
kamalAmbA navAvaraNam with translation

कमलाम्बा नवावरणं सार्थम्

Document Information

Text title : kamalAmbAnavAvaraNamsArtham

File name : kamalAmbAnavAvaraNamsArtham.itx

Category : devii, lakShmI, kRitI, muttusvAmI-dIkShitAra, dhyAnam, devI, dashamahAvidyA

Location : doc_devii

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Description/comments : with word by word meanings

Latest update : March 24, 2018

Send corrections to : sanskrit@cheerful.com

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June 29, 2023

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कमलाम्बा नवावरणं सार्थम्
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The set of compositions, popularly known as "KamalAmbA NavAvaraNam" is a series of eleven kIrtanam-s composed by the illustrious composer, ShrI MuttusvAmi DIkShitar, in praise of Goddess KamalAmbA of the mammoth temple at TiruvArUr. This work is one of the peaks of his creativity. Be it the meaning, the rAga or the structure, each one of the kritis is a gem.

In this intellectual project, the composer is at his best, the lyrics are superb and steeped in devotion, the theme is lofty, and everything is indeed 'par excellence'!!

The shrine of Goddess kamalAmbA

TiruvArUr is a small town in the south Indian district of Ta njAvUr, about 35 miles east of the town of Ta njAvUr, situated as a railway junction between NAgapaTTaNam and Ta njAvur, as well as between MayilAdutturai and KAraikkuDi, in the KAveri river delta. This is the location of the vast temple complex dedicated to Lord TyAgarAja (Shiva). Seven temples in the vicinity of TiruvArUr are designated as 'sapta viTa Nka kShetram'-s of TyAgarAja (somAskanda), and the foremost among them is the 'vIthI viTa Nka' TyAgarAja of the majestic TiruvArUr temple. The massive structure of this temple is enclosed in a huge quadrangle that measures 846 feet in length, and 666 feet in breadth. There are four gopurams (temple towers) on the four sides, and three smaller ones

inside the complex. The eastern entrance is vast and spacious (110 feet by 60 feet), and has the huge rAja gopuram (main temple tower) 120 feet tall. It is a gigantic five-tiered structure topped with 11 'kalasham'-s (sacred pots), and has the unique and unusual feature that it abruptly diminishes in size as it rises. There are three prAkArams (complex walls, circumambulatory paths) in this temple, and numerous shrines too many to count, big and small, are scattered throughout.

The TyAgarAja shrine is located in the innermost prAkAram, to the south of the ValmIkanAtha (pRRithvI li Ngam or ValmIka li Ngam-ant-hill)) shrine within the same prAkAram. Both share a common mukha maNDapam. Four other important shrines, HATakeshvara, Acaleshvara, SiddhIshvara, Anandeshvara are located at the four cardinal points (southwest, southeast, northeast, and northwest, respectively) of the middle prAkAram. The consort of TyAgarAja is NIlotpAlAmbA, the goddess of blue lotus. In TevAram songs, she is affectionately addressed in tamil as "alliyankotai". Her shrine is located in the second prAkAram on the right side. The unique feature is that here, nIlotpAlAmbA is depicted as blessing her second son, skanda (subrahmaNya) with her hand on his forehead.

The KamalAmbA shrine is in the northwest corner of the outermost prAkAram, well away from the main shrines, with its own MaNDapam and circumambulatory passages that makes an angle with the prAkAram wall. This shrine is traditionally and ritually unconnected with the main shrine of TyAgarAja. Here, the Goddess is depicted in a meditating posture. While NIlotpAlAmbA is supposed to represent the "bhoga shakti" of Lord Shiva, KamalAmbA represents the "yoga shakti". It is to be observed that muttusuVAmi dIkShitar never associated kamalAmbA with TyAgarAja, and considered only NIlotpAlAmbA as the consort

of the deity. All the eleven kIrtanams of the KamalAmbA NavavAvaraNam series are engraved in marble slabs on the walls at the entrance to the main sanctorum of Goddess KamalAmbA.

The huge tank, kamalAlayam is located on the western side of the temple complex. and covers an enormous area of 25 acres (compared to only 20 acres area of the temple complex). There is a shrine dedicated to nAganAthasvAmi in the middle of the tank, approached only by boat. The grand float festival that takes place in this tank is indeed very magnificent.

The KamalAmbA NavAvaraNa KIrtanam-s

The series consists of eleven compositions, all in praise of Goddess KamalAmbA. It starts with a 'dhyAna kIrtanam' (benediction), followed by eight composition, one in each of the eight vibhaktis of the proper noun "kamalAmbA" (or sometimes "kamalAmbika") in feminine gender continuing on to a ninth kIrtanam which employs all the eight declensions of the sanskrit language; the series concludes with an auspicious 'ma NgaLa kIrtanam', appropriately set in the auspicious rAgam shrI. Each of the nine vibhakti songs in on one of the nine AvaraNams (enclosures) of the "shrI chakram" (the auspicious wheel) belonging to the doctrine of shrIvidya (auspicious wisdom).

The kIrtanams of the KamalAmbA NavAvaraNa series are as follows:

dhyAna kIrtanam in saMbodhanA vibhakti (vocative case) -
"kamalAmbike", toDi rAgam, rUpaka tALam.

The first AvaraNa kIrtanam in prathamA vibhakti (nominative case) -
"kamalAmbA saMrakShatu mAm", Anandabhairavi rAgam, tripuTa tALam
(on trailokya-mohana chakram).

The second AvaraNa kIrtanam in dviTlyA vibhakti (accusative case) -
 “kamalAmbAM bhaja re”, kalyANi rAgam, Adi tALam
 (on sarvAshA-paripUraka chakram).

The third AvaraNa kIrtanam in tRRitlyA vibhakti (instrumental case) -
 “shrIkamalAmbikayA”, sha NkarAbharaNa rAgam, rUpaka tALam
 (on sarva-saMkShobhaNa chakram).

The fourth AvaraNa kIrtanam in chaturthI vibhakti (dative case) -
 “kamalAmbikAyai”, kAmbhoji rAgam, aTa tALam
 (on sarva-saubhAgyadAyaka chakram).

The fifth AvaraNa kIrtanam in paSnchamI vibhakti (ablative case) -
 “shrI kamalAmbikAyAH”, bhairavi rAgam, jhaMpa tALam
 (on sarvArtha-sAdhaka chakram).

The sixth AvaraNa kIrtanam in ShaShThI vibhakti (genitive case) -
 “kamalAmbikAyAH”, punnAgavarALi rAgam, rUpaka tALam
 (on sarva-rakShAkara chakram).

The seventh AvaraNa kIrtanam in saptamI vibhakti (locative case) -
 “shrI kamalAmbikAyAm”, sahAnA rAgam, tripuTa tALam
 (on sarva-roga-hara chakram).

The eighth AvaraNa kIrtanam in sambodhanA vibhakti (vocative case) -
 “shrI kamalAmbike”, ghaNTA rAgam, Adi tALam
 (on sarva-siddh-IPrada chakram).

The ninth (and the last) AvaraNa kIrtanam, employing all
 the eight vibhaktis (cases)-
 “srI kamalAmbA jayati”, Ahiri rAgam, rUpaka tALam
 (on sarvAnanda-maya chakram). The pallavi employs prathamA
 vibhakti, the anupallavi, the dviTlyA (the first three lines),
 and tRRitlyA vibhakti (rest of the anupallavi), while the
 charaNam has one line each in chaturthI, pa nchamI, and ShaShThI
 and saptamI vibhaktis. The line set in chaturthI vibhakti also
 incorporates the sambodhanA vibhakti, while the last two lines

in madhyamakAla return to the prathamA vibhakti.

The final auspicious ma NgaLa kIrtanam, again in saMbodhanA vibhakti (vocative case)-“shrI kamalAmbike”, shrI rAgam, khaNDa eka tALam.

In each kIrtanam, MuttusvAmi dIkShitar carefully brings out several tAntrik details, the name of the chakram, its geometry, many salient features that are specific to the chakram, and the devatas and sub-deities associated with it. On many occasions, dIkShitar cleverly indulges in very lengthy word constructions, which to a layman may seem like a tongue-twister. The phrase “guruguha” (used in several meanings) appears in all these compositions as the composer’s signature (mudra). The rAga mudra is incorporated (through the art of shleSham (double meaning), in most of these compositions. The dhyAna kIrtanam in the rAgam toDi does not feature a rAga mudra, and the kIrtanams in rAgams Anandabhairavi (the first AvaraNa kIrtanam), and sha NkarAbharaNam (the third AvaraNa kIrtanam) have only partial rAga mudras (the word “Ananda” for the former, and sha Nkara for the latter). The kAmbhoji, sahAna, and Ahiri compositions have disguised rAga mudras (kAmbhoja, shAna, Ahari, respectively). All other kRRitis have the proper rAga mudra built into the sAhityam.

The shrIchakram

Since each of these compositions glorifies one of the nine AvaraNams of the shrI chakram, we shall quickly describe the various geometrical components of the chakram. The shrI chakram, or the auspicious wheel is a geometrical diagram employed in the worship of Goddess tripurasundari, according to tantric traditions. It is more than a mere diagram, and has mystic

powers and great significance in the shakti worship rituals. The outer portion of the shrI chakram consists of four units - the outermost gateway of three rectangular walls (bhUpura), three concentric circles (trivalaya, or vRRittatraya), a sixteen petaled rose ShoDashadaLa padma), and an eight-petaled rose (aShTadaLa padma). The core of the shakti group consists of 43 triangles-a set of fourteen triangles (manukoNa), two sets of ten triangles (bahirdashAra and antardashAra), a set of eight triangles (vasukoNa), and the innermost sole triangle (trikoNa). In fact these 43 triangles are formed by the intersections of four isosceles triangles with vertex pointing upwards (called the shiva group) , and five isosceles triangles with downward vertices (called the shakti group), all situated inside the eight petaled rose. The culmination of all these is the bindu, a single dot placed at the center. Each sub-chakram has its own presiding deity (devatA), as well as the subordinate deities (yoginis) associated with it.

The nine AvaraNam-s of the shrIChakram

1. bhUpuram - trailokya-mohana chakram

Of the three lines forming this diagram, the outer prAkAram, supposed to be white in color, is the first entrance to the citadel of the Goddess. Here the ten siddhis - aNimA, laghimA, mahimA, Ishitva, vashitva, prAkAmya, bhukti, ichchA, prApti, and sarvakAmA, reside, guarding the entrance. The middle line is aruNa (red), and is presided over by the eight mAtRRi shaktis - brAhmI, mAheshvarI, kaumArI, vaiShNavI, vArAhI, mAhendrI, cAmuNDA, and mahAlakShmi. The inner enclave, yellow in color, is

the abode of the ten mudrA devis - They are sarvasamkShobhiNi, sarvavidrAvaNi, sarvAkarShiNi, sarvonmAdini, sarvamahA NkushA, sarvakhecarI, sarvabIjA, sarvayoni, and sarvatrikhaNDA. Thus, there are 28 yoginis (also known as AvaraNba devatAs) of the bhUpura, collectively known as prakaTa yoginis. The presiding manifestation of Goddess in this chakram is tripurA.

2. ShoDashadaLapadmam - sarvAshA-paripUraka chakram
This AvaraNaM consists of a set of 16 lotus petals arranged in a circular fashion inside the three concentric circles residing in the bhUpuraM, and is supposed to be white in color.

The sixteen presiding deities in the second AvaraNam are: kAmAkarShiNi, sparshAkarShiNi, buddhyAkarShiNi, ahaMkArAkarShiNi, shabdAkarShiNi, rUpAkarShiNi, rasAkarShiNi, gandhAkarShiNi, cittAkarShiNi, dhairyAkarShiNi, smRRityAkarShiNi, nAmAkarShiNi, bhIjAkarShiNi, AtmAkarShiNi, sparshAkarShiN, amRRitAkarShiNi, and sharIAkarShiNi. They are collectively known as gupta yoginis. The main deity here is tripureshI.

3. vasudaLam - sarva-samkShobhaNa chakram

This is (a circular arrangement of) an eight-petalled lotus, in the color (red shade) of the japAkusuma flower.

The eight shaktis associated with this chakram are - ana Ngakusuma, ana NgamekhalA, ana NgamadanA, ana NgamadanAturA, ana NgarekhA, ana NgaveginI, ana NgAMshukA and ana NgamAlinI. These shaktis are described as

guptatara yoginis. The main deity here is tripurasundari

4. chaturdashAram (manukoNam) - sarva-saubhAgyadAyaka chakram

This is a set of 14 outermost triangles of the color of the pomgranate flower.

The fourteen shaktis worshiped here are:

sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI, sarvasthaMbhinI, sarvajhRRi.mbhinI, sarvavashaMkarI, sarvAhLAdinI, sarvasaMmodinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakaA, sarvasaMppatirUpiNI, sarvamantramayI and sarvadvandvakShayaMkarI.

These deities are collectively called sampradAya yoginis.

The main deity presiding over this chakram is tripuravAsini.

5. bahirdashAram - sarvArtha-sAdhaka chakram

This consists of the outer set of ten triangles in the color of sindhUra. The ten shaktis residing here are:

sarvasiddhipradA, sarvasampatpradA, sarvapriyaMkarI, sarvama NgaLakAriNI, sarvakAmapradA, sarvaduHkhavimocinI, mRRityuprashamanI, sarvavighnanivAriNI, sarvasundarI and sarvasaubhAgyadAyinI . These are collectively

known as kulottINa yoginis. The Goddess manifests here as tripureshI.

6. antardashAram - sarva-rakShAkara chakram

This is the set of ten inner triangles, in the color of the japAkusuma flower. The ten shaktis

associated here are: sarvaj nA, sarvashaktipradA, sarvaishvaryapradAyinI, sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArasvarUpA, sarvapApaharA, sarvAnandamayI, sarvarakShAsvarUpiNI and sarveysitaphalapradA. These shaktis are called nigarbha yoginis.

The manifestation of Goddess in this chakram is tripuramAlini.

7. vasukoNam - sarvaroga-hara chakram

This is the innermost group of eight triangles, and are in the color of padmarAga, or the rising sun. The eight shaktis, that reside here are:

vashini, kAmeshI, medinI, vimalA, saruNA, jayinI, sarveshI and kauLinI. These shaktis are collectively called rahasya yoginis, or vAgdevatAs. The presiding from of Goddess is tripurasiddhA.

8. trikoNam - sarva-siddhi-prada chakram

This is the innermost sole triangle of the color of the bandhUka flower, which houses the bindu, the dot at the center. The three shaktis, mahAkAmeshvari, mahAvajreshvari, mahAbhagamAlini residing in this chakram are called atirahasya yoginis. Goddess is manifest here as tripurAmbA

Text of the Kamalamba Navavaranam

॥ नवावरणध्यानकीर्तनम् ॥

॥ कमलाम्बिके ॥

रागं तोडि - रूपक ताळम्

पल्लवि

कमलांबिके आश्रितकल्पलतिके चण्डिके

कमनीयारुणांशुके करविधृतशुके मामव variation मामव जगदंबिके

अनुपल्लवि

कमलासनादिपूजितकमलपदे बहुवरदे

कमलालयतीर्थवैभवे शिवे करुणार्णवे

चरणम्

सकललोकनायिके संगीतरसिके

सुकवित्वप्रदायिके सुन्दरि गतमायिके

विकळेवरमुक्तिदाननिपुणे अघहरणे

वियदादिभूतकिरणे विनोदचरणे अरुणे

मध्यमकालसाहित्यम्

सकले गुरुगुहकरणे सदाशिवान्तःकरणे

अ-क-च-ट-त-पादिवर्णे अखण्डैकरसपूर्णे

Word to word meaning:

कमलांबिके - Oh Goddess kamAlmbika (the Lotus mother)

आश्रित-कल्प लतिके - who is like a Kalpaka tree (that grants all boons) to those who seek refuge in you

चण्डिके - fierce one, one of the ten aspects of shakti

कमनीय-अरुण-अंशुके - attractive, wearing the red robe

कर-विधृत-शुके - holding a parrot in the hand

मां - me

अव - protect

कमलासन-आदि-पूजित - worshipped by Brahma and other Gods

कमल-पदे - possessing lotus feet

बहु-वरदे - showering plenty of boons (to devotees)

कमलालय-तीर्थ-वैभवे - imparting greatness to the tank KamalAlaya

शिवे - auspicious one

करुणा-अर्णवे - ocean of mercy

सकल-लोक-नायिके - ruler of all the worlds

संगीत-रसिके - delighting in music

सु-कवित्व-प्रदायिके - granting the boon of poetic genius

सुन्दरि - beautiful one

गत-मायिके - who has transcended the illusion

वि-कलेबर-मुक्ति-दान-निपुणे - adept in granting salvation without body (videha mukti)

अघ-हरणे - one who dispels all sins

वियदादि-भूत-किरणे - who emanates the five elements, space, air, fire, water and earth

विनोद-चरणे - with enchanting feet

अरुणे - reddish

सकळे - full, complete

गुरुगुह-करणे - mother of Guruguha

सदाशिव-अन्तःकरणे - inhabiting the heard of Lord Shiva

अ-क-च-ट-त-पादि-वर्णे - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc

अखण्ड-एक-रस-पूर्णे - filled with matchless bliss

॥ प्रथमावरणकीर्तनम् (प्रथमा विभक्ति) ॥

॥ कमलांबा संरक्षतु माम् ॥

रागं आनन्दभैरवि - तिश्च एक ताळम्

पल्लवि

कमलांबा संरक्षतु मां हत-

कमलानगरनिवासिनी

अनुपल्लवि

सुमनसाराधिताब्जमुखी सुन्दरमनःप्रियकरसखी

कमलजानन्दबोधसुखी कान्तातारपञ्जरशुकी

चरणम्

त्रिपुरादिचक्रेश्वरी अणिमादिसिद्धीश्वरी नित्यकामेश्वरी क्षि-

तिपुरत्रैलोक्यमोहनचक्रवर्तिनी प्रकटयोगिनी

सुररिपुमहिषासुरादिमर्दिनी निगमपुराणादिसंवेदिनी

मध्यमकालसाहित्यम्

त्रिपुरेशी गुरुगुहजननी त्रिपुरभञ्जनरञ्जनी मधु-

रिपुसहोदरी तलोदरी त्रिपुरसुन्दरी महेश्वरी

Word to word meaning:

कमलांबा - Goddess Kamalamba

संरक्षतु - protect

मां - me

हृत्-कमला-नगर-निवासिनी - who resides in the lotus city of the (human) heart

सुमनस-आराधिता - worshiped by pure-minded devotees

अञ्ज-मुखी - lotus faced

सुन्दर - the beautiful one, Lord Sundaesvara, or Siva

मनःप्रियकर-सखी - delighting the mind of Siva and who is the friend

कमलजा-नन्द - the bliss of Brahman

बोध - (ultimate) knowledge

सुखी - (one who) enjoys happiness

कान्ता-तार-पञ्जर-शुकी - (one who is) the beautiful

parrot residing in the cage of the sound (of OM)

त्रिपुरादि-चक्रेश्वरी - The Goddess who rules over the

nine chakras beginning with tripura

अणिमादि-सिद्धीश्वरी - The Goddess who controls the

accomplishments such as aNima etc

नित्य-कामेश्वरी - who is the Nitya Kameshvari etc (the

fifteen devatAs of this chakra)

क्षितिपुर- - the entire earth, conceived of as the capital

city of the Goddess, the name of the outermost enclosure

त्रैलोक्य-मोहन-चक्र- - the name of the first chakra,

enchanter of all three worlds

वर्तिनी - who is inherent in

प्रकट-योगिनी - the manifest yogini

सुर-रिपु- - enemy of Devas

महिषासुरादि-मर्दिनी - slayer of the Demon Mahishasura,

the buffalo faced one, and others

निगम-पुराणादि- - sacred literature, epics etc

संवेदिनी - (one who has) known (it) well

त्रिपुरेशी - Goddess of the three cities

गुरुगुह-जननी - mother of Lord Guruguha, Subrahmanya

त्रिपुर-भञ्जन-रञ्जनी - who enchants Siva, the destroyer

of three cities

मधु-रिपु-सहोदरी - sister of Vishnu, the enemy of Madhu

तलोदरी - with abdomen as slender as the palm of the hand, slender-waisted

त्रिपुरसुन्दरी - Goddess Tripurasundari

महेश्वरी - the Great Goddess

Notes:

This kRRiti contains the description of the first trailokyamohana chakra, also called bhUpura (or kshitipura). The chakra for this song consists of three rectangular walls, with openings on the four sides (in some versions of the diagrams, there is no opening, but sub-rectangles closing the entrance!)

The song is set in the nominative case. The basic sentence unit (anvaya) is: kamalAMbA mAm saMrakShatu (May the Goddess Kamalamba protect me), and the various phrases qualify the proper noun Kamalamba.

The eight Yogic accomplishments (siddhis) referred to in this song are :

अणिमा - power to become infinitesimal in size

महिमा - power to grow very huge

लघिमा - power to become very light

गरिमा - power to become inordinately heavy

इशित्व - power to rule over everything

वशित्व - power to subjugate all

प्राप्ति - power to obtain whatever is desired

प्राकाम्य - power to fulfil all wishes

Nityas are the primary devatas (goddesses) of the first chakra. They are sixteen in number, kAmeshvari being at the center, and the other fifteen (bhagamAlini, nityaklinna, bheruNDA, vahnivAsinI, mahAvajreshvarI, shivadUtI, tvaritA, kulasundarI, nityA, nllapatAkA, vijayA, sarvama NgaLA, jvAlAmAlinI, citrA and mahAnityA) around her. The shaktis residing in this chakra are called prakaTa yoginis.

The phrase “Ananda” might have been used as a partial rAga mudrA for the rAga Anandabhairavi.

॥ द्वितीयावरण कीर्तनम् (द्वितीया विभक्ति) ॥

॥ कमलांबां भजरे ॥

रागं कल्याणि - आदि ताळम्

पल्लवि

कमलांबां भजरे रे मानस
कल्पितमायाकार्यं त्यज रे

अनुपल्लवि

कमलावाणीसेवितपार्श्वं कंबुजयग्रीवां नतदेवां variation नतदेहां

मध्यमकालसाहित्यम्

कमलापुरसदनां मृदुगदनां कमनीयरदनां कमलवदनां

चरणम्

सर्वाशापरिपूरकचक्रस्वामिनीं परमशिवकामिनीं
दुर्वासार्चित गुप्तयोगिनीं दुःखध्वंसिनीं हंसिनीं
निर्वाणनिजसुखप्रदायिनीं नित्यकल्याणीं कात्यायनीं
शर्वाणीं मधुपविजयवेणीं सद्गुरुगृहजननीं निरञ्जनीं

मध्यमकालसाहित्यम्

गर्वितभण्डासुरभञ्जनीं कामाकर्षिण्यादिरञ्जनीं
निर्विशेषचैतन्यरूपिणीं उर्वीतत्वादिस्वरूपिणीं

Word to word meaning:

कमलांबां - The Goddess kamalAmbA

भज - worship

रे रे मानस - Oh mind!

कल्पित माया-कार्य - attachment to worldly desires which are illusory

त्यज रे - please abandon

- कमला-वाणी-सेवित-पार्श्वा - she who is flanked by Lakshmi
and Sarasvati on both sides
- कंबु-जय-ग्रीवां - with neck that surpasses the beauty of the conch shell
- नत-देवां - bowed down by the Devas
- कमलापुर-सदनां - who resides in the lotus city
- मृदु-गदनां - whose speech is tender
- कमनीय-रदनां - who has charming teeth
- कमल-वदनां - who has face that resembles the lotus
- सर्वाशा-परिपूरक-चक्र-स्वामिनीं - the Goddess of the
chakra named sarvAshAparipUraka (fulfiller of all wishes)
- परमशिव-कामिनीं - beloved of the Supreme Lord, Siva
- दुर्वासार्चित गुप्-तयोगिनीं - the secret yoginI, worshiped by the sage Durvasa
- दुःख-ध्वंसिनीं - who destroys all sufferings
- हंसिनीं - who rides the swan
- निर्वाण-निज-सुख-प्रदायिनीं - who grants salvation,
which is the bliss of one's own self
- नित्य कल्याणीं - who is ever auspicious
- कात्यायनीं - the daughter of sage kAtyAyana
- शर्वाणीं - who is sharvAni, the consort of sharva (shiva)
- मधुप-विजय-वेणीं - whose hair conquers the blackness of honey bees
- सद्गुरुगुह-जननीं - who is the mother of Lord Guruguha
- निरञ्जनीं - who is unblemished, unattached
- गर्वित-भण्डासुर-भञ्जनीं - who destroyed the demon BhaNDa
who possessed vain glory
- कामाकर्षिण्यादि-रञ्जनीं - who delights the devatAs such
as kAmAkarShiNi and others
- निर्विशेष-चैतन्य-रूपिणीं - who is the embodiment of
unqualified consciousness
- उर्वी-तत्त्वादि-स्वरूपिणीं - who is manifest in the principles
of earth etc (five elements)

Notes:

The song is set in accusative case (dviItYA vibhakti). The basic sentence unit (anvaya) is kamalAmbAM bhaja re re mAnasa, kalpitamAyAkAryam tyaja re (Oh mind, worship the Goddess Kamalamba and renounce worldly desires, which are illusory), and the remaining phrases qualify the dviItYA noun “kamalAmbAM”. All these adjectives end in the “m” sound. The word “kamala” has been used several times with several different meanings here.

The rAga mudra kalyANI appears in the phrase “nityakalyANIM”.

The diagram for the second AvaraNa, the sarvAshAparipUraka chakra, consists of a circular arrangement of sixteen lotus petals (ShoDasha padma). The sixteen yoginis residing in this chakra are known as gupta yogini-s, the hidden yoginis.

The sixteen presiding deities in the second AvaraNa, all ending in the phrase “AkarShiNI” (one who attracts like a magnet) are - kAmAkarShiNI, buddhyAkarShiNI, ahaMkArAkarShiNI, cittAkarShiNI, dhairyAkarShiNI, sm.rtyAkarShiNI, sharIrAkarShiNI, shabdAkarShiNI, sparshAkarShiNI, rUpAkarSHiNI, rasAkarSHiNI, gandhAkarShiNI, nAmAKarShiNI, bIjAkarSHiNI, AtmAkarShiNI and am.rtAkarShiNI.

The Goddess Kamalamba is conceived of as being served by Lakshmi and Sarasvati in this composition. It may be noted that the phrase “sacAmara ramA vANI savyadakShiNa sevita” appears in LalitAsahasranAma. Dikshitar also begins the nASamani rAga kRRiti with the words “shrI ramA sarasvatI sevitaAm shrI lalitAmbAm bhAvaye”.

॥ तृतीयावरणकीर्तनम् (तृतीया विभक्ति) ॥

॥ श्री कमलांबिकया ॥

रागं शङ्कराभरणं - रूपक ताळम्

पल्लवि

श्रीकमलांबिकया कटाक्षितोऽहं

सच्चिदानन्दपरिपूर्णब्रह्मास्मि

अनुपल्लवि

पाकशासनादिसकलदेवतासेवितया

पङ्कजासनादिपञ्चकृत्यकृत् भावितया

मध्यमकालसाहित्यम्

शोकहरचतुरपदया मूकमुख्यवाक्प्रदया

कोकनदविजयपदया गुरुगुहतत्तैपदया

चरणम्

अनङ्गकुसुमाद्यष्टशक्त्याकारया

अरुणवर्णसंक्षोभणचक्राकारया variation चक्रागारया

अनन्तकोट्यण्डनायकशङ्करनायिकया

अष्टवर्गात्मकगुप्तरया वरया

मध्यमकालसाहित्यम्

अनङ्गाद्युपासितया अष्टदलाब्जस्थितया

धनुर्बाणधरकरया दयासुधासागरया

Word to word meaning:

श्रीकमलांबिकया

श्रीकमलांबिकया - by the auspicious Kamalambika

कटाक्षितः - graced, protected

अहं - I

सच्चिदानन्द - existence, consciousness, and bliss

परिपूर्ण- - fullness, completeness

ब्रह्मा - the supreme

अस्मि - am

पाकशासनादि-सकल-देवता-सेवितया - by the one who is

worshiped by Indra and all Gods

पङ्कजासनादि-पञ्चकृत्य-कृत् - by Lord Brahma,

who originally performs the five cosmic acts

भावितया - who is contemplated

शोक-हर-चतुर-पदया - whose feet are adept in removing grief

मूक-मुख्य-वाक्-प्रदया - who restores speech to the dumb

कोकनद-विजय-पदया - whose feet conquer the beauty of a red lotus

गुरुगुह-तत्रैपदया - who is the three worded sentence,

which is Guruguha himself

अनंगकुसुमादि-अष्टशक्त्याकारया - who is embodied as

ana Ngakusuma, and the rest of the shaktis

अरुण-वर्ण-संक्षोभण-चक्राकारया - who is enshrined

in the reddish saMkShobhaNa chakra

अनन्त-कोट्यण्ड-नायक-शङ्कर-नायिकया - who is the

beloved of Lord Siva, the master of millions of universes

अष्टवर्गात्मक-गुप्ततरया - who is more secret (than

the previous chakra), being the form of alphabet grouped in

eight sections

वरया - who is superb

अनंगादि-उपासितया - who is worshiped by Kamadeva and others

अष्टदल्लज्ज-स्थितया - who resides in the eight petaled lotus

धनुर्बाण-धर-करया - who carries a bow and arrow in her hands

दया-सुधा-सागरया - who is the ocean of the nectar of compassion

Notes:

The song is in tritItYA vibhakti, instrumental case. The basic sentence word order (anvaya) is ahaM shrIkamalAMBikayA katAkshitaH sachchidAnandaparipUrNabrahmA asmi (I, protected by Shri Kamalambika, am the Supreme Brahman, characterized by the fullness of existence, consciousness and bliss). All the phrases ending in the syllable “yA” qualify the noun “kamalAmbikayA”.

The third chakra, sarvasaMkShobhaNa chakra, consists of a circular arrangement of eight-petals (aShTadaLA). The eight sakti-s referred to as ana Ngakusuma etc are: ana Ngakusuma, ana NgamekhalA, ana NgamadanA, ana NgamadanAturA, ana NgarekhA, ana NgaveginI, ana NgAMshukA and ana NgamAlinI. These sakti-s are described as guptatara yogini-s. There is a partial rAgamudra in the phrase “sha NkaranAyikayA”.

॥ चतुर्थावरणकीर्तनम् (चतुर्थी विभक्ति) ॥

॥ कमलांबिकायै ॥

रागं कांभोजि - अट ताळम्

पल्लवि

कमलांबिकायै कनकांशुकायै
कर्पूरवीटिकायै नमस्ते नमस्ते

अनुपल्लवि

कमलाकान्तानुजायै कामेश्वर्यै अजायै
हिमगिरितनुजायै हींकारपूज्यायै

मध्यमकालसाहित्यम्

कमलानगरविहारिण्यै खलसमूहसंहारिण्यै
कमनीयरत्नहारिण्यै कलिकल्मषपरिहारिण्यै

चरणम्

सकलसौभाग्यदायकांभोजचरणायै
संक्षोभिण्यादिशक्तियुतचतुर्थावरणायै
प्रकटचतुर्दशभुवनभरणायै
प्रबलगुरुगुहसंप्रदायान्तःकरणायै
अकळङ्करूपवर्णायै अपर्णायै सुपर्णायै
सुकरधृतचापबाणायै शोभनकरमनुकोणायै

मध्यमकालसाहित्यम्

सकुङ्कुमादिलेपनायै चराचरादिकल्पनायै
चिकुरविजिनीलघनायै चिदानन्दपूर्णघनायै

Word to word meaning

कमलांबिकायै - to KamalAmbika

कनक-अंशुकायै - who is clad in golden robe

कर्पूर-वीटिकायै - who chews betel leaves flavored with camphor

नमस्ते नमस्ते - I offer my salutations to thee again, and again

कमला-कान्त-अनुजायै - who is the younger sister of the husband of Lakshmi

कामेश्वर्यै - who is the goddess Kameshvari

अजायै - who is unborn

हिमगिरि-तनुजायै - who is the daughter of the snowy mountain

ह्रींकार-पूज्यायै - who is worshiped by the mystic sound "hrIM"

कमलानगर-विहारिण्यै - who dwells in the city of the lotus

खल-समूह-संहारिण्यै - who destroys the dishonest people

कमनीय-रत्न-हारिण्यै - who wears a garland of beautiful jewels

कलि-कल्मष-परिहारिण्यै - who dispels the sins caused

by the poison of Kali

सकल-सौभाग्यदायक-अंभोज-चरणायै - who possesses

lotus feet which grant all auspiciousness

संक्षोभिण्यादि-शक्ति-युत-चतुर्थ-आवरणायै - who

resides in the fourth enclosure containing the shaktis such

as 'saMkShobhiNI' and so forth

प्रकट-चतुर्दश-भुवन-भरणायै - who sustains the

fourteen manifest worlds

प्रबल-गुरुगुह-संप्रदाय-अन्तःकरणायै - who is at the

heart of the well-known tradition to which Guruguha belongs

अकळङ्क-रूप-वर्णायै - who possesses flawless beauty and complexion

अपर्णायै - who is (known as) aparNa

सुपर्णायै - who is the beautiful bird

सुकर-धृत-चाप-बाणायै - whose lovely hands hold the bow and arrow

शोभनकर-मनुकोणायै - who resides in the effulgent
chakra consisting of fourteen triangles
सकुङ्कुमादि-लेपनायै - who is besmeared with red kuMkuma
(saffron powder)
चराचरादि-कल्पनायै - who is the cause of both moving
and unmoving objects
चिकुर-विजि-नील-घनायै - whose black hair triumphs over
the dark clouds
चिदानन्द-पूर्ण-घनायै - who is the full essence of
consciousness and bliss

Notes:

This song is in chaturthI vibhakti (dative case). The basic sentence word order (anvaya) is kamalAMbikAyai namaste (Salutations to Kamalambika), and the phrases ending in “yai” all qualify “kamalAmbikAyai”.

The chakra referred to is sarvasaubhAgyadAyaka, that grants all auspiciousness. It is also called manukoNa, after the fourteen Manu-s, and consists of fourteen triangles. There are fourteen shaktis (called saMpradAya yoginis) involved here: sarvasaMkShobiNI, sarvavidrAviNI, sarvAkarShiNI, sarvastambhinI, sarvajh.rMbhiNI, sarvavashaMkarI, sarvAhLAdinI, sarvasammohinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakA, sarvasaMpattipUraNI, sarvAmantramayI and sarvadvandvakShyaMkarI.

The rAgamudra kAmbhoji appears slightly altered as “kAmbhoja” in the line “dAyakAmbhojacharaNayai”.

॥ पञ्चमावरणकीर्तनम् (पञ्चमी विभक्ति) ॥

॥ श्री कमलांबिकायाः परम् ॥

रागं भैरवि - झम्प ताळम्

पल्लवि

श्रीकमलांबिकायाः परं नहि रे रे चित्त variation कमलाम्बायाः
क्षित्यादिशिवान्ततत्वस्वरूपिण्याः

अनुपल्लवि

श्रीकण्ठविष्णुविरिञ्चादिजनयित्र्याः
शिवात्मकविश्वकर्त्र्याः कारयित्र्याः

मध्यमकालसाहित्यम्

श्रीकरबहिर्दशारचक्रस्थित्याः
सेवितभैरवीभार्गवीभारत्याः

चरणम्

नादमयसूक्ष्मरूपसर्वासिद्धिप्र -
दादिदशशक्त्याराधितमूर्तेः
श्रोत्रादिदशकरणात्मककुळकौळि-
कादि बहुविधोपासित कीर्तेः अ-
भेदनित्यशुद्धबुद्धमुक्तसच्चिदा-
नन्दमयपरमाद्वैतस्फूर्तेः variation सच्चिदानन्द परमाद्वैत
आदिमध्यान्तरहिताप्रमेयगुरुगुहमोदितसर्वार्थसाधकपूर्तेः मू-
variation सर्वार्थसाधकस्फूर्तेः

मध्यम काल साहित्यम्

लादिनवाधारव्यावृत्तदशध्वनि -
भेदज्ञयोगिवृन्दसंरक्षण्याः
अनादिमायाऽविद्याकार्यकारणविनोद -
करणपटुतरकटाक्षवीक्षण्याः

Word to word meaning:

श्रीकमलांबिकायाः परं - Greater than Goddess Kamalamba

न हि - there is nothing else

रे रे चित्त - Oh mind!

क्षित्यादि-शिवान्त-तत्व-स्वरूपिण्याः - the one who is the

quintessence all the principles, from the earth to the ultimate Lord Siva

श्रीकण्ठ-विष्णु-विरिञ्चादि-जनयित्र्याः - who is the mother of Siva, Vishnu and Brahma

शिवात्मक-विश्व-कर्त्र्याः - who is the creator of the universe which is Siva in essence

कारयित्र्याः - who is the agent of all actions

श्रीकर-बहिर्दशर-चक्र-स्थित्याः - who resides in the auspicious chakra of the outer ten triangles

सेवित-भैरवी-भार्गवी-भारत्याः - who is served by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and Sarasvati)

नाद-मय-सूक्ष्म-रूप-सर्वसिद्धिप्रदादि-दश-शक्त्याराधित-मूर्तेः - whose subtle form is that of sound (nAda) and who is

propitiated by the ten shaktis, sarvasiddhipradA, and so forth

श्रोत्रादि-दश-करण-आत्मक-कुळ-कौळिकादि-बहुविध-उपासित-कीर्तेः - who is famous for being worshiped in various modes such as kuLa, kauLa, as the power identical with the ten sense and motor organs

अभेद-नित्य-शुद्ध-बुद्ध-मुक्त-सच्चिदानन्द-मय-परम-अद्वैत-स्फूर्तेः - who manifests the supreme eternal, pure, enlightened and free self, who is the supreme non-dual Brahman, characterized by existence, consciousness and bliss

आदि-मध्य-अन्त-रहित-अप्रमेय-गुरुगुह-मोदित-सर्वार्थसाधक-पूर्तेः - who is without beginning, middle, and end, who is unknowable, who is entertained by Guruguha, who is the manifest of the sarvArthasAdhaka chakra (achievement of all purposes)

मूलादि-नवाधार-व्यावृत्त-दश-ध्वनि-भेदज्ञ-योगिवृन्द-संरक्षण्याः - who protects the yoginis who reside in the nine centers of the astral body (mUIAdhAra etc), and who are adept at piercing through them, by the knowledge of the ten sounds

अनादि-माया-अविद्या-कार्य-कारण-विनोद-करण-पटुतर-कटाक्ष-वीक्षण्याः -

who with her mere glance is capable of dispelling the beginning-less delusion and ignorance and the laws of cause and effect

Notes:

This song is in pa nchamI vibhakti (ablative vase). The basic prose sentence unit (anvaya) is kamalAmbiyAH paraM nahi re, re citta (Oh mind, there is nothing greater than Goddess Kamalamba), and all the words ending in “yAH” or “eH” qualify “kamalAmbAyAH”. The rAga name Bhairavi is given directly.

The chakra for the fifth AvaraNa, called sarvasiddhiprada chakra, is the outer set of ten triangles, and is known as bahirdashAra chakra. The nava AdhAras in Kundalini yoga are: mUIAdhAra, svAdhiShThana, maNipUra, anAhata, madhyamA, vajrakaNTHa, lambikA, vishuddha, and Aj nA.

The ten shaktis (dasha shakti) referred to here are: sarvasiddhipradA, sarvasampatpradA, sarvapriyaMkarI, sarvama NgaLakAriNI, sarvakAmapradA, sarvaduHkhavimocanI, m.rtyuprashamanI, sarvavighnanivariNI, sarvasundarI, and sarvasaubhagyadAyinI. These ten shaktis are known as kulottIrNa yoginis.

The dashakaraNas are the the ten organs, consisting of the five sense organs (jnAnendriya-s) and the five organs of action (karmendriya-s).

॥ षष्ट्यावरण कीर्तनम् (षष्ठी विभक्ति) ॥

॥ कमलांबिकायास्तव ॥

रागं पुन्नागवराळि - रूपक ताळम्

पल्लवि

कमलांबिकायास्तव भक्तोऽहं
शङ्कर्याः श्रीकर्याः संगीतरसिकायाः श्री

अनुपल्लवि

सुमशरेक्षुकोदण्डपाशाङ्कुशपाण्याः
अतिमधुरतरवाण्याः शर्वाण्याः कल्याण्याः

मध्यमकालसाहित्यम्

रमणीयपुन्नागवराळिविजितवेण्याः श्री

चरणम्

दशकलात्मकवह्निस्वरूपप्रकाशान्त-
र्दशारसर्वरक्षाकरचक्रेश्वर्याः त्रि-
दशादिनुत क-च-वर्गद्वयमयसर्वज्ञादि त्रि-
दशशक्तिसमेतमालिनीचक्रेश्वर्याः त्रि-
दशविंशद्वर्णगर्भिणीकुण्डलिन्याः
दशमुद्रासमाराधितकौळिन्याः

मध्यमकालसाहित्यम्

दशरथादिनुतगुरुगुहजनकशिवबोधिन्याः
दशकरणवृत्तिमरीचिनिगर्भयोगिन्याः श्री

Word to word meaning:

कमलांबिकायाः - (of) KamalAmbika

तव - your

भक्तः - devotee

अहं - I (am)

शङ्कर्याः - (of the one who) bestows auspiciousness

श्रीकर्याः - (of the one who) bestows prosperity

संगीत-रसिकायाः - (of the one) who is an enjoyer of divine

music shrI - auspicious (of the one) who holds in her hands

the flower arrows, sugar cane, the noose and the goad

अति-मधुरतर-वाण्याः - (of the one) whose speech is
excessively sweet

शर्वाण्याः - (of the) wife of sharva (Siva)

कल्याण्याः - (of) kalyANI the ever auspicious one

रमणीय-पुन्नाग-वराळि-विजित-वेण्याः श्री - whose braided
hair conquers the lovely black bees swarming around the
punnAga tree

दश-कला-आत्मक-वह्नि-स्वरूप-प्रकाश-अन्तर्दशार-सर्वरक्षाकर-चक्रेश्वर्याः
- whose essential nature is the light of the ten-fold fire,
manifest in the sarvarakShAkara chakra, consisting of the
inner ten triangles

त्रिदशादि-नुत क-च-वर्ग-द्वय-मय-सर्वज्ञादि-

त्रिदश-शक्ति-समेत-मालिनी-चक्रेश्वर्याः -

the Goddess, who is worshipped by the thirty deities in
the chakra of mAlini, which has ten shaktis, sarvaj nA etc,
who are the ten letters of the alphabet that belong to the
“ka” and “cha” groups

त्रिदश-विंशद्-वर्ण-गर्भिणी-कुण्डलिन्याः -

who is the Kundalini encompassing 50 letters of the
alphabet

दश-मुद्रा-समाराधित-कौळिन्याः -

who is the Goddess Kaulini propitiated by ten mudras

दशरथादि-नुत-गुरुगुह-जनक-शिव-बोधिन्त्याः -

(who is) worshipped by Dasharatha and others, and who
reveals the identity of Siva, the father of Guruguha

दश-करण-वृत्ति-मरीचि-निगर्भ-योगिन्याः - who is

hidden in the manifestations which are the functions of the
ten senses and the motor organs (five karmendriyas, and five
j nAnendriyas)

Notes:

This song is set in ShaShThI vibhakti, the possessive or

genitive case.

The basic sentence unit (anvaya) is ahaM kamalAmbikAyAH bhaktaH (I am the devotee of Goddess Kamalambika), and all adjectives ending in “yAH” are qualifications of the noun KamalAMbikAyAH.

The chakra for this AvaraNa, sarvarakShAkara chakra, consists of the inner set of ten triangles (known as antardashAra). MAlinI chakra is a diagram where the Sanskrit alphabet is arranged in a concentric pattern in these ten triangles. The ten shaktis referred to here are: sarvaj nA, sarvashaktipradA, sarvaishvaryapradAyinI, sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArasvarUpA, sarvapApaharA, sarvAnandamayI, sarvarakShAsvarUpiNI, and sarvepsitaphalapradA. These shaktis are called the nigarbha yogini-s. The ten mudrA-s are: sarvasaMkShobhiNI, sarvavidrAvinI, sarvAkarShiNI, sarvaveshAkarI, sarvAnmodinI, mahA NkushA, khecarI, bIja, yoni and trikhaNDA.

॥ सप्तमावरणकीर्तनम् (सप्तमी विभक्ति) ॥

॥ श्रीकमलांबिकायाम् ॥

रागं सहाना - त्रिपुट ताळम्

पल्लवि

श्रीकमलांबिकायां भक्तिं करोमि

श्रितकल्पवाटिकायां चण्डिकायां जगदंबिकायां

अनुपल्लवि

राकाचन्द्रवदनायां राजीवनयनायां

पाकारिनुचरणायां आकाशादिकिरणायां

मध्यमकालसाहित्यम्

हींकारविपिनहरिण्यां हींकारसुशरीरिण्यां
हींकारतरुमञ्जर्यां हींकारेश्वर्यां गौर्यां

चरणम्

शरीरत्रयविलक्षण सुखतरस्वात्मानुभोगिन्यां
विरिञ्चि हरीशानहरिहयवेदित रहस्ययोगिन्यां
परादिवाग्देवतारूपवशिन्यादिविभागिन्यां
चरात्मकसर्वरोगहरनिरामयराजयोगिन्यां

मध्यमकालसाहित्यम्

करधृतवीणावादिन्यां कमलानगरविनोदिन्यां
सुरनरमुनिजनमोदिन्यां गुरुगुहवरप्रसादिन्यां

Word to word meaning:

श्री-कमलांबिकायां - (in) kamalAmbikA, the auspicious one

भक्तिं - devotion

करोमि - (I) do (offer my)

श्रित-कल्प-वाटिकायां - who grants all desires to those
devotees who take refuge in her

चण्डिकायां - caNDikA, the fierce one

जगद्-अंबिकायां - the mother of the universe

राका-चन्द्र-वदनायां - whose face is like the full moon

राजीव-नयनायां - whose eyes are like the lotus bud

पाकारि-नुत-चरणायां - whose feet are worshiped by Indra

आकाश-आदि-किरणायां - who radiates out the sky etc, i.e. the five elements

हींकार-विपिन-हरिण्यां - who is the deer that roams in
the forest of the hrIM sound

हींकार-सु-शरीरिण्यां - whose body is the embodiment of hrIM

हींकार-तरु-मञ्जर्यां - who is the beautiful bunch of
flowers of the tree of hrIM sound

हींकारेश्वर्यां - who is the goddess of hrIM

गौर्यां - Gauri, the fair one

शरीर-त्रय-विलक्षण-सुख-तर-स्वात्मानुभोगिन्यां

- who rejoices in the highest bliss of her own self, which transcends the three bodies, gross, subtle and causal

विरिञ्चि-हरि-ईशान-हरिहय-वेदित-रहस्य-योगिन्यां -

who is the secret yogini known (only to) Brahma, Vishnu, Siva, and hayagrIva

परादि-वाग्देवता-रूप-वशिन्यादि-विभागिन्यां - who is the

Goddess of pure speech and its forms, differentiated as the shaktis vashinI etc

चरात्मक-सर्वरोगहर-निरामय-राज-योगिन्यां - who is

the healing rAja yoga that removes all transient illnesses

कर-धृत-वीणा-वादिन्यां - who holds a vIna in her hand

कमला-नगर-विनोदिन्यां - who resides in Kamala nagara

सुर-नर-मुनि-जन-मोदिन्यां - who charms the gods, men, and sages

गुरुगुह-वर-प्रसादिन्यां - who grants Guruguha the boon of her grace

Notes:

This song is in saptamI vibhakti (locative case). The basic sentence unit (anvaya) is ahaM kamalAMbikAyAM bhaktim karomi (I offer my devotion to the Goddess Kamalambika) and all adjectives with the “yAM” ending refer to kamalAmbikAyAM.

The chakra for this song, sarvarogahara chakra, consists of eight triangles. The five elements are akAsha (space), vayu (air), tejas (fire), ap (water) and prthvi (earth).

The forms of speech are four in number, according to the Indian grammatical tradition. First comes pure sound (parA vAk), which then manifests itself to the speaker (pashyantI). It then goes through an intermediate stage (madhyamA) of transformation, and is finally being expressed verbally (vaikharI).

The eight shaktis, vashinyAdi mentioned here are: vashinI, kAMeshI, medinI, vimalA, aruNA, jayinI, sarveshI, and kauLinI. These shaktis are collectively called rahasya yogini-s.

The rAga name Sahana appears as a mudrA in a slightly altered form as “shAnA” in the term “harIshANa”.

॥ अष्टमावरणकीर्तनम् (संबोधनाविभक्ति) ॥

॥ श्रीकमलांबिकेऽवाव ॥

रागं घण्टा - आदि ताळम्

पल्लवि

श्रीकमलांबिके अवाव

शिवे करधृतशुकशारिके

अनुपल्लवि

लोकपालिनि कपालिनि शूलिनि

लोकजननि भगमालिनि सकृदा-

मध्यमकालसाहित्यम्

लोकय मां सर्वसिद्धिप्रदायिके

त्रिपुरांबिके बालांबिके

चरणम्

संतप्तहेमसन्निभदेहे सदाऽखण्डैकरसप्रवाहे

सन्तापहरत्रिकोणगेहे सकामेश्वरिशक्तिसमूहे variation सकामेश्वरिशक्तिसमूहे

सन्ततं मुक्तिघण्टामणिघोषायमानकवाटद्वारे

अनन्तगुरुगुहविदिते करांगुलिनखोदयविष्णुदशावतारे

मध्यमकालसाहित्यम्

अन्तःकरणेक्षुकार्मुकशब्दादिपञ्चतन्मात्रविशिखा-

ऽत्यन्तरागपाशद्वेषाङ्कुशधरकरेऽतिरहस्ययोगिनीपरे

Word to word meaning

श्रीकमलांबिके - Oh shrI kamalAmbika

अव अव - protect (me) protect (me)

शिवे - the auspicious one

कर-धृत-शुक-शारिके - you hold a parrot and a myna
bird in your hands

लोक-पालिनि - Oh protector of the worlds

कपालिनि - you carry a skull

शूलिनि - and a trident

लोक-जननि - you are the mother of the worlds

भग-मालिनि - you are BhagamAlini

सकृत् - just once

आलोकय - Alokaya - glance at

मां - me

सर्व-सिद्धि-प्रदायिके - Oh giver of all powers

त्रिपुरांबिके - Oh mother, Tripura

बालांबिके - Balambika

संतप्त-हेम-सन्निभ-देहे - Your body is effulgent like molten gold

सदा-अखण्ड-एक-रस-प्रवाहे - you are the eternal flow of uninterrupted bliss

सन्ताप-हर-त्रिकोण-गेहे - you reside in the triangle that removes all sorrows

सकामेश्वरि-शक्ति-समूहे - accompanied by the three

shaktis Kameshvari, Vameshvari and Bhagamalini

सन्ततं - ever

मुक्ति-घण्टा-मणि-घोषायमान-कवाट-द्वारे - you are

the wide door, announced by the jeweled bell as the way to
liberation

अनन्त-गुरुगुह-विदिते - you are known to Ananta and Guruguha

कर-अंगुलि-नख-उदय-विष्णु-दश-अवतारे - the nails

of your ten fingers are the source of the ten
incarnations of Lord Vishnu

अन्तःकरण-इक्षु-कार्मुक-शब्द-आदि-पञ्च-तन्मात्र-विशिखा-

अत्यन्त-राग-पाश-द्वेष-अङ्कुश-धर-करे

- you hold the sugarcane bow (symbolizing the mind), the
five arrows (symbolizing the objects of the five senses),
the noose (of attachment) and the goad (of repulsion)

अतिरहस्य-योगिनी-परे - you are the supreme, the most secret yogini

Notes:

This song is set in saMbodhanA vibhakti (vocative). The basic sentence unit (anvaya) is shrIkamalAMbike! ava ... Alokaya mAM (Oh Kamalambika, protect me, ... glance at me), and all the words ending with “i” or “e” qualify kamalAMbike.

The chakra for this AvaraNa, sarvasiddhiprada chakra is the innermost triangle in the Srichakra, which houses the bindu, the dot at the centre. The three shakti-s (Kameshvari etc) residing in this chakram are called atirahasya yoginis. The ten incarnations of Vishnu emanate from the fingernails of the Goddess, as mentioned in the Lalita sahasranama “कराङ्गुलीनखोत्पन्न नारायण दशाकृतिः”

The rAgamudra “ghaNtA” occurs in the phrase “ghaNtAmaNi”.

॥ नवमावरण कीर्तनम् ॥

॥ श्री कमलांबा जयति ॥

रागं आहिरि - रूपक ताळम्

पल्लवि

श्रीकमलांबा जयति अंबा

श्रीकमलांबा जयति जगदंबा

श्रीकमलांबा जयति शृंगाररसकदंबा मदंबा

श्री कमलांबा जयति चिद्धिबप्रतिबिबेन्दुबिंबा

श्री कमलांबा जयति

मध्यमकालसाहित्यम्

श्रीपुरबिन्दुमध्यस्थचिन्तामणिमन्दिरस्थ-

शिवाकारमञ्चस्थित शिवकामेशाङ्गस्था

अनुपल्लवि

सूकराननाद्यर्चितमहात्रिपुरसुन्दरीं राजराजेश्वरीं
श्रीकर सर्वानन्दमयचक्रवासिनीं सुवासिनीं चिन्तयेऽहं दि-
मध्यमकालसाहित्यम्

वाकरशीतकिरणपावकादिविकासकरया
भीकरतापत्रयादिभेदनधुरीणतरया
पाकरिपुप्रमुखादिप्रार्थितसुकळेवरया
प्राकट्यपरापरया पालितोदयाकरया variation पालितोदयाकरया
प्राकट्यपरापरया

चरणम्

श्रीमात्रे नमस्ते चिन्मात्रे सेवितरमाहरिखा variation रमाहरीशदिविधात्रे
वामादिशक्तिपूजितपरदेवतायाः सकलं जातं
कामादिद्वादशभिरुपासितकादि-हादि-सादिमन्त्ररूपिण्याः
प्रेमास्पदशिवगुरुगुहजनन्यां प्रीतियुक्तमच्चित्तं विलयतु

मध्यमकालसाहित्यम्

ब्रह्ममयप्रकाशिनी नामरूपविमर्शिनी
कामकलाप्रदर्शिनी सामरस्य निदर्शिनी

Word to word meaning:

श्री कमलांबा - Goddess KamalAmbA

जयति - is victorious

जगदंबा - the mother of the universe

शृंगार-रस-कदंबा - a flower of the kadamba plant
(the essence) of the pleasure of love

मदंबा - my mother

चिद्धिब - is of the form of pure consciousness

प्रतिबिबेन्दुबिंबा - who is the reflection of the original
pure consciousness in the bindu (the root mind)

श्रीपुर-बिन्दु-मध्यस्थ-चिन्तामणि-मन्दिरस्थ-शिवाकार
मञ्चस्थित-शिवकामेश-अङ्कस्था

- who is seated on the throne which is the form of Shiva, in

the embrace of Shiva, the Lord of desire, in the wish-fulfilling
(cintAmaNi) temple which is in the bindu chakra, the abode of
auspiciousness (shrI)

सूकराननादि-अर्चित-महा-त्रिपुरसुन्दरी - Maha

Tripurasundari, who is propitiated by the goddess VarAhi
(who has a boar's face) and others

राजराजेश्वरी - who is the ruler of all rulers

श्रीकर-सर्वानन्दमय-चक्र-वासिनी - who dwells in the

auspicious sarvAnandamaya chakra (the chakra that is "replete
with all Bliss")

सुवासिनी - the auspicious one

चिन्तये अहं - I meditate upon (her)

दिवाकर-शीत-किरण-पावकादि-विकास-करया - the one who

causes the manifestation of the sun, moon and fire (sources
of energy)

भीकर-ताप-त्रयादि-भेदन-धुरीण-तरया - who is adept

at removing the three terrible sufferings, physical, mental,
and supernatural

पाक-रिपु-प्रमुखादि-प्रार्थित-सुकळेबरया - who possesses

beautiful form assumed to grant the prayers of Indra and
other gods

प्राकट्य-परापरया - who is manifest both as the supreme

and empirical objects

पालितो - I am protected by

दयाकरया - the ever compassionate one

श्रीमात्रे - To the auspicious mother

नमस्ते - I prostrate

चिन्मात्रे - You are the pure consciousness

सेवित-रमा-हरि-खा - worshiped by Lakshmi (ramA), Vishnu

(hari), Sarasvati (kA) and Brahma (vidhAtA)

वामादि-शक्ति-पूजित-परदेवतायाः - (from) the supreme

deity who is worshiped by vAmA and other shaktis

सकलं - everything

जातं - is born

कामादि-द्वादशभिः-उपासित-कादि-हादि-सादि-मन्त्र-रूपिण्याः -

(of her) who has the form of the mantra which begins with the letters ka, ha or sa - the mantra that is meditated upon by the twelve savants Kama etc

प्रेमास्पद-शिव-गुरुगुह-जनन्यां - (in her) whose beloved is shiva, and who is Guruguha's mother

प्रीति-युक्त-मच्चित्तं - (let) my mind, with pleasing grace

विलयतु - be dissolved

ब्रह्ममय-प्रकाशिनी - She embodies the light that is Brahman

नाम-रूप-विमर्शिनी - She reveals all forms and names

कामकला-प्रदर्शिनी - who reveals the Kama Kala

सामरस्य-निदर्शिनी - who reveals the insight of perfect identity

Notes:

This song employs all eight vibhaktis. The pallavi is in the nominative case, the first three lines of the anupallavi are in the accusative case and the rest of anupallavi is in the instrumental case. The first line of the charaNam is in the dative case, and also incorporates the vocative (in the word cinmAtre). The consecutive lines are in ablative, genitive and locative cases. The last two lines, meant to be sung in the madhyamakAla, are again in the nominative case, in order to return to the main pallavi line. The rAgamudrA "Ahiri" is slightly altered as "Ahari" and occurs in the phrase "ramAhari".

The chakra for this last AvaraNa, sarvAnandamaya chakram, is the bindu, the dot at the centre of the Srichakra. The shakti which resides in this chakra is known as parApara rahasya yogini.

॥ नवावरणमंगळकीर्तनम् ॥

॥ श्री कमलांबिके ॥

रागं श्री - खण्ड जाति एक ताळम्

पल्लवि

श्रीकमलांबिके शिवे पाहि मां लळिते

श्रीपतिविनुते सितासिते शिवसहिते

समष्टि चरणम्

राकाचन्द्रमुखि रक्षितकोळमुखि

रमावाणीसखि राजयोगसुखि

मध्यमकालसाहित्यम्

शाकंभरि शातोदरि चन्द्रकलाधरि

शङ्करि शङ्करगुरुगृहभक्तवशङ्करि

एकाक्षरि भुवनेश्वरि ईश प्रियकरि

श्रीकरि सुखकरि श्रीमहात्रिपुर सुन्दरि

Word to word meaning:

श्री कमलाम्बिके - Oh Kamalambika!

शिवे - the auspicious one!

पाहि मां - (please!) protect me

लळिते - Lalita, the gracious one

श्री-पति विनुते - worshiped by Vishnu, the husband of Lakshmi

सित-असिते - who is both fair and dark

शिव-सहिते - who is accompanied by Shiva

राका-चन्द्र-मुखी - whose face resembles the full moon

रक्षित-कोल-मुखी - who protects Kolamukhi (the boar-faced vArAhi)

रमा-वाणी-सखी - who is the friend of Lakshmi and Sarasvati

राज-योग-सुखी - who enjoys the bliss of Raja Yoga

शाकम्भरि - who is dressed in lush vegetation (the earth goddess)

शातोदरि - whose waist is slim and tender

चन्द्र-कला-धरि - who wears the crescent moon
शङ्करि - who grants auspiciousness
शङ्कर-गुरुगुह-भक्त-वशङ्करि - who cherishes the
devotees of shiva and guruguha
एकाक्षरि - who is the single syllable (Om)
भुवनेश्वरि - who is the ruler of the universe
ईश-प्रिय-करि - who is the beloved of Shiva
श्री-करि - who bestows auspiciousness
सुख-करि - who brings happiness
श्री महा-त्रिपुर-सुन्दरि - the supreme Tripurasundari !

Notes:

This concluding song is in the vocative case. The basic sentence unit (anvaya) is shrIkamalAmbike shive lalite mAM pAhi (Oh Kamalambika, gracious and auspicious one, protect me). All phrases ending in “e” or “i” qualify the proper name kamalAmbika.

This is the only kRRiti in this series which has only a pallavi and samaShTi charaNam; all others have pallavi, anupallavi and a charaNā.

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kamalAmbA navAvaraNam with translation
pdf was typeset on June 29, 2023



Please send corrections to sanskrit@cheerful.com

