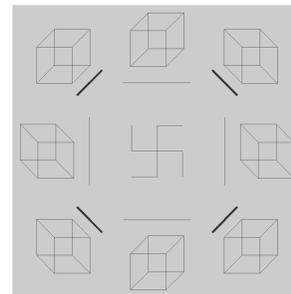


ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 05 : Organization Format Foundation

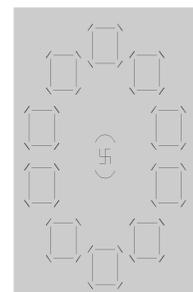
1. Vedic systems accept 4-space as Creator's space.
2. Hyper cube 4 is the representative regular body of 4-space.
3. Hyper cube 4 is a four fold manifestation layer accepting quadruple of artifices (2, 3, 4, 5) and parallel to it simultaneous manifesting of four consecutive dimensional spaces, namely 2-space in the role of dimension, 3-space in the role of boundary, 4-space in the role of domain and 5-space in the role of origin.
4. The domain boundary ratio of hyper cube 4 is $A^4 : 8 B^3$.
5. As 4-space is a spatial dimensional space as such its dimension frame is synthesized as 4 spatial dimensions.
6. Swastik (卐) is the printout of dimensional frame of 4-space within 2-space.
7. Symbolic representation for hyper cube 4 may be as under.

Dimension fold 2-space (□)
Boundary fold 3-space (▣) Hyper Cube 4
Domain fold 4-space (⊠)
Origin fold 5-space (⊡)



8. It would be relevant to note that boundary of hyper cube is of eight solid components.
9. Further it also would be relevant to note that the seat of origin of hyper cube 4 is the transcendental seat of 5-space which accepts hyper cube 5 as its representative regular body.

Dimension fold 3-space (▣)
Boundary fold 4-space (⊠) Hyper Cube 5
Domain fold 5-space (⊡)
Origin fold 6-space (↔)



10. Further it also would be relevant to note that within 4-space static 12 edged cube manifests an additional 13th edge and same is designated as hyper cube 4 as its swaps domain fold of hyper cube 4. Further as that hyper cube 4 set up 13 edged cube being of the features of dynamic cube in reference to 3-space while otherwise it remains static hyper cube 4 in reference to 4-space.
11. Further it also would be relevant to note that Hyper cube 5 accepts domain boundary ratio $A^5 : 10 B^4$.
12. In other words, transcendental domain / 5-space / hyper cube 4 is wrapped within creative boundary / 4-space as boundary of ten components.
13. It would further be relevant to note that 5-space is a solid order dimensional space while 4-space is a spatial order space.
14. As such the transcendental values flow from origin of 4-space into domain fold of hyper cube 4 amounts to imposition of solid order features upon the spatial order features.
15. Here it also would be relevant to note that the transcendental values super imposition upon the creative values amounts to double features range because of which the first consonant 'क्' is lord Brahma, the presiding deity of 4-space as well as lord Shiv, the presiding deity of 5-space.
16. One shall have a pause here and permit the transcending mind to remain in prolonged deep trans to glimpse this dual features phenomenon of creators space acquiring transcendental values.
17. Scriptures enlightens us that lord Brahma while meditates upon his Lord, Lord Shiv, in the process Lord Brahma goes transcendental and multiples himself as 10 Brahmas.
18. Here it also would be relevant to note that as per the organization features of Devnagri alphabet, there is a range of 9 vowels followed by the first consonants namely 'क्' which in that sequence and order shall be of 10th placement.
19. Further it also would be relevant to note that hyper cube 4 has 9 versions parallel to 9 geometries range of 4-space while creative boundary of 4-space accepts 10 components.
20. These features together make hyper cube 4 with transcendental origin (5-space) as origin as organization format foundation and parallel to it is the organization format of first consonants namely 'क्', itself.
21. One shall have a pause here and permit the transcending mind to chase the phenomenon of transition and transformation from the phase and stage of letter 'क्' as 4-space set up to that of letter 'क्' as of 5-space set up features.
22. It would be a blissful exercise to chase the organization format features of Vedic alphabet manifesting as Devnagri alphabet of 9 vowels 25 varga

consonants, 4 anthsthas, 4 ushmana and 8 yama letters with transcendental source formulation Om as its prefix and its synonym Parnava as suffix.

23. For the present, it be accepted as that 9 vowels permit association of artifices values 1 to 9 in that sequence and order.

24. Further 4 anthstha letters be taken as permitting association of quadruple artifices values (1, 3, 5, 7/ 8) in that sequence and order.

25. Still further 25 varga consonants of 5 x 5 matrix format shall be individually and collectively accepting association of artifices values parallel to the following 5 x 5 values 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

26. Four Ushmana letters permitting association of quadruple artifices values (2 ½, 3, 6, 9).

27. Eight yama letters permit association of artifices values (2⁰, 2¹, 2², 2³, 2⁴, 2⁵, 2⁶, 2⁷) respectively in that sequence and order.

28. The steps 6 onwards of this course, which aim to chase features of organization format of (Ganita Sutras and Upsutras) are to exploit the sequence and order of the text, which would mean to follow the text Sutra wise and each Sutra as per the sequence and order of letters availed by the text of each Sutra / Upsutra.

29. The original text being in Devnagri script (Sanskrit), well acquaintance with the script form of alphabet letters, as such would be of great help in these chase steps.

30. The acquaintance with script form of alphabet letters of the text would go a long way to appreciate many features of the system as these forms are precisely of geometric formats and parallel to it are the artifices of numbers, which infact are nothing but the dimensional frames of the numbers being values of dimensional domains.

31. However, at the initial stages the acquaintance with the individual letters script is not going to be a pre – requisite as every attempt is being made to approach them in terms of their parallel artifices and dimensional values.

Note Step 6 onwards are scheduled from 25-7-2013 onwards.

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