

Pooja-room, we can artificially work ourselves up into a divine mood of peace and purity. The body itself is rendered as the temple of the Lord, wherein the various limbs become the altars upon which, with a heart of love and faith, the devotee invokes and installs various deities. In this process, in order to bring the full blast of the sacred suggestions to him, the repetition of each of these mantras is emphasised by a corresponding physical sign. The idea is only, as we have already explained, to establish the correct mood for devoted contemplation. Great mantras of deep spiritual significance and sublime Vedic dignity are not mere poetic compositions by mortal fallible intellects. Such statements when contemplated upon by lesser seekers, they too, in the spiritual cadence of these mantras, get unconsciously uplifted into realms unknown, and there they come to live a world of experiences unfrequented by the ordinary multitudes. Such Rishis themselves admit that they did not manufacture, compose or create the mantra, but they had a revelation or vision Darsanam of the mantra. The Mantra- Drashtaa, the Rishi, is the guru of the seeker, who is seeking his path with the help of that particular mantra. The Rishi of a mantra is installed at the roof of the head and the seeker, in his seat of Vishnu-Sahasranaama-chanting, Symbolism: Anushtup Chandah The metre "chandah" in which the revealed mantra comes to the teacher is also mentioned because it orders the discipline that should be followed while chanting the mantra. Anushtup is the name of the particular metre in which this thousand-name- chant on Vishnu is sung. Sri Vishvaroopo Mahaavishnur-Devataa Lord Vishnu of the form of the entire universe of variegated names and forms Vishva-roopah is the deity of the mantra. Vishnu is the theme of the chant. The Lord of Vaikuntha is the altar at which the devotee is preparing to offer himself in humble dedication and utter surrender. Devakee-nandanah srashteti Saktih Every deity is a manifestation of the mighty Omnipotency of the Supreme. The creator and sustainer Srashtaa of Dharma, the son of Devaki Devakeenandana , is the manifested power "shaktih" of the Almighty. This creative power of righteous-ness and peace is installed at the navel naabhi point, and, therefore, the fingers come down from the heart region to the navel. Sankha-bhrit nandakee chakree iti Keelakam The mighty Creative Power invoked and established on the navel region cannot be as such conceived by the mind. This is only to show how the total cosmic Power, expressed in terms of our present understanding as creation, sustenance, and destruction, is but a manifestation of the Lord. Nandaka, the sword that punishes to bring joy Nandana into the community and the destruction, without which evolution is impossible, is represented by the concept of the Discus Chakra. Here it is also to be noted that the blowing or the conch represents speech; wielding the sword represents action and the discus that takes off from Him at His will, represents his thoughts. Thus this great Power installed at the navel expresses itself in the world through speech, action and thought. Here it is to be carefully noted how: Saarnga-dhanvaa-gadaa-dhara iti Astram Whenever there is a large wealth in a box it becomes a treasure and it is locked and safely protected; when this divine installation has taken place, and therefore, the body has become the Temple of the Almighty, and therefore, it has become a scared treasure house to be protected. But the seeker himself has no power to protect, and so, he invokes the very weapon Astra of Vishnu, the protector of the world, to stand by for the defence of the sanctified bosom. These two form the artillery of defence; which are manned by the Lord himself. At this moment when this mantra is mentally chanted, it is significant that the student lifts the palm away from the feet, and with the stretched out index and middle fingers of the right palm snaps them on the open left palm. A charioteer has to guide every step of every horse in order that the chariot be safe, and the travel be pleasant. Of the sense organs, the eyes "netram" are the most powerful and once they are well guided, all others also follow their heels. When Lord Vishnu, the charioteer, Himself is installed in the eyes "netram" , the individual is safe "rakshobya" in his spiritual pilgrimage. Therefore, invoking the Divine Driver, with reins in his hand Rathaangapaani , He is installed in the pair of eyes, and at the moment of mentally chanting this, both the eyes are touched by the tip of the fingers. Trisaamaa saamagah saameti Kavacham He Tri-Saamaa who is glorified by all the three "tri" types, of Saama songs Deva-Vrata-Prokta , He who is the very theme that is glorified by the Saama songs Saamagah , He whose glory itself is the manifested Sama Veda Saama , He is none other than the Supreme This great Lord is installed a, an armour "kavacham" to wear for self-protection. While chanting this in the mind the seeker first touches with the tip of his finger, of each arm, the same shoulders, and afterwards crosses the arm, in front of him making fingers of each palm touch the other shoulder-as if he is actually wrapping himself and wearing

the divine armour. Anandam brahmeti Yonih The Supreme "para" Brahman, the Infinite Bliss "anandam" is "eti" the very womb Yonih from which the universe has emerged out. The procreated world of endless variety has only one Eternal Father, and this source is immaculate Bliss. When this is chanted the seeker installs the Bliss Infinite at the very place of procreation in himself. It is a spot in this great divine temple of the body, wherein is the one source, from which the world has emerged out, manifesting itself as the power of procreation Taittireeya. Visvaroopā iti Dhyaanam The entire band of experience gained through the instruments of the body, mind and intellect in terms of perceptions, emotions and thoughts together is indicated by the term Visva. He, who has manifested to be the total world of experiences Visva , must therefore be Visvaroopah. The cosmic form of the Lord Visvaroopā is the total universe. Thus to meditate Dhyaanam upon Him as the whole universe, is a method of installing Him in our intellect. At this moment the student locks his fingers and sits in meditation. Ritam sundarasnah kaala iti Dikbandhah Truth Ritam , the lord, and his weapon, the discus, called Sudarsana, and his annihilating power, Time Kaala -these three are the mighty forces that guard this scared temple of life in the seeker at the outer frontier of his world of influence Dik-Bandhah. At this moment the student snaps his middle finger with the help of his thumb and runs his palm around his head. Sree-mahaa-vishnu-preetyarthe jape Viniyogah Having thus installed through sankalpa the Lord in himself and having come under the protecting wings of the mighty lord, here is the declaration how he is going to employ himself in it. Now the question is: The answer is in the very statement that it is only for the grace Preetyarthe of Sree Maha Vishnu. After chanting this declaration in the mind, the saadhaka, takes a spoon of water Teertham in his right palm and pours it on the floor in front of him. A true seeker is not desire-ridden for material satisfaction, and, therefore, he can have only one intention-the grace of lord, which will manifest in him as contemplative power. At this juncture this makes him inspired sufficiently for higher meditation upon the truth as indicated and directed by the thousand terms in Sahasranaama. When this is properly performed with a right attitude and devotion, the student gains identification saaropya with the Lord of his heart, at the outer levels of his personality.

Chapter 2 : Vishnusahasranama in Marathi |

The Vishnu Sahasranam is found in the Mahabharatha. Literally translated this means thousand names of Vishnu. This is found in the Anushasanika Parvam (chapter relating to orders or rules to the.

The iconography of Hindu god Vishnu has been widespread in history. Vedas Vishnu is a Vedic deity, but not a prominent one when compared to Indra , Agni and others. Two Rigvedic hymns in Mandala 7 refer to Vishnu. In the Vedic texts, the deity or god referred to as Vishnu is Surya or Savitr Sun god , who also bears the name Suryanarayana. Again, this link to Surya is a characteristic Vishnu shares with fellow Vedic deities named Mitra and Agni, where in different hymns, they too "bring men together" and cause all living beings to rise up and impel them to go about their daily activities. The first verse of Narayana Suktam mentions the words paramam padam, which literally mean highest post and may be understood as the supreme abode for all souls. This is also known as Param Dhama, Paramapadam or Vaikuntha. In post-Vedic mythology, this legend becomes one of the basis of many cosmogonic myth called the Varaha legend, with Varaha as an avatar of Vishnu. Trivikrama art at a temple in Bhaktapur , Nepal; Right: Several hymns of the Rigveda repeat the mighty deed of Vishnu called the Trivikrama, which is one of the lasting mythologies in Hinduism since the Vedic times. Starting as a small insignificant looking being, Vishnu undertakes a herculean task of establishing his reach and form, then with his first step covers the earth, with second the ether, and the third entire heaven. I will now proclaim the heroic deeds of Vishnu, who has measured out the terrestrial regions, who established the upper abode having, wide-paced, strode out triply The Trivikrama describing hymns integrate salvific themes, stating Vishnu to symbolize that which is freedom and life. Endued with wisdom through intelligence and thought, they compass us about present on every side. What thing I truly am I know not clearly: When the first-born of holy Law approached me, then of this speech I first obtain a portion. To what is One, sages give many a title. In this Brahmana, states Klaus Klostermaier, Purusha Narayana Vishnu asserts, "all the worlds have I placed within mine own self, and mine own self have I placed within all the worlds". They present an inclusive pluralistic henotheism. Max Muller states, "Although the gods are sometimes distinctly invoked as the great and the small, the young and the old Rig veda 1: It would be easy to find, in the numerous hymns of the Veda, passages in which almost every single god is represented as supreme and absolute". There are 14 Vaishnava Upanishads in the Muktika anthology of Upanishads. Vishnu is the primary focus of Vaishnavism-focused Puranas genre of Hindu texts. The reverence and the worship of Vishnu is described in 22 chapters of the first part of Vishnu Purana, along with the profuse use of the synonymous names of Vishnu such as Hari, Janardana, Madhava, Achyuta, Hrishiksha and others. Also shown is Brahma. Truth re-emerges as the Vishnu avatar first makes peace with the demons, understands them and then creatively defeats them, bringing back hope, justice, freedom and good " a cyclic theme that appears in many legends. Vishnu, for example, is the source of creator deity Brahma in the Vaishnavism-focussed Purana texts. The universe is then recreated from Vishnu all over again, starting a new Kalpa. Other texts offer alternate cosmogenic theories, such as one where the universe and time are absorbed into Shiva. Thirumal The mythologies of Vishnu avatar Krishna are extensive, such as baby Krishna stealing butter, or playing the flute. These themes appear in ancient and medieval coins of South Asia, [57] and the motifs described by 3rd-century poet Hala. The Alvars , which literally means "those immersed in God", were Tamil Vaishnava poet-saints who sang praises of Vishnu as they travelled from one place to another. Their poems, compiled as Alwar Arulicheyalgal or Divya Prabhandham , developed into an influential scripture for the Vaishnavas.

