The System of Silver Ratios Explains Space, Time and their Integration by Way of the Quadrature of Electricity

The Sumerians possessed a base number system of 60. This base explains space, time and their integration through the quadrature of electricity. This quadrature is explained by Eric Dollard.[1]

Space is defined as the five elements of nature which are also the five qualities of Prana. But one of these qualities of Prana is missing from the literature. This quality is called: *Soma*, which is not formally associated with Prana in the Vedic literature, but whose virtues are thoroughly enumerated in the Ninth Mandala of the Rig Veda.

Soma is the breathless breath. It is the foundation for Samadhi, also known as Turiya: the fourth state of consciousness known in the West as: Transcendental Consciousness (transcending the thinking process, also the dreaming process, and also transcending the process of deep dreamless sleep).

Soma is the portal through which Akasha breaths life into the other four qualities of Prana known as: Udana (the upwards movement of Prana along the spinal column responsible for thought), Samana (digestion), Vyana and Apana (the downwards movement of Prana along the spinal column responsible for elimination).

Vyana is the circulation and is epitomized by the current of electricity.

But Soma is the in-breath and the out-breath of reactive power (electrical reactance). And when these two breaths conjoin, simultaneously, then the breathless state of the breath occurs along with a rise of the Kundalini along the spinal column which opens up the chakras and intensifies them with more Prana coming into the physiology from both the Earth (moving upwards along the spinal column) as well as from Akasha (moving downwards along the spinal column).

Four is the foundation of electricity: capacitance and inductance form one pair multiplied against self and mutual which form another pair. Integrated together via cross-coupling, they format: self inductance, mutual inductance, self capacitance and mutual capacitance.

We covered the five elements of space (which is Prana).

The three elements signify the three perspectives. These three elements are enumerated in Western culture as the trinity: the Father, the Son and the Holy Spirit. In the Eastern culture of ancient India,

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1   https://ericdollardfourquadrant.quora.com/

these three elements are enumerated as the three-in-one Samhita,[2] namely: Rishi (the Knower), Devata (the process of knowing) and Chhandas (the Known). In Western grammatical (linguistic) structure, these three are known as: the Subject (the knower), the verb linking together the Subject with the Object of Knowing to format a unique process of a relationship between them.

The five elements of Space times the two vectors of the singular (linear) dimension of time (forwards versus backwards) times the three perspectives times the quadrature of the electrical interface which exists between space, perspective, and time yields = 5 x 2 x 3 x 4 = 120. 120 is a number which involves the two cycles of oscillation: the previous cycle versus the subsequent cycle. This enumeration of two cycles of time is sufficient to convey an overall sense for the movement of time, namely: change from one moment towards its subsequent moment of the status of the other factors which compose a total of 120 factors of existence within the field of relativity (Creation). But a single cycle is merely 60 elements whenever we ignore the factor of time as as exercise of critical analysis of space, itself. This number of 60 elements is what the 60 degree circle within Sumerian culture is exemplifying, namely: a single cycle within an overall context of temporal sequences regarding everything within space, plus the interface between space and time, minus any consideration of time (comprising subsequent cycles). In other words, the composition of 60 factors is the consideration of a single cycle taken out of context from a sequence of change along a linear framework of time moving forwards or backwards.

Incidentally, base 60 is the foundation for one method of a prime sieve, the: Sieve of Atkin.[3]

The span of the Golden Ratio is an infinite span which is defined by an algorithm which manifests in many formats. But two formats are significant. They are calculated by the: tablature method made famous by Fibonacci numbers, and the geometric method made famous by all odd-sided polygons using trigonometry to deduce the significant data. Yet, despite this infinite range of the sets of Golden Ratios, only five are usable within the context of life as we know it. This relative existence of life as we know it is predicated upon duality in all of its forms and phenomena: the duality of the vectors of time and the duality of the interface between time and space, namely: the quadrature of electricity. This quadrature of electricity is an extension of the duality of time making the base two of relative existence a total of the base of two taken to the third power of exponentiation, namely: two raised to the power of three yielding eight factors in all of its entirety. So, eight is an extension of two; the quadrature of electricity within the dualistic framework of time. This makes electricity, in its essential nature, a byproduct of the interaction forever taking place between time and space.

2   *The Samhita of Rishi, Devata and Chhandas* >>> https://www.art-rt.org/Salient_Words/Indirectly_Related/3_in_1/3_in_1.html
3   https://en.wikipedia.org/wiki/Sieve_of_Atkin

The five usable sets of this infinite range of the Golden Rations are predicated upon the five Fermat primes: 3, 5, 17, 257, and 65537. This is because their values are enumerating the number of sides of odd-sided polygons in which certain diagonals are paired off with other particular diagonals to create specific ratios which are the roots of specific polynomials in one unknown which are the only solutions (proportional ratios) that are useful at defining the aesthetics of life within a binary system of duality. Our Earth is predicated upon the pentagon which is the second Fermat Prime (the number: five). There are four others to choose from which are gleaned from the infinitude of the sets of Golden Ratios. The polygons associated with all five of these Fermat Primes are the only polynomials (in this infinite series of polynomials) which can be solved via: straightedge and compass, or via an algebraic solution. All of the remaining polynomials must be *approximated*.

Our golden ratio of 1.618 and 0.681 are reciprocals of each other forming a single pair of ratios. But ours is a special case out of the other four sets of golden ratios which are <u>not</u> a pair of ratios.

But the Silver Ratio, although more commonplace in Creation, is nonetheless not predicated upon any mathematical algorithm for its derivation. Instead, it is predicated upon a set of criteria from which a search program[4] can be devised within any simple programming language to search for all sets of Silver Ratios which are possible to achieve within a framework of duality. It is the results of this search, made upon various computers at my disposal over the past two decades, which keep producing only three types (sets) of polygons. All three are predicated upon the first three primes, the number: two, three and five. All three of these are quadratured to get them to interact with: the octagon of eight sides, the dodecagon of 12 sides, and the icosagon of 20 sides. The octagon is what the Sacred Cut of ancient Roman architecture is predicated upon having its most frequent usage occur during the first and second century A.D.[5] [6]

These three primes of 2, 3 and 5 are what led me to a more complete appreciation of Creation.

For a synopsis of what these silver and gold ratios are, please see my Gold Resumé...

http://vinyasi.info/media/regeneration/resume.html#gold

4   http://vinyasi.info/Infinite%20Range%20of%20Golden%20Ratios/original%20research%20during%201994%20to%201997/
5   WATTS, Donald J. and Carol Martin WATTS. 1986. A Roman Apartment Complex. Scientific American 255, 6 (December 1986): 132–139 (PDF pages: 142–149). https://www.scientificamerican.com/magazine/sa/1986/12-01/ https://apdesign.k-state.edu/about/faculty-staff/dwatts/
6   https://online.ucpress.edu/jsah/article-abstract/46/3/265/58015/Geometrical-Ordering-of-the-Garden-Houses-at-Ostia