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# kamalAmbA navAvaraNam with translation

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કમલામ્બા નવાવરણં સાર્થમ્

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Proofread by : Pallasena Narayanaswami ppnswami at gmail.com

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## kamalAmbA navAvaraNam with translation

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કમલામ્બા નવાવરણં સાર્થમ્

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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 muttusuAmi 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 dvitIyA vibhakti (accusative case) -  
“kamalAmbAM bhaja re”, kalyANi rAgam, Adi tALam  
(on sarvAshA-paripUraka chakram).

The third AvaraNa kIrtanam in tRRitIyA 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 pa5nchamI 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 dvitIyA (the first three lines),  
and tRRitIyA 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 NgamekhalaA, 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, sarvArthasAdhakA,  
sarvasaMpattirUpiNI, 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

## ॥ નવાવરણધ્યાનકીર્તનમ્ ॥

॥ કમલામ્બિકે ॥

રાગં તોડિ - રૂપક તાળમ્

પલ્લવિ

કમલામ્બિકે આશ્રિતકલ્પલતિકે ચણ્ડિકે

કમનીયારુણાંશુકે કરવિધૃતશુકે મામવ variation મામવ જગદંબિકે

અનુપલ્લવિ

કમલાસનાદિપૂજિતકમલપદે બહુવરદે

કમલાલયતીર્થવૈભવે શિવે કરુણાર્ણવે

ચરણમ્

સકલલોકનાથિકે સંગીતરસિકે

સુકવિત્વપ્રદાયિકે સુન્દરિ ગતમાયિકે

વિકળેબરમુક્તિદાનનિપુણે અઘહરણે

વિયદાદિભૂતકિરણો વિનોદચરણો અરુણો

મધ્યમકાલસાહિત્યમ્

સકળો ગુરુગુહકરણો સદાશિવાન્તઃકરણો

અ-ક-ચ-ટ-ત-પાદિવર્ણો અખણૈકરસપૂર્ણો

Word to word meaning:

કમલાંબિકે - Oh Goddess kamAlmbika (the Lotus mother)

આશ્રિત-કલ્પ લતિકે - who is like a Kalpaka tree (that grants all boons) to those who seek refuge in you

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

કમનીય-અરુણ-અંશુકે - attractive, wearing the red robe

કર-વિધૃત-શુકે - holding a parrot in the hand

મમ્ - me

અવ - protect

કમલાસન-આદિ-પૂજિત - worshipped by Brahma and other Gods

કમલ-પદે - possessing lotus feet

બહુ-વરદે - showering plenty of boons (to devotees)

કમલાલય-તીર્થ-વૈભવે - imparting greatness to the tank KamalAlaya

શિવે - auspicious one

કરુણા-અર્ણવે - ocean of mercy

સકલ-લોક-નાયિકે - ruler of all the worlds

સંગીત-રસિકે - delighting in music

સુ-કવિત્વ-પ્રદાયિકે - granting the boon of poetic genius

સુન્દરિ - beautiful one

ગત-માયિકે - who has transcended the illusion

વિ-કળેબર-મુક્તિ-દાન-નિપુણે - adept in granting salvation without body (videha mukti)

અઘ-હરણે - one who dispels all sins

વિયદાદિ-ભૂત-કિરણે - who emanates the five elements, space, air, fire, water and earth

વિનોદ-ચરણે - with enchanting feet

અરુણે - reddish

સકળે - full, complete

ગુરુગુહ-કરણે - mother of Guruguha

સદાશિવ-અન્તઃકરણે - inhabiting the heard of Lord Shiva

અ-ક-ચ-ટ-ત-પાદિ-વર્ણે - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc

અખણ્ડ-એક-રસ-પૂર્ણે - filled with matchless bliss

## ॥ પ્રથમાવરણકીર્તનમ્ (પ્રથમા વિભક્તિ) ॥

॥ કમલાંબા સંરક્ષતુ મામ્ ॥

રાગં આનન્દભૈરવિ - તિશ્ચ એક તાળમ્

પલ્લવિ

કમલાંબા સંરક્ષતુ માં હૃત્-

કમલાનગરનિવાસિની

અનુપલ્લવિ

સુમનસારાધિતાબ્જમુખી સુન્દરમનઃપ્રિયકરસખી

કમલજાનન્દબોધસુખી કાન્તાતારપગ્જરશુકી

ચરણમ્

ત્રિપુરાદિચક્રેશ્વરી અણિમાદિસિદ્ધીશ્વરી નિત્યકામેશ્વરી ક્ષિ-

તિપુરત્રૈલોક્યમોહનચક્રવર્તિની પ્રકટયોગિની

સુરરિપુમહિષાસુરાદિમર્દિની નિગમપુરાણાદિસંવેદિની

મધ્યમકાલસાહિત્યમ્

ત્રિપુરેશી ગુરુગુહજનની ત્રિપુરભગ્જનરગ્જની મધુ-

રિપુસહોદરી તલોદરી ત્રિપુરસુન્દરી મહેશ્વરી

Word to word meaning:

કમલાંબા - Goddess Kamalamba

સંરક્ષતુ - protect

માં - me

હૃત્-કમલા-નગર-નિવાસિની - who resides in the lotus city of the (human) heart

સુમનસ-આરાધિતા - worshiped by pure-minded devotees

અબ્જ-મુખી - lotus faced

સુન્દર - the beautiful one, Lord Sundaresvara, or Siva

મન-પ્રિયકર-સખી - delighting the mind of Siva and who is the friend

કમલજા-નન્દ - the bliss of Brahman

બોધ - (ultimate) knowledge

સુખી - (one who) enjoys happiness

કાન્તા-તાર-પગ્ગર-શુકી - (one who is) the beautiful

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

ત્રિપુરાદિ-ચક્રેશ્વરી - The Goddess who rules over the

nine chakras beginning with tripura

અણિમાદિ-સિદ્ધીશ્વરી - The Goddess who controls the

accomplishments such as aNima etc

નિત્ય-કામેશ્વરી - who is the Nitya Kameshvari etc (the

fifteen devatAs of this chakra)

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

city of the Goddess, the name of the outermost enclosure

ત્રૈલોક્ય-મોહન-ચક્ર- - the name of the first chakra,

enchanter of all three worlds

વર્તિની - who is inherent in

પ્રકટ-યોગિની - the manifest yogini

સુર-રિપુ- - enemy of Devas

મહિષાસુરાદિ-મર્દિની - slayer of the Demon Mahishasura,

the buffalo faced one, and others

નિગમ-પુરાણાદિ- - sacred literature, epics etc

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

ત્રિપુરેશી - Goddess of the three cities

ગુરુગુહ-જનની - mother of Lord Guruguha, Subrahmanya

ત્રિપુર-ભગ્ગન-રગ્ગની - who enchants Siva, the destroyer

of three cities

મધુ-રિપુ-સહોદરી - sister of Vishnu, the enemy of Madhu

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

ત્રિપુરસુન્દરી - Goddess Tripurasundari

મહેશ્વરી - 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 :

અણિમા - power to become infinitesimal in size

મહિમા - power to grow very huge

લઘિમા - power to become very light

ગરિમા - power to become inordinately heavy

ઇશિત્વ - power to rule over everything

વશિત્વ - power to subjugate all

પ્રાપ્તિ - power to obtain whatever is desired

પ્રાકાશ્ય - 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.

## ॥ દ્વિતીયાવરણ કીર્તનમ્ (દ્વિતીયા વિભક્તિ) ॥

॥ કમલાંબાં ભજરે ॥

રાગં કલ્યાણિ - આદિ તાળમ્

પલ્લવિ

કમલાંબાં ભજરે રે માનસ

કલ્પિતમાયાકાર્યં ત્યજ રે

અનુપલ્લવિ

કમલાવાણીસેવિતપાર્શ્વૌ કંબુજયત્રીવાં નતદેવાં variation નતદેહાં

મધ્યમકાલસાહિત્યમ્

કમલાપુરસદનાં મૃદુગદનાં કમનીયરદનાં કમલવદનાં

ચરણમ્

સર્વાશાપરિપૂરકચક્રસ્વામિનીં પરમશિવકામિનીં

દુર્વાસાર્થિત ગુમયોગિનીં દુઃખધ્વંસિનીં હંસિનીં

નિર્વાણનિજસુખપ્રદાયિનીં નિત્યકલ્યાણીં કાત્યાયનીં

શર્વાણીં મધુપાવિજયવેણીં સદ્ગુણુજનનીં નિરંજનીં

મધ્યમકાલસાહિત્યમ્

ગર્વિતભણ્ડાસુરભંજનીં કામાકર્ષિણ્યાદિરંજનીં

નિર્વિશેષચૈતન્યરૂપિણીં ઉર્વીતત્વાદિસ્વરૂપિણીં

Word to word meaning:

કમલાંબાં - The Goddess kamalAmbA

ભજ - worship

રે રે માનસ - Oh mind!

કલ્પિત માયા-કાર્ય - attachment to worldly desires which are illusory

ત્યજ રે - please abandon

કમલા-વાણી-સેવિત-પાર્શ્વૌ - she who is flanked by Lakshmi

and Sarasvati on both sides

કંબુ-જય-ગ્રીવાં - with neck that surpasses the beauty of the conch shell

નત-દેવાં - bowed down by the Devas

કમલાપુર-સદનાં - who resides in the lotus city

મૃદુ-ગદનાં - whose speech is tender

કમનીય-રદનાં - who has charming teeth

કમલ-વદનાં - who has face that resembles the lotus

સર્વાશા-પરિપૂરક-ચક્ર-સ્વામિનીં - the Goddess of the

chakra named sarvAshAparipUraka (fulfiller of all wishes)

પરમશિવ-કામિનીં - beloved of the Supreme Lord, Siva

દુર્વાસાર્થિત ગુપ્ત-યોગિનીં - the secret yoginI, worshiped by the sage Durvasa

દુઃખ-ધ્વંસિનીં - who destroys all sufferings

હંસિનીં - who rides the swan

નિર્વાણ-નિજ-સુખ-પ્રદાયિનીં - who grants salvation,

which is the bliss of one's own self

નિત્ય કલ્યાણીં - who is ever auspicious

કાત્યાયનીં - the daughter of sage kAtyAyana

શર્વાણીં - who is sharvAni, the consort of sharva (shiva)

મધુપ-વિજય-વેણીં - whose hair conquers the blackness of honey bees

સદ્ગુહ-જનનીં - who is the mother of Lord Guruguha

નિરઝનીં - who is unblemished, unattached

ગર્વિત-ભણ્ડાસુર-ભઞ્જનીં - who destroyed the demon BhaNDa

who possessed vain glory

કામાકર્ષિણ્યાદિ-રઝનીં - who delights the devatAs such

as kAmAkarShiNi and others

નિર્વિશેષ-ચૈતન્ય-રૂપિણીં - who is the embodiment of

unqualified consciousness

ઉર્વા-તત્વાદિ-સ્વરૂપિણીં - who is manifest in the principles

of earth etc ( five elements)

Notes:

The song is set in accusative case (dviTyA 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 dvitIya 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, bljAkarShiNI, 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 sevItAm shrI lalitAmbAm bhAvaye”.

॥ तृतीयावराणकीर्तनम् (तृतीया विभक्ति) ॥

॥ श्री कमलांबिकया ॥

रागं शङ्कराभरणं - ३५३ ताणम्

પલ્લવિ

શ્રીકમલાંબિકયા કટાક્ષિતોઽહં

સચ્ચિદાનન્દપરિપૂર્ણબ્રહ્માસ્મિ

અનુપલ્લવિ

પાકશાસનાદિસકલદેવતાસેવિતયા

પદ્મજાસનાદિપચ્ચકૃત્યકૃત્ ભાવિતયા

મધ્યમકાલસાહિત્યમ્

શોકહરયતુરપદયા મૂકમુખ્યવાક્રપદયા

કોકનદવિજયપદયા ગુરુગુહતત્રૈપદયા

ચરણમ્

અનંગકુસુમાદયજશઙ્ગ્યાકારયા

અરુણવર્ણસંક્ષોભણચક્રાકારયા variation ચક્રાગારયા

અનન્તકોટયાણનાયકશઙ્કુરનાયિકયા

અષ્ટવર્ગાત્મકગુપ્તરયા વરયા

મધ્યમકાલસાહિત્યમ્

અનંગાદ્યુપાસિતયા અષ્ટદળાબ્જસ્થિતયા

ધનુર્બાણધરકરયા દયાસુધાસાગરયા

Word to word meaning:

શ્રીકમલાંબિકયા

શ્રીકમલામ્બિકયા - by the auspicious Kamalambika

કટાક્ષિતઃ - graced, protected

અહં - I

સચ્ચિદાનન્દ - existence, consciousness, and bliss

પરિપૂર્ણ- - fullness, completeness

બ્રહ્મા - the supreme

અસ્મિ - am

પાકશાસનાદિ-સકલ-દેવતા-સેવિતયા - by the one who is

worshiped by Indra and all Gods

પદ્મજાસનાદિ-પચ્ચકૃત્ય-કૃત્ - by Lord Brahma,

who originally performs the five cosmic acts

ભાવિતયા - who is contemplated

શોક-હર-ચતુર-પદયા - whose feet are adept in removing grief

મૂક-મુખ્ય-વાક્-પ્રદયા - who restores speech to the dumb

કોકનદ-વિજય-પદયા - whose feet conquer the beauty of a red lotus

ગુરુગુહ-તત્રૈપદયા - who is the three worded sentence,

which is Guruguha himself

અનંગકુસુમાદિ-અષ્ટશક્ત્યાકારયા - who is embodied as

ana Ngakusuma, and the rest of the shaktis

અરુણ-વર્ણ-સંક્ષોભણ-ચક્રાકારયા - who is enshrined

in the reddish saMkShobhaNa chakra

અનન્ત-કોટયાણ-નાયક-શકુર-નાયિકયા - who is the

beloved of Lord Siva, the master of millions of universes

અષ્ટવર્ગાત્મક-ગુપ્તરયા - who is more secret (than

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

eight sections

વરયા - who is superb

અનંગાદિ-ઉપાસિતયા - who is worshiped by Kamadeva and others

અષ્ટદળાબ્જ-સ્થિતયા - who resides in the eight petaled lotus

ધનુર્બાણ-ધર-કરયા - who carries a bow and arrow in her hands

દયા-સુધા-સાગરયા - who is the ocean of the nectar of compassion

Notes:

The song is in tritlyA 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”.

## ॥ ચતુર્થાવરણકીર્તનમ્ (ચતુર્થી વિભક્તિ) ॥

॥ કમલાંબિકાયૈ ॥

રાગ કાંભોજિ - અટ તાળમ્

પલ્લવિ

કમલાંબિકાયૈ કનકાંશુકાયૈ

કર્પૂરવીટિકાયૈ નમસ્તે નમસ્તે

અનુપલ્લવિ

કમલાકાન્તાનુજાયૈ કામેશ્વર્યૈ અજાયૈ

હિમગિરિતનુજાયૈ હ્રીંકારપૂજાયૈ

મધ્યમકાલસાહિત્યમ્

કમલાનગરવિહારિણ્યૈ ખલસમૂહસંહારિણ્યૈ

કમનીયરત્નહારિણ્યૈ કલિકલ્મષપરિહારિણ્યૈ

ચરણમ્

સકલસૌભાગ્યદાયકાંભોજચરણાયૈ

સંક્ષોભિણ્યાદિશક્તિયુતચતુર્થાવરણાયૈ

પ્રકટચતુર્દશાભુવનભરણાયૈ

પ્રબલગુરુગુહસંપ્રદાયાન્તઃકરણાયૈ

અકળઙ્કરૂપવર્ણાયૈ અપર્ણાયૈ સુપર્ણાયૈ

સુકરધૃતચાપબાણાયૈ શોભનકરમનુકોણાયૈ

મધ્યમકાલસાહિત્યમ્

સકુકુમાદિલેપનાયૈ ચરાચરાદિકલ્પનાયૈ  
ચિકુરવિજિનીલઘનાયૈ ચિદાનન્દપૂર્ણઘનાયૈ

Word to word meaning

કમલામ્બિકાયૈ - to KamalAmbika

કનક-અંશુકાયૈ - who is clad in golden robe

કર્પૂર-વીટિકાયૈ - who chews betel leaves flavored with camphor

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

કમલા-કાન્ત -અનુજાયૈ - who is the younger sister of the husband of Lakshmi

કામેશ્વર્યૈ - who is the goddess Kameshvari

અજાયૈ - who is unborn

હિમગિરિ-તનુજાયૈ - who is the daughter of the snowy mountain

હ્રીંકાર-પૂજાયૈ - who is worshiped by the mystic sound “hrIM”

કમલાનગર-વિહારિણ્યૈ - who dwells in the city of the lotus

ખલ-સમૂહ-સંહારિણ્યૈ - who destroys the dishonest people

કમનીય-રત્ન-હારિણ્યૈ - who wears a garland of beautiful jewels

કલિ-કલ્મષ-પરિહારિણ્યૈ - who dispels the sins caused

by the poison of Kali

સકલ-સૌભાગ્યદાયક-અંભોજ-ચરણાયૈ - who possesses

lotus feet which grant all auspiciousness

સંક્ષોભિણ્યાદિ-શક્તિ-ચુત-ચતુર્થ-આવરણાયૈ - who

resides in the fourth enclosure containing the shaktis such

as ‘saMkShobhiNI’ and so forth

પ્રકટ-ચતુર્દશ-ભુવન-ભરણાયૈ - who sustains the

fourteen manifest worlds

પ્રબલ-ગુરુગુહ-સંપ્રદાય-અન્તઃકરણાયૈ - who is at the

heart of the well-known tradition to which Guruguha belongs

અકલ્ક-રૂપ-વર્ણાયૈ - who possesses flawless beauty and complexion

અપર્ણાયૈ - who is (known as) aparNa

સુપર્ણાયૈ - who is the beautiful bird

સુકર-ધૃત-ચાપ-બાણાયૈ - whose lovely hands hold the bow and arrow

શોભનકર-મનુકોણાયૈ - who resides in the effulgent

chakra consisting of fourteen triangles

સકુકુમાદિ-લેપનાયૈ - who is besmeared with red kuMkuma

(saffron powder)

ચરાચરાદિ-કલ્પનાયૈ - who is the cause of both moving

and unmoving objects

ચિકુર-વિજિ-નીલ-ધનાયૈ - whose black hair triumphs over

the dark clouds

ચિદાનન્દ-પૂર્ણ-ધનાયૈ - 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”.

॥ પઞ્ચમાવરણકીર્તનમ્ (પઞ્ચમી વિભક્તિ) ॥

॥ શ્રી કમલાંબિકાયાઃ પરમ્ ॥

રાગં ભૈરવિ - ઝમ્મ તાળમ્

પલ્લવિ

શ્રીકમલાંબિકાયાઃ પરં નહિ રે રે ચિત્ત variation કમલામ્બાયાઃ

ક્ષિત્યાદિશિવાન્તતત્ત્વસ્વરૂપિણ્યાઃ

અનુપલ્લવિ

શ્રીકણ્ઠવિષ્ણુવિરિગ્ચાદિજનચિત્યાઃ

શિવાત્મકવિશ્વકર્ત્યાઃ કારચિત્યાઃ

મધ્યમકાલસાહિત્યમ્

શ્રીકરબહિર્દશારચકસ્થિત્યાઃ

સેવિતભૈરવીભાર્ગવીભારત્યાઃ

ચરણમ્

નાદમયસૂક્ષ્મરૂપસર્વસિદ્ધિપ્ર -

દાદિદશશક્ત્યારાધિતમૂર્તેઃ

શ્રોત્રાદિદશકરણાત્મકકુળકૌળિ-

કાદિ બહુવિધોપાસિત કીર્તેઃ અ-

ભેદનિત્યશુદ્ધબુદ્ધમુક્તસચ્ચિદા-

નન્દમયપરમાદ્વૈતસ્ફૂર્તેઃ variation સચ્ચિદાનન્દ પરમાદ્વૈત

આદિમધ્યાન્તરહિતાપ્રમેયગુરુગુહમોદિતસર્વાર્થસાધકપૂર્તેઃ મૂ-

variation સર્વાર્થસાધકસ્ફૂર્તેઃ

મધ્યમ કાલ સાહિત્યમ્

લાદિનવાધારવ્યાવૃત્તદશધ્વનિ -

ભેદજ્ઞયોગિવૃન્દસંરક્ષણ્યાઃ

અનાદિમાયાઽવિદ્યાકાર્યકારણવિનોદ -

કરણપટ્ટતરકટાક્ષવીક્ષણ્યાઃ

Word to word meaning:

શ્રીકમલાંબિકાયાઃ પરં - Greater than Goddess Kamalamba

ન હિ - there is nothing else

રે રે ચિત્ત - Oh mind!

ક્ષિત્યાદિ-શિવાન્ત-તત્ત્વ-સ્વરૂપિણ્યાઃ - the one who is the

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

શ્રીકણ્ઠ-વિષ્ણુ-વિરિચ્યાદિ-જનયિત્ર્યા: - who is the

mother of Siva, Vishnu and Brahma

શિવાત્મક-વિશ્વ-કર્ત્ર્યા: - who is the creator of the

universe which is Siva in essence

કારયિત્ર્યા: - who is the agent of all actions

શ્રીકર-બહિર્દશાર-ચક્ર-સ્થિત્યા: - who resides in the

auspicious chakra of the outer ten triangles

સેવિત-ભૈરવી-ભાર્ગવી-ભારત્યા: - who is served

by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and  
Sarasvati)

નાદ-મય-સૂક્ષ્મ-રૂપ-સર્વસિદ્ધિપ્રદાદિ-દશ-શક્ત્યારાધિત-મૂર્તે: -

whose subtle form is that of sound (nAda) and who is

propitiated by the ten shaktis, sarvasiddhipradA, and so forth

શ્રોત્રાદિ-દશ-કરણ-આત્મક-કુળ-કૌળિકાદિ-બહુવિધ-ઉપાસિત-કીર્તે: -

who is famous for being worshiped in various modes such

as kuLa, kauLa, as the power identical with the ten sense and

motor organs

અભેદ-નિત્ય-શુદ્ધ-બુદ્ધ-મુક્ત-સચ્ચિદાનન્દ-મય-પરમ-અદ્વૈત-સ્ફૂર્તે: -

who manifests the supreme eternal, pure, enlightened and

free self, who is the supreme non-dual Brahman, characterized

by existence, consciousness and bliss

આદિ-મધ્ય-અન્ત-રહિત-અપ્રમેય-ગુરુગુહ-મોદિત-સર્વાર્થસાધક-પૂર્તે: -

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)

મૂલાદિ-નવાધાર-વ્યાવૃત્ત-દશ-ધ્વનિ-ભેદજ્ઞ-યોગિવૃન્દ-સંરક્ષણ્યા: -

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

અનાદિ-માયા-અવિદ્યા-કાર્ય-કારણ-વિનોદ-કરણ-પટ્ટતર-કટાક્ષ-વીક્ષણ્યા: -



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: mUlAdhAra, 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).

॥ ષષ્ટ્યાવરણ કીર્તનમ્ (ષષ્ટી વિભક્તિ) ॥

॥ કમલાંબિકાયાસ્તવ ॥

રાગં પુન્નાગવરાણિ - રૂપક તાળમ્

પલ્લવિ

કમલાંબિકાયાસ્તવ ભક્તોઽહં

શક્રુર્યાઃ શ્રીકર્યાઃ સંગીતરસિકાયાઃ શ્રી

અનુપલ્લવિ

સુમશરેશ્વકોદણપાશાકુશપાણ્યાઃ

અતિમધુરતરવાણ્યાઃ શર્વાણ્યાઃ કલ્યાણ્યાઃ

મધ્યમકાલસાહિત્યમ્

રમણીયપુત્રાગવરાણિવિજિતવેણ્યાઃ શ્રી

ચરણમ્

દશકલાત્મકવહ્નિસ્વરૂપપ્રકાશાન્ત-

દશારસર્વરક્ષાકરચક્રેશ્વર્યાઃ ત્રિ-

દશાદિનુત ક-ચ-વર્ગદ્વયમયસર્વજ્ઞાદિ ત્રિ-

દશશક્તિસમેતમાલિનીચક્રેશ્વર્યાઃ ત્રિ-

દશવિંશદ્વર્ણગર્ભિણીકુણ્ડલિન્યાઃ

દશમુદ્રાસમારાધિતકૌણિન્યાઃ

મધ્યમકાલસાહિત્યમ્

દશરથાદિનુતગુરુગુહજનકશિવબોધિન્યાઃ

દશકરણવૃત્તિમરીચિનિગર્ભયોગિન્યાઃ શ્રી

Word to word meaning:

કમલાંબિકાયાઃ - (of) KamalAmbika

તવ - your

ભક્તઃ - devotee

અહં - I (am)

શક્રુર્યાઃ - (of the one who) bestows auspiciousness

શ્રીકર્યાઃ - (of the one who) bestows prosperity

સંગીત-રસિકાયાઃ - (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

અતિ-મધુરતર-વાણ્યાઃ - (of the one) whose speech is  
excessively sweet

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

કલ્યાણ્યાઃ - (of) kalyANI the ever auspicious one

રમણીય-પુન્નાગ-વરાણિ-વિજિત-વેણ્યાઃ શ્રી - whose braided  
hair conquers the lovely black bees swarming around the  
punnAga tree

દશ-કલા-આત્મક-વક્ત્રિ-સ્વરૂપ-પ્રકાશ-અન્તર્દશાર-સર્વરક્ષાકર-ચક્રેશ્વર્યાઃ  
- whose essential nature is the light of the ten-fold fire,  
manifest in the sarvarakShAkara chakra, consisting of the  
inner ten triangles

ત્રિદશાદિ-નુત ક-ચ-વર્ગ-દ્વય-મય-સર્વજ્ઞાદિ-

ત્રિદશ-શક્તિ-સમેત-માલિની-ચક્રેશ્વર્યાઃ -  
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

ત્રિદશ-વિંશદ્-વર્ણ-ગર્ભિણી-કુણ્ડલિન્યાઃ -  
who is the Kundalini encompassing 50 letters of the  
alphabet

દશ-મુદ્રા-સમારાધિત-કૌળિન્યાઃ -  
who is the Goddess Kaulini propitiated by ten mudras

દશરથાદિ-નુત-ગુરુગુહ-જનક-શિવ-બોધિન્યાઃ -  
(who is) worshipped by Dasharatha and others, and who  
reveals the identity of Siva, the father of Guruguha

દશ-કરણ-વૃત્તિ-મરીચિ-નિગર્ભ-યોગિન્યાઃ - 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 sarveysitaphalapradA. 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.

## ॥ સમમાવરણકીર્તનમ્ (સમમી વિભક્તિ) ॥

॥ શ્રીકમલાંબિકાયામ્ ॥

રાગં સહાના - ત્રિપુટ તાળમ્

પલ્લવિ

શ્રીકમલાંબિકાયાં ભક્તિં કરોમિ

શ્રિતકલ્પવાટિકાયાં ચણ્ડિકાયાં જગદંબિકાયાં

અનુપલ્લવિ

રાકાચન્દ્રવદનાયાં રાજીવનયનાયાં

પાકારિનુચરણાયાં આકાશાદિકિરણાયાં

મધ્યમકાલસાહિત્યમ્

હ્રીંકારવિપિનહરિણ્યાં હ્રીંકારસુશરીરિણ્યાં  
હ્રીંકારતરુમઞ્જર્યાં હ્રીંકારેશ્વર્યાં ગૌર્યાં

ચરણમ્

શરીરત્રયવિલક્ષણ સુખતરસ્વાત્માનુભોગિન્યાં  
વિરિગ્ચિ હરીશાનહરિહયવેદિત રહસ્યયોગિન્યાં  
પરાદિવાગ્દેવતારૂપવશિન્યાદિવિભાગિન્યાં  
ચરાત્મકસર્વરોગહરનિરામયરાજયોગિન્યાં

મધ્યમકાલસાહિત્યમ્

કરધૃતવીણાવાદિન્યાં કમલાનગરવિનોદિન્યાં  
સુરનરમુનિજનમોદિન્યાં ગુરુગુહવરપ્રસાદિન્યાં

Word to word meaning:

શ્રી-કમલાંબિકાયાં - (in) kamalAmbika, the auspicious one

ભક્તિ - devotion

કરોમિ - (I) do (offer my)

શ્રિત-કલ્પ-વાટિકાયાં - who grants all desires to those

devotees who take refuge in her

ચણ્ડિકાયાં - caNDika, the fierce one

જગદ્-અંબિકાયાં - the mother of the universe

રાકા-ચન્દ્ર-વદનાયાં - whose face is like the full moon

રાજીવ-નયનાયાં - whose eyes are like the lotus bud

પાકારિ-નુત-ચરણાયાં - whose feet are worshiped by Indra

આકાશ-આદિ-કિરણાયાં - who radiates out the sky etc, i.e. the five elements

હ્રીંકાર-વિપિન-હરિણ્યાં - who is the deer that roams in

the forest of the hrIM sound

હ્રીંકાર-સુ-શરીરિણ્યાં - whose body is the embodiment of hrIM

હ્રીંકાર-તરુ-મઞ્જર્યાં - who is the beautiful bunch of

flowers of the tree of hrIM sound

હ્રીંકારેશ્વર્યાં - who is the goddess of hrIM

ગૌર્યાં - Gauri, the fair one

શરીર-ત્રય-વિલક્ષણ-સુખ-તર-સ્વાત્માનુભોગિન્યાં

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

વિરિચિ-હરિ-ઈશાન-હરિહય-વેદિત-રહસ્ય-યોગિન્યાં -

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

પરાદિ-વાગ્દેવતા-રૂપ-વશિન્યાદિ-વિભાગિન્યાં - who is the

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

ચરાત્મક-સર્વરોગહર-નિરામય-રાજ-યોગિન્યાં - who is

the healing rAja yoga that removes all transient illnesses

કર-ધૃત-વીણા-વાદિન્યાં - who holds a vIna in her hand

કમલા-નગર-વિનોદિન્યાં - who resides in Kamala nagara

સુર-નર-મુનિ-જન-મોદિન્યાં - who charms the gods, men, and sages

ગુરુગુહ-વર-પ્રસાદિન્યાં - 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”.

## ॥ અષ્ટમાવરણકીર્તનમ્ (સંબોધનાવિભક્તિ) ॥

॥ શ્રીકમલાંબિકેઽવાવ ॥

રાગં ઘણ્ટા - આદિ તાળમ્

પલ્લવિ

શ્રીકમલાંબિકે અવાવ

શિવે કરધૃતશુકશારિકે

અનુપલ્લવિ

લોકપાલિનિ કપાલિનિ શૂલિનિ

લોકજનનિ ભગમાલિનિ સકુદા-

મધ્યમકાલસાહિત્યમ્

લોકય માં સર્વસિદ્ધિપ્રદાયિકે

ત્રિપુરાંબિકે બાલાંબિકે

ચરણમ્

સંતમહેમસન્નિભદ્રેહે સદાઽખણ્ડેકરસપ્રવાહે

સન્તાપહરત્રિકોણગેહે સકામેશ્વરિશક્તિસમૂહે variation સકામેશ્વરિસક્તિસમૂહે

સન્તતં મુક્તિઘણ્ટામણિઘોષાયમાનકવાટદ્વારે

અનન્તગુરુગુહવિદિતે કરાંગુલિનખોદયવિષ્ણુદશાવતારે

મધ્યમકાલસાહિત્યમ્

અન્તઃકરણેક્ષુકાર્મુકશબ્દાદિપચ્ચતન્માત્રવિશિખા-

ઽત્યન્તરાગપાશદ્વેષાકુશધરકરેઽતિરહસ્યયોગિનીપરે

Word to word meaning

શ્રીકમલાંબિકે - Oh shrI kamalAmbika

અવ અવ - protect (me) protect (me)

શિવે - the auspicious one

કર-ધૃત-શુક-શારિરે - you hold a parrot and a myna  
bird in your hands

લોક-પાલિનિ - Oh protector of the worlds

કપાલિનિ - you carry a skull

શૂલિનિ - and a trident

લોક-જનનિ - you are the mother of the worlds

ભગ-માલિનિ - you are BhagamAlini

સકૃત્ - just once

આલોકય - Alokaya - glance at

મં - me

સર્વ-સિદ્ધિ-પ્રદાયિકે - Oh giver of all powers

ત્રિપુરાંબિકે - Oh mother, Tripura

બાલાંબિકે - Balambika

સંતમ-હેમ-સન્નિભ-દેહે - Your body is effulgent like molten gold

સદા-અખણ્ડ-એક-રસ-પ્રવાહે - you are the eternal flow of uninterrupted bliss

સન્તાપ-હર-ત્રિકોણ-ગેહે - you reside in the triangle that removes all sorrows

સકામેશ્વરિ-શક્તિ-સમૂહે - accompanied by the three

shaktis Kameshvari, Vameshvari and Bhagamalini

સન્તતં - ever

મુક્તિ-ધણ્ડા-મણિ-ઘોષાયમાન-કવાટ-દ્વારે - you are

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

અનન્ત-ગુરુગુહ-વિદિતે - you are known to Ananta and Guruguha

કર-અંગુલિ-નખ-ઉદય-વિષ્ણુ-દશ-અવતારે - the nails

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

અન્તઃકરણ-ઇક્ષુ-કાર્મુક-શબ્દ-આદિ-પચ્ચ-તન્માત્ર-વિશિષ્ઠા-

અત્યન્ત-રાગ-પાશ-દ્વેષ-અકુશ-ધર-કરે

- 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)

અતિરહસ્ય-યોગિની-પરે - 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 “કરાડ્ગુળીનખોત્પન્ન નારાયણ દશાકૃતિઃ”

The rAgamudrA “ghaNTA” occurs in the phrase “ghaNTAmaNi”.

## ॥ નવમાવરણ કીર્તનમ્ ॥

॥ શ્રી કમલાંબા જયતિ ॥

રાગં આહિરિ - રૂપક તાળમ્

પલ્લવિ

શ્રીકમલાંબા જયતિ અંબા

શ્રીકમલાંબા જયતિ જગદંબા

શ્રીકમલાંબા જયતિ શૃંગારરસકદંબા મદંબા

શ્રી કમલાંબા જયતિ ચિદ્વિંબપ્રતિબિંબેન્દુબિંબા

શ્રી કમલાંબા જયતિ

મધ્યમકાલસાહિત્યમ્

શ્રીપુરબિન્દુમધ્યસ્થચિન્તામણિમન્દિરસ્થ-

શિવાકારમગ્ધસ્થિત શિવકામેશાકુસ્થા

અનુપલ્લવિ

સૂકરાનનાધર્થિતમહાત્રિપુરસુન્દરીં રાજરાજેશ્વરીં  
શ્રીકર સર્વાનન્દમયચક્રવાસિનીં સુવાસિનીં ચિન્તયેડં દિ-

મધ્યમકાલસાહિત્યમ્

વાકરશીતકિરણપાવકાદિવિકાસકરયા

ભીકરતાપત્રયાદિભેદનધુરીણતરયા

પાકરિપુપ્રમુખાદિપ્રાર્થિતસુકળેબરયા

પ્રાકટ્યપરાપરયા પાલિતોદયાકરયા variation પાલિતોદયાકરયા પ્રાકટ્યપરાપરયા

ચરણમ્

શ્રીમાત્રે નમસ્તે ચિન્માત્રે સેવિતરમાહરિખા variation રમાહરીશદિવિધાત્રે

વામાદિશક્તિપૂજિતપરદેવતાયાઃ સકલં જાતં

કામાદિદ્વાદશભિરુપાસિતકાદિ-હાદિ-સાદિમન્ત્રરૂપિણ્યાઃ

પ્રેમાસ્પદશિવગુરુગુહજનન્યાં પ્રીતિયુક્તમચ્ચિત્તં વિલયતુ

મધ્યમકાલસાહિત્યમ્

બ્રહ્મમયપ્રકાશિની નામરૂપવિમર્શિની

કામકલાપ્રદર્શિની સામરસ્ય નિદર્શિની

Word to word meaning:

શ્રી કમલાંબા - Goddess KamalAmbA

જયતિ - is victorious

જગદંબા - the mother of the universe

શૃંગાર-રસ-કદંબા - a flower of the kadamba plant

(the essence) of the pleasure of love

મદંબા - my mother

ચિદ્વિંબ - is of the form of pure consciousness

પ્રતિબિંબેન્દુબિંબા - who is the reflection of the original

pure consciousness in the bindu (the root mind)

શ્રીપુર-બિન્દુ-મધ્યસ્થ-ચિન્તામણિ-મન્દિરસ્થ-શિવાકાર

મગ્ધસ્થિત-શિવકામેશ-અકુસ્થા

- 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)

સૂકરાનનાદિ-અર્ચિત-મહા-ત્રિપુરસુન્દરી - Maha

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

રાજરાજેશ્વરી - who is the ruler of all rulers

શ્રીકર-સર્વાનન્દમય-ચક્ર-વાસિની - who dwells in the

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

સુવાસિની - the auspicious one

ચિન્તયે અહં - I meditate upon (her)

દિવાકર-શીત-કિરણ-પાવકાદિ-વિકાસ-કર્યા - the one who

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

ભીકર-તાપ-ત્રયાદિ-ભેદન-ધુરીણ-તર્યા - who is adept

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

પાક-રિપુ-પ્રમુખાદિ-પ્રાર્થિત-સુકળેબર્યા - who possesses

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

પ્રાકટ્ય-પરાપર્યા - who is manifest both as the supreme

and empirical objects

પાલિતો - I am protected by

દયાકર્યા - the ever compassionate one

શ્રીમાત્રે - To the auspicious mother

નમસ્તે - I prostrate

ચિન્માત્રે - You are the pure consciousness

સેવિત-રમા-હરિ-ખા - worshiped by Lakshmi (ramA), Vishnu

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

વામાદિ-શક્તિ-પૂજિત-પરદેવતાયાઃ - (from) the supreme

deity who is worshiped by vAmA and other shaktis

સકલં - everything

જાત - is born

કામાદિ-દ્વાદશભિઃ-ઉપાસિત-કાદિ-હાદિ-સાદિ-મન્ત્ર-રૂપિણ્યાઃ -

(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

પ્રેમાસ્પદ-શિવ-ગુરુગુહ-જનન્યાં - (in her) whose beloved

is shiva, and who is Guruguha's mother

પ્રીતિ-યુક્ત-મચ્ચિત્તં - (let) my mind, with pleasing grace

વિલયતુ - be dissolved

બ્રહ્મમય-પ્રકાશિની - She embodies the light that is Brahman

નામ-રૂપ-વિમર્શિની - She reveals all forms and names

કામકલા-પ્રદર્શિની - who reveals the Kama Kala

સામરસ્ય- નિદર્શિની - 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.

## ॥ નવાવરણમંગળકીર્તનમ્ ॥

॥ શ્રી કમલાંબિકે ॥

રાગં શ્રી - ખણ્ડ જાતિ એક તાળમ્

પલ્લવિ

શ્રીકમલાંબિકે શિવે પાહિ માં લળિતે

શ્રીપતિવિનુતે સિતાસિતે શિવસહિતે

સમષ્ટિ ચરણમ્

રાકાચન્દ્રમુખિ રક્ષિતકોળમુખિ

રમાવાણીસખિ રાજયોગસુખિ

મધ્યમકાલસાહિત્યમ્

શાકંભરિ શાતોદરિ ચન્દ્રકલાધરિ

શકુરિ શકુરુગુરુહભક્તવશકુરિ

એકાક્ષરિ ભુવનેશ્વરિ ઈશ પ્રિયકરિ

શ્રીકરિ સુખકરિ શ્રીમહાત્રિપુર સુન્દરિ

Word to word meaning:

શ્રી કમલામ્બિકે - Oh Kamalambika!

શિવે - the auspicious one!

પાહિ માં - (please!) protect me

લલિતે - Lalita, the gracious one

શ્રી-પતિ વિનુતે - worshiped by Vishnu, the husband of Lakshmi

સિત-અસિતે - who is both fair and dark

શિવ-સહિતે - who is accompanied by Shiva

રાકા-ચન્દ્ર-મુખી - whose face resembles the full moon

રક્ષિત-કોલ-મુખી - who protects Kolamukhi (the boar-faced vArAhi)

રમા-વાણી-સખી - who is the friend of Lakshmi and Sarasvati

રાજ-યોગ-સુખી - who enjoys the bliss of Raja Yoga

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

શાતોદરિ - whose waist is slim and tender

ચન્દ્ર-કલા-ધરિ - who wears the crescent moon  
શકુરિ - who grants auspiciousness  
શકુર-ગુરુગુહ-ભક્ત-વશકુરિ - who cherishes the  
devotees of shiva and guruguha  
એકાક્ષરિ - who is the single syllable (Om)  
ભુવનેશ્વરિ - who is the ruler of the universe  
ઇશ-પ્રિય-કરિ - who is the beloved of Shiva  
શ્રી-કરિ - who bestows auspiciousness  
સુખ-કરિ - who brings happiness  
શ્રી મહા-ત્રિપુર-સુન્દરિ - 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 charaNa.

Compiled, encoded, translated, and proofread by  
Pallasena Narayanaswami ppnswami at gmail.com

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*kamalAmbA navAvaraNam with translation*  
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Please send corrections to [sanskrit@cheerful.com](mailto:sanskrit@cheerful.com)

