Bhatia  
 Sh. Bhim Sein Khanna  
 Sh. Deepak Girdhar  
 - Organizers

**(CHAPTER FROM BOOK 'VEDIC MATHEMATICS (ORGANIZATION FORMAT OF GANITA SUTRAS) OF DR. S. K. KAPOOR )**

**RANGE ON THE OTHER SIDE OF CENTER**

1. Ganita Upsutras 10 to 13, as such in the organisation format 4 + 5+ 4, are the range on the other side of the central.
2. One shall have a fresh look at the text of Ganita Upsutras 10 to 13 to have a glimpse of this range is of order, values and features.
3. One shall, firstly have a sequential chase of this range:

10	समुच्चयगुणितः	<i>Samuccayagunitah</i>
11	लोपनस्थापनाभ्याम्	<i>Lopana Sthapananabhyam</i>
12	विलोकनम्	<i>Vilokanam</i>
13	गुणितसमुच्चयः समुच्चयगुणितः	<i>GunitaSamuccaya Samuccayagunitah</i>

4. The conceptual formulations deserving focused attention are

10	1	समुच्चय- गुणितः	<i>Samuccaya gunitah</i>
	2		
11	3	लोपना- स्थापना-भ्याम्	<i>Lopana Sthapana nabhyam</i>
	4		
12	5	विलोकनम्	<i>Vilokanam</i>
13	2	गुणित- समुच्चयः समुच्चय गुणितः	<i>Gunita Samuccaya Samuccaya gunitah</i>
	1		
	1		
	2		

5. Firstly one shall take up sequentially the above five formulations, namely (1) समुच्चय-*Samuccaya*, (2) गुणितः *gunitah* (3) लोपना-*Lopana* (4) स्थापना-*Sthapana* (5) विलोकनम् *Vilokanam*.

6. The formulation of **समुच्चयः:Samuccaya**, is a composition of ten letters availed in the sequence and order as:

1	2	3	4	5	6	7	8	9	10
स्	अ	म्	उ	च्	द्वा	अ	य्	अ	रू

7. This range of ten letters has a sub range of five consonants and five vowels and yamas, splitting as

Consonants					Vowels/yamas				
1	2	3	4	5	6	7	8	9	10
स्	म्	च्	च्	य्	अ	उ	अ	अ	रू

8. The consonant (च्) is repeated and is of frequency two, while the vowel (अ) is repeated and is of frequency 3.
9. The yama (:) as such is of the value for the ending flow only, and as such the focus remains upon four consonants and two vowels.
10. Let us take each of these six letters, namely two vowels (अ, उ) and the four consonants, namely (स्, म्, च, य,).
11. The vowels (अ) and (उ) are first and third vowel and these are coordinated by the first Maheshwara Sutra. ( अ इ उ ण् ).
12. The first vowel is of the format of downward flow.
13. The third vowel is of the format of upward flow.
14. The consonant (स्) is the three dimensional frame of half dimensions.
15. The consonant (म्) is the quarter of the set up of four dimensional frame.
16. The consonant (च्) is the hemisphere part of the sphere.
17. The consonant (य्) is the reflection image of the first vowel formulation (ऽ).
18. One shall have a pause here and have a fresh focused attention upon the letters being availed in the composition of the formulation **समुच्चयः:Samuccaya**, so that their roles in the formulations may be appreciated.
19. Let us have a sequential chase of the formulation **समुच्चयः:Samuccaya**, starting with its first letter (स्) / a three dimensional frame of half dimensions together with the origin.
20. Illustratively its placement is at the corners of



21. The first vowel (अ) is of the format of a downward linear flow.
22. As such the syllable (स् +अ)= स worksout a cube/solid/3 space in motion.
23. It would be relevant to note that it is within 4 space that 3 space/solids/cubes have a degree of freedom of motion.

24. This degree of freedom of motion manifests as an additional edge for the twelve edged cube and makes it a thirteen edged hyper cube 4.
25. One may have a pause here and have a fresh look with a focused attention as to the features of this phase and stage of manifestation and comprehend the formulation 'सम' being of 'equal' as its meanings.
26. As such the further chase from third letter of the समुच्चय: *Samuccaya*, formulation, that is the third vowel (उ) is of the format of upward rising, basically in reverse orientation of the flow path of first vowel, and as such the second syllable 'उच्' as being the upward/height.
27. With it both the syllables 'समुच्' together accept the meanings/values as of equal rising.
28. The pair of syllables ahead 'चय:' accept meanings /values of 'selective accumulation/compilation/attainment'.
29. With it the formulation 'समुच्चय:' becomes of meanings and values of 'Equal upward rising'/attainment of 'values'.
30. The second formulation, namely 'गुणितः gunitah ' is a composition of seven letters availed in the sequence and order as:

1	2	3	4	5	6	7
ग	उ	ण	इ	त्	अ	रू

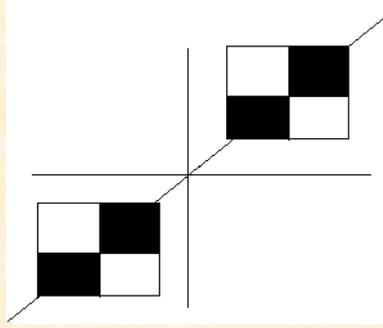
31. The consonant (ग) is the third letter of the first row of varga consonants.
32. The vowel (उ) is the third vowel.
33. The consonant (ण) is the fifth letter of the third row of the varga consonants.
34. The formulation 'गुण' accepts the meanings and values of the ingredients of 'properties/features/qualities/multiplication as comparison to 'गण' being a set with counting/addition operation.
35. The chase ahead of the formulation 'गुणितः', takes from the formulaiton 'गुण' to its इतः /removal, which makes the formulation 'गुणितः' as being free of the values of the genric 'properties/features/qualities/multiplication, and it implying the 'affine state' of set format/attainment.
36. With it the formulation 'समुच्चयगुणितः *Samuccay-agunita*' , shall be taking us to the 'upward rising attainment of affine state/values'.
37. With it, Ganita Upsutra-10, emerges to be the feature of the system which takes us to 'upward rising attainment of affine state/values'.
38. Illustrativly, it shall be taking from the end of the numerals range (1 to 9), that is from '9' to the start of the numerals range that is to '1'. It may be expressed as the artifice '91' which is of the number value format 'mirror'.
39. Here itself it would be relevant to note that the artifices '91' and '19' constitute a reflection pair.
40. As such parallel to artifice '91' supplied by the formulation 'समुच्चयगुणितः *Samuccay-agunita*' , we shall be reaching at the reflection pair formulation 'गुणितसमुच्चयः *Gunitasamuccaya*' as a affine accumulation for the range begining with '1' and ending in '9'.

41. Further it also would be relevant to note that, the members of the reflection pair formulations

'समुच्चयगुणितः गुणितसमुच्चयः'

*Samuccay-agunita Gunitasamuccaya'*

themselves being of pair of sub formulations, and as such Ganita Upsutra-13, takes us to the systems feature of four quarters of plane, paired as first pair of quarters as first part, and second pair of quarters as the second part, and all together in its reflection image leading us to the unique features, which may be depicted as follows:



42. It is this transposition progression which is the attainment of the system of Ganita Upsutras.
43. It would be a blissful exercise to chase 'लोपना-Lopana'/disappearance and 'स्थापना-Sthapana'/in the process.
44. It also would be blissful to comprehend as that it is just the intelligence reflecting in observation of the phenomenon by way of 'seeing' the phenomenon.
45. It further would be blissful to see the way the Sutras chase reflection and refraction features of Sun light through different media content of mirror.
46. It would be blissful to chase formulation 'लोपना-Lopana' in terms of vedic alphabet code which attaches numerical value '3' to letter 'ल' and numerical value 1 to letter 'प' and 3 and 1 getting coordinated as 3 space and 1 space with 1 space in the role of dimension and as such merging and disappearing in the domain. Further the formulation "स्थापना-Sthapana" is sequentially the 'थापना-thapana' /formatting of 'स' 3 space content upon a square format which is attainable because of feature of n x n format with sequential rows and columns being of value n x n x n for all values of n.
47. It would be relevant to note that  $1+ 2 +3 +4 +5 + 6 +7 +8 + 9 +10 +11+ 12 +13=91=NVF$  (MIRROR).
48. The Ganita Upsutras systems attainment, as such would be the attainment of the order and value of transition from 'matter' to 'content'.
49. Ahead the transition from 'content' to 'transparent' content may be attained by putting the system in its inherent cyclic process of proceeding ahead, starting with the rule of symmetry again, and then sequentially reaching up till the mirror rule of Ganita Upsutra-3, which shall be attaining transition from spatial reflection operation to spectrum operation through Prisms/solids.