

Venkatesha Ekamoorthy Bhaavana

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Abstract

This article elaborates upon the form of Venkatesha, and details how one can visualize all forms of divinity in this Ekamoorthy form of the Lord, who is the Universal Mother Bala Ambika Herself as the salvation for the present age of the Kali Yuga.

Introduction

“Venkataadri Samam Sthaanam Brahmaande Naasti Kinchana; Venkatesha Samo Devo Na Bhooto Na Bhavishyati” – As per these verses, there is no deity equal to Venkatesha, and it is indeed true, since, as the Kali Yuga Varada, Venkatesha is Baalaa Ambika Herself, containing within, all forms of divinity.

In this context, it is interesting to note that though the Pandava Arjuna had immense respect and reverence for Lord Krishna, he was not fully confident even after Krishna’s philosophical and psychological explanations that form the crux of the Bhagavad Gita; rather it required Krishna to reveal the Vishwaroopa form, containing all divinities, to fully convince Arjuna.

However, the revelation came during the period of the Mahabharata, which was the closing stage of the Dvaapara Yuga, and since the Lord’s words have been preserved for posterity, then one might infer that the Vishwaroopa revelation had a much deeper purpose than to merely convince Arjuna: it was a revelation for the then imminent and now running Kali Yuga. It is even believed by some that the moment Krishna decided to leave the earthly realm, the Lord’s soul became a flame of light and vanished into the deity of Venkatesha at Tirumala. Thus, from all these points, one could conclude that the Vishwaroopa form of the Almighty is indeed what one sees as Venkatesha, in Tirumala, as the salvation for the Kali Yuga.

The present article elaborates upon the visualization of the deities one can find in the Ekamoorthy Venkatesha, sourced from various texts, Upanishads, and other sources on the web. Visualization of all these deities in the Lord is a very powerful spiritual exercise, for the Bhaavana Upanishad says in its 35th verse, “Evam Muhoorte Tritayam Muhoorta Dvitayam Muhoorta Maatram Vaa Bhaavanaaparo Jeevanmukto Bhavati Sa Eva Shivayogi Iti Gadyate”. That is, If a person remains in this state of Bhaavana for three, two or even one Muhurta, he attains Jeevanmukti and shall be known as a Shivayogi.

The following elaborates upon the visualization (Bhaavana) in different stages, corresponding to the various groups of deities.

1. Moola Bhaavana

The starting step in the Bhaavana is to realize the oneness between the worshipper, worshipped, worship and Guru. To achieve this, one expands upon the Mantra “Om Sri Sai Venkateshaaya Namah”. One visualizes the merging of oneself into the Guru Sai Baba, and visualizes the Guru in the feet of the Lord, blessing and gracing all those who seek the lotus feet. One remembers the Guru Sai’s teachings of “Shraddha” (unconditional faith) and “Saburi” (patience), and proceeds to visualize the Sri Yantra, as the Mahameru, in the Peetham (platform) under the Lord’s feet. This signifies that the Sri Yantra, the form of the Universal Mother representing the entire universe, is the very platform or basis of the concept of “Kali Yuga Salvation”. Finally one visualizes Venkatesha to be the Universal Mother in Her form as Bala Tripurasundari, the form deemed to be the most potent in the age of the Kali Yuga.



2. Vinaayaka Bhaavana

In this stage, the Lord Vinaayaka is seen as the Pranava Swarooma, or the very form of the primordial vibration “Om”. Particularly, this Vinaayaka as Omkaara is visualized as the blessing emanating from Venkatesha’s right hand (Varada Hasta).



It is this Pranava Omkaara that is venerated as the Gayatri Mantra, considered the most important liturgical chant ever. In this respect, the presiding Goddess of this Mantra, is viewed as three forms of Gaayatri, Saraswathi and Saavitri. These three Goddesses represent the three ‘flavors’ of Omkaara, having characteristics of Brahma, Vishnu and Rudra respectively, and are thus visualized in the Brahma Granthi (perineal), Vishnu Granthi (navel) and Rudra Granthi (forehead) regions respectively. These also correspond to the three Sandhyas (twilights) of dawn, noon and dusk respectively.



3. Subrahmanya Bhaavana

Lord Subrahmanya is visualized in the left hand (Kati Hasta) of Venkatesha, noting the similarity of Katyavilambita Mudra between the various forms of Subrahmanya and Venkatesha.



Subrahmanya is viewed as the union of Shiva and Shakti, and in this form is called Somaskanda (Shiva+Uma+Skanda). This is visualized as the three eyes of the Lord, with Shiva as the right, Shakti as the left and Skanda, represented as Vel as the third eye (behind the Thirunaama). Together with consorts Valli and Devasena representing Iccha and Kriya Shakti respectively, Subrahmanya as Jnana Shakti represents the three forms of the Universal Mother corresponding to Will, Action and Knowledge. In accordance with this, Iccha Shakti, the power of Will and Creation representing Valli is visualized as the Shankha, whereas Devasena representing Kriya Shakti, the power of action is visualized as the Chakra.



4. Jyotirlinga Bhaavana

Foremost among Shaivism and the Kshetras of Lord Shiva are the twelve Jyotirlingas across the subcontinent where the Lord Shiva is manifest as pillars of radiance without beginning or end. Though primarily without attributes, each of the twelve Jyotirlingas represents a particular aspect of the Lord, and these 12 forms of the Lord are visualized in Venkatesha as six pairs.

The first pair consists of Somnath and Mallikarjuna. Somnath in Gujarat, is the foremost among the 12, which is seen as the starting point of Jyotirlinga Yatra. The Kshetra of Mallikarjuna, Srisailam, is seen as the physical manifestation of the Mahameru itself. Both these aspects of Shiva represent the Head (that is adorned by Soma, or moon) and the heart (which is the expression of love and compassion) and are visualized in the corresponding parts in Venkatesha. This pair represents the thinking-feeling dichotomy.



The second pair consists of two Jyotirlingas in the state of Madhya Pradesh. The first, Mahakaleshwar or the Lord of Time is visualized in the procreative organs of Venkatesha, whereas Omkareshwar is seen as the third eye (Ajna Chakra) of Venkatesha. Together, this pair represents creation and generation at both physical and spiritual levels.



The third pair consists of Bhimashankar in the Sahyadri hills and Vaidyanath in Jharkhand. While Bhimashankar represents power of harm and destruction, Vaidyanath represents power of healing and cure. These Kshetras representing power are visualized as the Lord's navel and abdomen respectively.



First of the fourth pair is Kedarnath, in the Himalayas of Uttarakhand. The Lingam represents the back of Shiva's disguise as a bull, and is thus visualized as the Lord's backbone. The second is Triambakeshwar in Nashik, as the combined powers of Shiva, Vishnu and Brahma. This is visualized in Venkatesha as the three Naadis of Ida, Pingala and Sushumna along the spine.



The fifth pair is the most revered of all the 12 Jyotirlingas. This pair consists of Vishwanath in Kashi, regarded as the eternal capital city of Lord Shiva leading all those that die there to self-realization, and Rameshwaram, consecrated alongside the ocean by Lord Rama Himself. These Kshetras are visualized as the soul and throat of Venkatesha, corresponding to the life force, internally and externally respectively.



The last pair of Jyotirlingas consists of Nageshwar, in Dwaraka and Grushneshwar in Maharashtra. This pair symbolizes extremities, with Nageshwar being the earliest and Grushneshwar being the last of the 12 Jyotirlingas. Nageshwar is visualized as the neck of Venkatesha (abode of Naga), and Grushneshwar as the Lord's limbs.



5. Panchabhoota Bhaavana

Lord Shiva is known as 'Panchavaktra' due to His five faces representing the five aspects of nature (Panchabhoota), and this is the significance of Shiva's most powerful Panchakshari Mantras. These five aspects of Shiva are worshipped in five important temples across South India. First is earth (Prithvi), worshipped as Ekambareshwarar in Kanchipuram. This is visualized as the platform under Lord's feet. Kalahasteesha, Lord of air (Praana) is visualized as Venkatesha's nose and breath.



It is a well-known fact that the idol of Venkatesha at Tirumala maintains a temperature of 110 degrees Fahrenheit, and sweats during Abhishekhas. This forms the basis for visualizing in the Lord's sweat, the next aspect of nature, Jambukeshwara, representing water. Also, the constant heat and temperature is visualized as Bhairava, the Aghora form of Lord Shiva.



The tall standing form and outline of Lord Venkatesha resembles and is visualized as the infinite pillar of fire (Tejolingam) of Arunachala Lingam in Tiruvannamalai, which is the result of stripping away all attributes and features (Prakriti), revealing pure existence (Purusha), that is Shiva. In the crown of the Lord is visualized the last of the Panchabhootas, Akasha (space), as Lord Nataraja, the cosmic dancer, seen as the blissful union of Shiva and Shakti, after Shakti, as Kundalini has transcended all the seven Chakras.

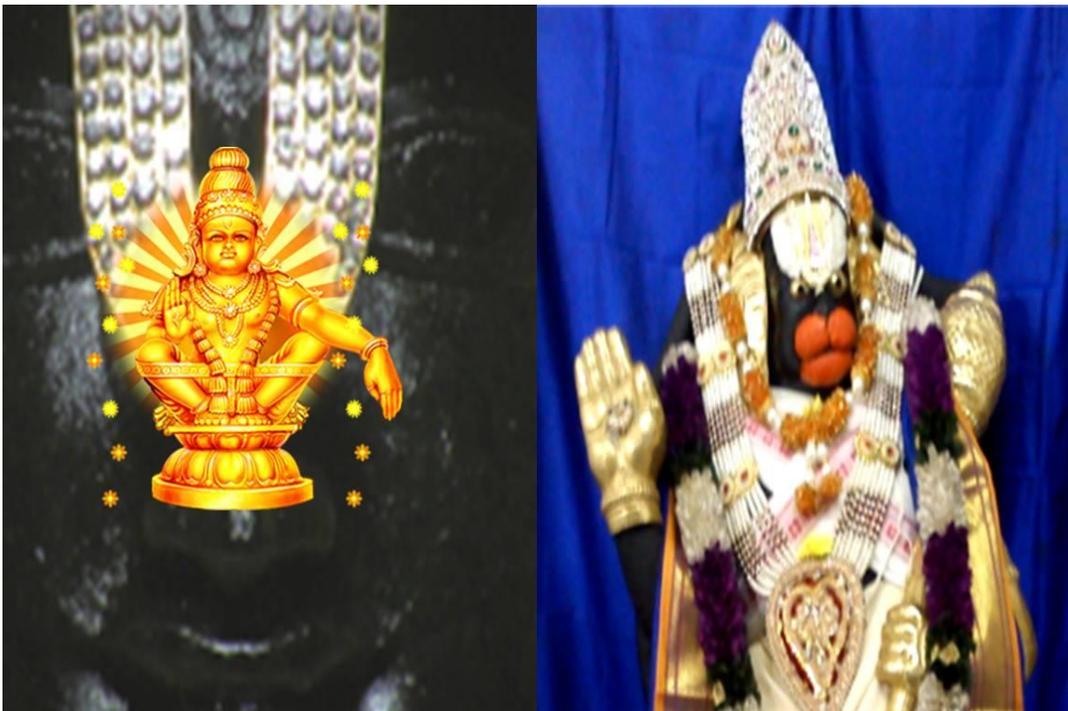


6. Harihara Bhaavana

In this stage, four deities, corresponding to various aspects of Hari-Hara equivalence are visualized. First is Ganda-Bherunda, the fearsome bird signifying the equivalence of Garuda and Sarabheshwara, and is visualized as the pendant of Venkatesha. The Naagas Vaasuki and Aadishesha, adorning Shiva's neck and serving as Vishnu's seat respectively are visualized as Venkatesha's left and right Naagaabharana.



Shaasta or Aiyappan, born of Hari (as Mohini) and Shiva, is visualized as the bridge of Lord's nose, whereas all-powerful monkey God Hanuman, the ideal of Bhakti is visualized as the Lord's cheeks.

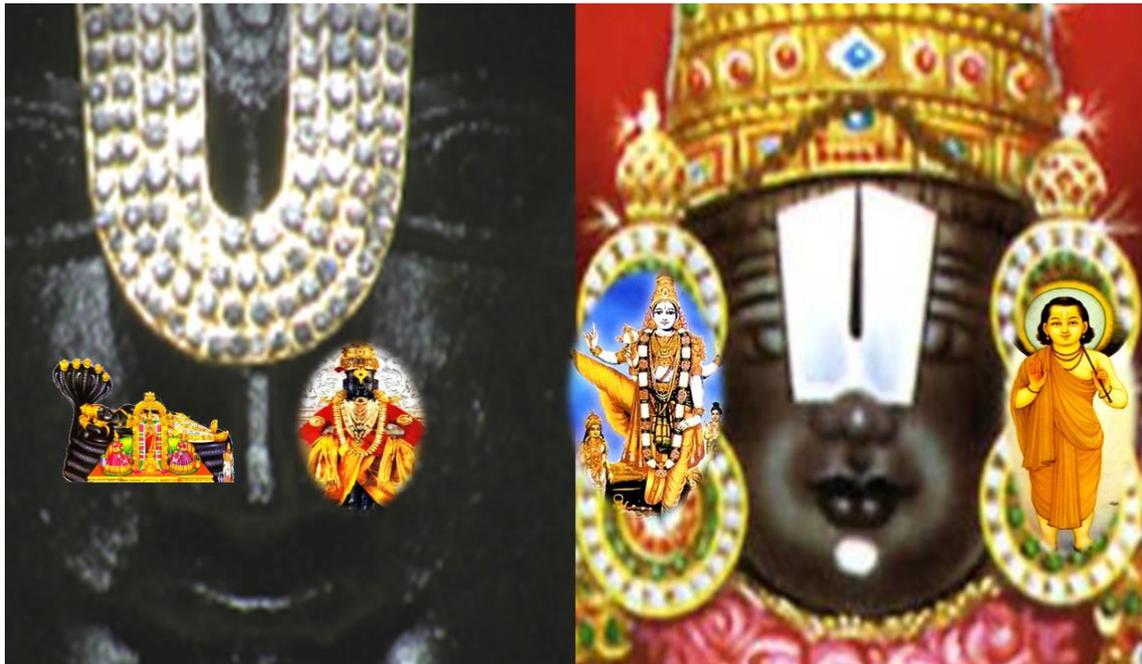


7. Vaikuntha Bhaavana

Among thousand names of Lord Vishnu as enumerated in Vishnu Sahasranama, 12 are considered very special, potent to yielding Vaikuntha, and are used in Aachamanam rituals of Sandhyavandanam. Among these, the first two are Keshava, the foremost form of Vishnu, and Narayana, the ultimate destination of all mankind and the originator of Narayana Ashtakshari Mantra. These are visualized in the Lord's right and left cheeks. The third, Madhava, visualized as Hayagriva Madhava of Assam and the fourth, Govinda (the most supreme, extolled by Vedas), visualized as Jagannatha of Puri are visualized as the Lord's eyes.



The fifth and sixth are Vishnu (represented as Srirangam Ranganathar) and Madhusudana (Panduranga Vitthala), and are visualized in the Lord's nostrils. The seventh and eighth, Vamana and Trivikrama, represent the extremely small and extremely large forms of the Almighty, and are visualized in the Lord's ears.



The ninth and tenth are Sridhara (seen as Udupi Krishna) and Hrishiksha (savior of seers, seen as Guruvayur Krishna), visualized as the Lord’s right and left shoulders respectively. The last two are Padmanabha in the Lord’s navel from whom Brahma originated in the Naabhikamala, and Daamodara (the one attainable by self-restraint), represented as Lakshmi-Naaraayana in the Lord’s crown.



8. Dashaavatara Bhaavana

In this stage, according to Lalitha Sahasranamam 80th Naama “Karaanguli Nakhotpanna Naaraayana Dashaakrutih”, the ten Avatars marking the progress of evolution are visualized as the ten fingers of Venkatesha (each of the five fingers representing one of the 5 Panchabhootas – water, earth, space, air and fire from little finger to thumb), with each Avatara associated with each of the Dasha Maha Vidyas (wisdom Goddesses), as per the Todala Tantra.

In the Lord’s left hand from thumb to little finger are Narasimha (Chhinnamasta), Koorma (Bagalamukhi), Vaamana (Bhuvaneshwari), Varaaha (Kamatmika) and Matsya (Dhumavathi). Corresponding Avatars in right hand are Parashurama (Kaali), Raama (Taaraa), Krishna (Tripurasundari), Balarama (Bhairavi) and Buddha (Durga), while Kalki (Durga) is visualized in the sword, seen fastened to the Lord’s waist.



9. Tridevi Bhaavana

The foremost of Shakta festivals, the Navaratri, celebrates the Goddess in three forms of Durga, Lakshmi and Saraswati. These represent the three Gunas of Sattva, Rajas and Tamas, and are also the three parts (Kootas) of the Mantra in Baalaa Vidya and Panchadashi Sri Vidya. The first Koota Vaagbhava Koota is visualized in the Lord between the Crown and Neck, with Saraswati in the Lord's tongue (Vaakdevi). Rajasic Kaamaraaja Koota is seen between the neck and waist, and here, one finds Lakshmi dwelling in the Lord's heart as Srivatsa, in the dual form of Sri Devi and Bhu Devi, while Neela Devi forms the Lord's hair. Sattvic Shakti Koota is seen from the waist down, with Durga visualized as the Lord's legs and support. Aadya Shakti Mahaakaali, seen as the primordial Kamakhya is visualized as the Lord's procreative organ.



10. Navagraha Bhaavana

In this stage are visualized, the nine celestial bodies or Navagrahas, considered to be the forces behind progressive and regressive consequences of various actions performed, thus upholding the law of Karma. Among these, Soorya (Sun; Sunday) and Chandra (Moon; Monday) form the right and left eyes respectively of Venkatesha, representing the physical and mental realms. Guru (Jupiter; Thursday) is visualized as the Lord's forehead, playing the role of preceptor to all the deities. Angaraka (Mars; Tuesday) who is often seen as an aspect of Subrahmanya in Kshetras such as Chennimalai and Vadapazhani, is visualized in the base of the left lower hand (Kati Hasta). Budha (Mercury; Wednesday) is visualized as the base of the right lower hand (Varada Hasta), and it is interesting to note that Wednesdays are considered special for Vinayaka worship.



Shukra (Venus; Friday) is seen as the base of the Lord's upper left hand (Shankha Hasta), and it is noteworthy that while Shukra is seen as the God of prosperity and good fortune, Fridays are considered special for Lakshmi, whose symbol, as well as a symbol of good fortune is the Shankha. Shani (Saturn; Saturday) is seen as the base of the right upper hand (Chakra Hasta), whereas Ashtami (8 being Saturn's number) Thithi is seen as a special day for Sudarshana Chakra (Kriya Shakti Amsa) worship, and Saturdays are special for Kriya Shakti deities of Kaali and Krishna. Finally, the ascending and descending nodes of the moon, Raahu and Kethu, shadow planets responsible for the eclipses, are visualized as the Lord's knees.



11.Dikpaala Bhaavana

In this stage, the guardians of the eight directions, the Dikpaalas are visualized as the eight ends of the Peetha under Lord's feet. Clockwise from east, they are Indra, Agni, Yama, Nirrti, Varuna, Vaayu, Kubera and Eeshaana.

12.Naadabrahma Bhaavana

In this stage, the Parabrahman seen as the aspect of sound, is visualized as the seven Swaras in the Kundalini Chakras as Shadjam (Muladhara), Rishabham (Svadishtana), Gandharam (Manipura), Madhyamam (Anahata), Panchamam (Visuddhi), Daivatham (Ajna) and Nishadam (Sahasrara).



13.Nakshatra Bhaavana

In this stage, the 27 Nakshatras (asterisms) are visualized in the magnificent form of Venkatesha. Understanding that the Nakshatras are references in the full 360 degrees of the zodiac circle to describe movements of planets, the significance of visualizing Nakshatras in the Venkatesha form is that He is all that there ever is. Whatever be the movements of any object, earthly or celestial, wherever it may be, it is within His form. There is absolutely nothing beyond the Lord's form.

Each Nakshatra is ruled by a Vedic deity, and is associated with a certain power (Shakti). To start with, the Bhaavana is done for Nakshatras in the Lord's face. Krithika, ruled by Agni with the power to burn forms the Lord's head, with growth stimulating Rohini ruled by Prajapati in the forehead. Fulfilling Mrigasheersha ruled by Soma is in the eyebrows, with Rudra's achieving Aardra in the Lord's eyes. Accumulative Punarvasu, ruled by Aditi is in the nose, with Brihaspati's spiritually energetic Pushya in the cheeks. Paralyzing Aslesha ruled by Naagas is in the ears while transformative Magha ruled by Pitrus is in the lips and chin.



Procreative Purva Phalgun and accumulative Uttara Phalgun, ruled by Aryaman and Bhaga respectively, are in the right and left arms. Savitur's accomplishing Hasta is in the fingers. Twashta, the cosmic craftsman, rules the meritorious Chitra in the neck, while Vaayu's scattering Swathi is in the chest. Fruitive Vishakha ruled by Agni is in the breasts, while Mitra's devotional Anuradha is in the stomach. Courageous Jyeshtha and Destructive Moola, ruled by Indra and Nirruti respectively are in the right and left torso regions.



Invigorating Poorvaashada, ruled by Apas, and victorious Uttaraashaada ruled by Vishwakarma Vishvedevas (Dhaata, Vivasvan, Parjanya and Anshuman) are in the back and waist of the Lord respectively. Vishnu's connective Shravana and abundant Dhanishta ruled by the eight Vasus (Dhara, Anala, Anila, Aha, Pratyusha, Prabhaasa, Chandrama and Dhruva) are in the procreative and excretory regions respectively. Healing Shatabhishak ruled by Varuna is in the thighs, while Aja-Ekapaada's progressive Poorvabhadra and Ahirbudhnya's creative Uttarabhadra are in the right and left lower legs respectively. Poosha's nourishing Revathi forms the ankles, while quick Ashvini and vanquishing Bharani, ruled by the Ashvins and Yama respectively, form the heels and soles of the Lord's feet.



14. Akshara Bhaavana

As aspects of Naadabrahman, the 51 letters of the Sanskrit alphabet, called the Aksharas ('unchanging') are the physical manifestations of the fundamental concepts underlying the mechanism of the entire universe. Each of the 16 vowels and 35 consonants making up the 51 represent an aspect of the Universal Mother (Akshara Maatruka), and these are worshipped as the 51 powerful Shakti Peethas throughout the subcontinent. These Aksharas form a functionality based periodic table, where certain Aksharas may be combined to form words, chants and phrases to achieve a given desired outcome; this is the very science behind Mantras.

The Akshara of each of the Akshara Maatrukas is identified by the starting letter of the name. Also, the 16 vowels are the manifestation of the Thithi Nitya Devis. These are 16 forms of the Mother Goddess with the first 15 signifying each of the 15 phases of the moon (from new moon to full moon or vice versa), whereas the 16 is the Mother Goddess Herself. Together, these Thithi Nitya Devis represent the Mother through the progress of time, as well as transcending the vagaries of time.

To start with, Amruta (Kameshwari) and Aakarshini (Bhagamaalini) are seen in the Lord's forehead

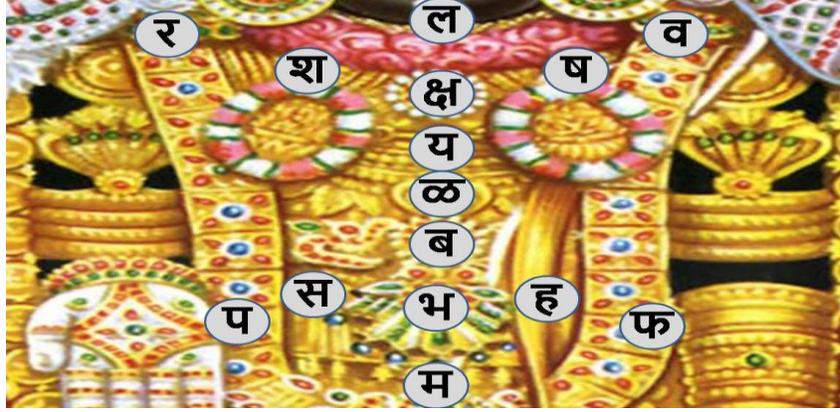
and third eye respectively, whereas Indraani (Nityaklinna) and Eeshini (Bherunda) form the right and left eyes. Uma (Vahnivaasini) and Oordhvakeshi (Vajreshwari) are visualized in the Lord's ears, with Ruddhidaayi (Shivaduti) and Rookaara (Tvarita) forming the nostrils. Lukaara (Kulasundari) and Lookaara (Nitya) form the cheeks and Ekapaada (Neelapataaka) and Aishwaryaatmika (Vijaya) are visualized as the upper and lower lip respectively. Omkaara (Sarvamangala), Aushada (Jwaalamaalini) and Ambika (Chitra) are seen in the upper and lower rows of the teeth and the tongue respectively. Akshara (Shodashi Mahaanitya, the Mother Herself) is visualized in the Lord's throat.



In the five stages of the Lord's right hand, namely shoulder, elbow, wrist, palm and fingers, one visualizes Kaalaraatri, Khandita, Gaayatri, Ghantaakarshini and Ngaarna, whereas the corresponding Akshara Maatrukas in the left hand are Chaamunda, Chhayaartha, Jaya, Jhankaarini and Njaanaroopa. Tankahasta, Thankaarini, Daamari, Dhankaarini and Naarni are visualized in the thigh, knee, calf, ankle and toes of the Lord's right leg, with corresponding left leg Aksharas being Tamasya, Sthaanvi, Daakshaayani, Dhatya and Naarya.



Paarvati and Phatkaarini are visualized in the right and left hips, with Bandhini, Bhadrakaali and Mahaamaaya seen in the spine, navel and abdomen respectively. Yashasvini is in the heart, Lamboshti in the neck and Rakta and Varada form the right and left shoulder blades. The last six Akshara Maatrukas, namely Shreedevi, Shhanda, Saraswathi, Hamsavathi, Bandhamohini and Kshama are seen in the internal organs from the heart to six extremities of the body, respectively right thorax, left thorax, right abdomen, left abdomen, procreative organ and crown.



15.Navaavarana Bhaavana

This stage focuses on the Sri Yantra, the form of the Universal Mother as the mystical geometric pattern representing the entire universe. The Sri Yantra, formed by interlocking four upward and five downward triangles represents the manifestation in nine concentric enclosures, called Avaranas, each one subtler than the previous, while going inward. The Bhaavana Upanishad elaborates upon the procedure to visualize the various deities in each Avarana of the Sri Yantra in the Lord's body. Trailokyamohana Chakra (fascinator of the three worlds), the first Aavarana consists of three circles representing the 10 Siddhi Devis (visualized as various emotions), 8 Maatrukas (seen as various afflictions) and 10 Mudra Shaktis (representing each of the Avaranas).

Siddhi Devis	Maatrukas	Mudra Shakti
Anima: Niyati	Braahmi: Kaamam	Sarvasamkshobhini: Muladhara Chakra
Laghima: Veera Rasa	Maheshwari: Krodham	Sarvavidravini: Svadishtana Chakra
Mahima: Adbhuta Rasa	Kaumaari: Lobham	Sarvakarshini: Manipura Chakra
Eeshitva: Bhayaanaka Rasa	Vaishnavi: Moham	Sarvavashankari: Anahata Chakra
Vashitva: Karunaa Rasa	Vaaraahi: Madham	Sarvonmaadini: Visuddhi Chakra
Praakaamyaa: Kutsa Rasa	Maahendri: Maacharyam	Sarvamahaankushe: Ajna Chakra
Bhukti: Haasya Rasa	Chaamunda: Punyam	Sarvakhechhari: Sahasrara Chakra
Iccha: Sringaara Rasa	Mahalakshmi: Paapam	Sarvabeeja: Kalaa Chakra
Praapti: Raudra Rasa		Sarvayoni: Turiyaateeta Chakra
Sarvakaama: Shaanta Rasa		Sarvatrikhanda: Aatma (soul)

While the wish-fulfilling second Avarana, Sarvaashaparipooraka Chakra, consist of the 16 Aakarshana Shaktis visualized as various sensory and motor organs, and aspects of nature, Sarvasamkshobhana Chakra, the stimulating third Aavarana, consists of the Ananga Shaktis which are visualized as the actions performed by the various organs.

Aakarshana Shaktis	Ananga Shaktis
Kaamaakarshini: Prithvi Bhoota Buddhyaakarshini: Teja Bhoota Ahankaaraakarshini: Mind Shabdaakarshini: Ears Sparshaakarshini: Skin Roopaakarshini: Eyes Rasaakarshini: Tongue Gandhaakarshini: Nose Chittaakarshini: Legs Dhairyaakarshini: Hands Smrutyaakarshini: Vaayu Bhoota Naamaakarshini: Mouth Beejaakarshini: Procreative organs Aatmaakarshini: Aakaasha Bhoota Amrutaakarshini: Appu Bhoota Shareeraakarshini: Excretory Organs	Anangakusume: Speaking Anangamekhale: Grasping Anangamadane: Moving Anangamadanaature: Procreating Anangarekhe: Eliminating Anangavegini: Tyaagam Anangankushe: Grahanam Anangamaalini: Upeksha

The fortune-yielding fourth Avarana, Sarvasaubhaagyadaayaka Chakra are represented by the 14 Naadis, while the accomplishing fifth Avarana, Sarvaarthaasadhaka Chakra and protective sixth Avarana, Sarvarakshaakara Chakra, are visualized as the 10 Praanas (life-forces) and the 10 Agnis (fire currents) that result from the 10 Praanas, respectively.

Naadis	Praanas	Agnis
Sarvasamksobhini: Alampusha Sarvavidraavini: Kuhu Sarvaakarshini: Vishvodhara Sarvaahladini: Vaaranaahasti Sarvasammohini: Jihvaa Sarvastambhini: Yashovati Sarvajrumbhini: Payasvini Sarvavashankari: Gaandhaari Sarvaranjini: Pooshaa Sarvonmaadini: Shankhini Sarvaarthaasadhini: Sarasvati Sarvasampattipurani: Ida Sarvamantramayi: Pingala Sarvadvandaksayankari: Sushumna	Sarvasiddhiprade: Praana Sarvasampatprade: Apaana Sarvapriyankari: Vyaana Sarvamangalakarini: Udaana Sarvakamaprade: Samana Sarvaduikhavimocini: Naaga Sarvamrutahaprasamani: Koorma Sarvavighnanivarini: Grahara Sarvangasundari: Devadatta Sarvasaubhagyadayini: Dhananjaya	Sarvajne: Rechaka Sarvasakte: Paachaka Sarvaisvaryaprade: Soshaka Sarvajnanamayi: Daahaka Sarvavyadhivinasini: Plaavaka Sarvadhargasvarupe: Kshaaraka Sarvapaapahare: Uddhaaraka Sarvaanandamayi: Kshobhaka Sarvarakshasvarupini: Jrumbhaka Sarvepsitaphalaprade: Mohaka

The healing seventh Avarana, Sarvarogahara Chakra, consists of the 8 Vaakdevatas, visualized as global feelings, whereas the successful eighth Avarana, Sarvasiddhiprada Chakra, consists of the three Paradevata forms of the Mother Goddess, visualized as the three entities associated with the global feelings. The blissful ninth Avarana, Sarvaanandamaya Chakra is the Bindu, the centre of the Sri Yantra, and is visualized as Venkatesha Himself as pure consciousness, transcending space, time and existence.

Vaakdevatas	Paradevatas
Vasini: Cold Kamesvari: Heat Modini: Pleasure Vimale: Pain Arune: Desire Jayini: Sattva Sarveshwari: Rajas Kaulini: Tamas	Kameshwari: Avyakta Vajreshwari: Mahat Bhagamaalini: Ahankaara

16.Sri Vidya Bhaavana

This is the last stage of the Ekamoorthy Bhaavana, in which Venkatesha is viewed as the Universal Mother Sri Lalitha Maha Tripurasundari. As the very primordial source of everything, and as the final destination of everything, this Mother, Ambika is the closest one can get to the completely attribute-less inconceivable Nirguna Brahman. In this visualization, Venkatesha is seen to transcend all the deities and divinities seen earlier, and at this stage, Venkatesha completely reveals Himself to be the very Ambika as Baalaa, seen in this stage as Kamakshi. In accordance with the Dhyaana Shlokas of Sri Vidya Panchadashi Mantra, one visualizes the Shankha as the Paasha (noose), representing Icha Shakti, from where Sampatkari originates. Similarly, one visualizes the Chakra Ayudha to be the Ankusha (goad), from where Ashvaaroodha originates. The long slender lower left arm is viewed as the sugarcane bow (Ikshu Kodanda Chaapa), from where Mantrini Raajashyaamala, the counselor of Ambika originates. The right lower arm, with the five stretched fingers are visualized as the five flowery arrows (Pushpa Baana), from where Dandanaatha Mahaavaaraahi, the commander-in-chief of Ambika originates.



Conclusion

Visualizing all these deities in the magnificent form of Venkatesha makes one realize the magnitude of His glory, who is manifest in our HrudKalam, always accessible to us if we remove all distractions. Thus, this magnificent Darshanam of all divinities within the form of Lord must be performed with reverence to the Venkatesha who resides inside us.