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 muttusvAmi dIkShitar never associated kamalAmbA with TyAgarAja, and considered only nIlotpalAmbA as the consort
of the deity. All the eleven kIrtaṇams of the KamalAmbA NavAvAraNam 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 nAgaṇaThaStaymi 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 KiRtaṇam-s**

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

The kIrtaṇams of the KamalAmbA NavAvAraNam series are as follows:

**dhyAna kIrtaṇam** in saMbodhaṇa vibhaṅkti (vocative case) - “kamalAmbike”, toDi rAgam, rUpaka tALam.

The first AvaraNam kIrtaṇam in prathamA vibhaṅkti (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 paNchamI 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, paNchamI, 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 NgāLa kīrtanam, again in saMbodhanA vibhakti (vocative case)-“shrI kamalAmbike”, shrI rAgaM, khaNDa eka tALam.

In each kīrtanam, MuttusvAmi dlkShitar 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, dlkShitar 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 kīrtanam in the rAgaM toDi does not feature a rAga mudra, and the kīrtanams in rAgaMs Anandabhāravi (the first AvaraNa kīrtanam), and sha NkaraAbharaNam (the third AvaraNa kīrtanam) 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 vRittatraya), 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, sarvomnAdini, sarvamAhNkushA, 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-pariUpaka chakram
This AvaraNaM consists of a set if 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, bhIljAkarShiNi, AtmAkarShiNi, sparshAkarShiNi, amRRitAkarShiNi, and sharIAkarShiNi. They are collectively known as gupta yoginis. The main deity here is tripureshI.

3. vasudaLam - sarva-samkShobhA Na 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. chaturdashaAram (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, sarvArhasAdhakA,
sarvasaMpattirUpiNI, sarvamantramayI and sarvadvandvakShayaMkarI.
These deities are collectively called sampradAyA yoginis.
The main deity presiding over this chakram is tripuravAsini.

5. bahirdashaAram - 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. antardashaAram - 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, sarvaishvaryaapradAyanI,
sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArasvarUpA,
sarvapApaharA, sarvAnandamayI, sarvarakShAsvarUpiNI
and sarvepsitaphalapradA. 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

॥ नवावरणायांनकर्तर्नम् ॥
॥ कमलांबके ॥
रागं तोड़ - लुप्त ताण्मु
पुल्लवि
कमलांबके आशिर्तकव्यवलितं बलिंदुः
कम-नीति-सुल्लं दु:रविवृत्तं सामव variation सामव जगविंधिकं
अनुपलवि
कमलासनाकृष्ट-कलमपते बहुवर्षे
कमलाबद्धतीमिंते शिवे करुग्नाविवि
वरणम्
सकललोकनाबिकं संगीतसिद्धि
मुक्तिमत्तकविकं सु-निप गतमाविकं
विकृष्टमरुधिकं निनिपुङ्को अघकर्षे
Word to word meaning:

કમલાંબકે - Oh Goddess kamAlmbika (the Lotus mother)
આશ્રત-કલ્પલિલે - who is like a Kalpaka tree (that
    grants all boons) to those who seek refuge in you
ચિલડે - fierce one, one of the ten aspects of shakti
કમનીય-અંશુકે - attractive, wearing the red robe
કર-પૂજત - holding a parrot in the hand
માં - me
અવ - protect
કમલાશવ-આદ-પ્રીત - worshipped by Brahma and other Gods
કમલ-પદે - possessing lotus feet
બહુ-વર્તે - showering plenty of boons (to devotees)
કમલાલય-તીર્થ-વૈભવે - imparting greatness to the tank KamalAlaya
શિયે - auspicious one
કાળગણા - ocean of mercy
અલ-લોક-નિધિલે - ruler of all the worlds
સંગીત-રસિલે - delighting in music
સુ-કવિતા-પ્રધાનિલે - granting the boon of poetic genius
સુરદિર - beautiful one
ગત-માયિલિ - who has transcended the illusion
વિ-કળભાર-મુક્તિ-કાલ-નિધિલે - adept in granting salvation
    without body (videha mukti)
અઘ-હરણે - one who dispels all sins
વિષયાદ-પૂષ-િલરે - who emanates the five elements,
    space, air, fire, water and earth
વિનીક-ચરણે - with enchanting feet
કમલાંબા - Goddess Kamalamba
સંરક્ષતુ - protect
માં - me

Word to word meaning:

કમલાંબા - Goddess Kamalamba
સંરક્ષતુ - protect
માં - me
who resides in the lotus city of the (human) heart
worshiped by pure-minded devotees
lotus faced
the beautiful one, Lord Sundaresvara, or Siva
delight the mind of Siva and who is the friend
the bliss of Brahman
(ultimate) knowledge
(one who) enjoys happiness
parrot residing in the cage of the sound (of OM)
The Goddess who rules over the
nine chakras beginning with tripura
The Goddess who controls the
accomplishments such as aNima etc
who is the Nitya Kameshvari etc (the
fifteen devatAs of this chakra)
the entire earth, conceived of as the capital
city of the Goddess, the name of the outermost enclosure
the name of the first chakra,
enchanter of all three worlds
who is inherent in
the manifest yogini
enemy of Devas
slayer of the Demon Mahishasura,
the buffalo faced one, and others
sacred literature, epics etc
(one who has) known (it) well
Goddess of the three cities
mother of Lord Guruguha, Subrahmanya
who enchants Siva, the destroyer
of three cities
sister of Vishnu, the enemy of Madhu
નવાવરણં - Goddess Tripurasundari
તલાેદર͒ - 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:
- અમિમા - power to become infinitesimal in size
- લિમા - power to grow very huge
- લિમા - power to become very light
- નિમા - power to become inordinately heavy
- દૃકિષિવય - power to rule over everything
- દૃકિષિવય - power to subjugate all
- પ્રામિ - power to obtain whatever is desired
- પ્રાકા´ય - 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, nIlapatAkA, 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 rAg
mudrA for the rAga Anandabhairavi.

॥ द्वितीयावरण दीर्घन्त (द्वितीय विभज्जित) ॥

॥ कमलांबा भजरे ॥
राजं क्ष्याञिः - आदि तांगम्
पवविः
कमलांबा भजरे रे मानस
कर्मितमाध्याध्य त्वज रे
अनुपत्तिः
कमलावाणीसेवितपाणिः कुमुजयग्रीवां नतेवां variation नतेवां
मध्यमकाव्यादित्यम्
कमलापुरस्तनां मुहुदानां कमनीयरानां कमलदनां
धर्षम्
सर्वशापस्पूर्ककर्मवामिः परमशिवकामिः
दुर्वासारित गुमथोभिः दुर्मधवस्तिः लक्षिः
निर्वा.निजसुप्रभवाश्विः नित्यन्त्वालाशी कात्यायनी
शरीराशि मधुपिवजयवेशी सदुभुगुजनां निहत्जनां
मध्यमकाव्यादित्यम्
गीतितमाध्याध्यानासेवितकर्मवाणी
निनिशेषचैतिपणीं उवत्ववाल्टवाटवाणीं

Word to word meaning:
कमलांबा - The Goddess kamalAmbA
भज - worship
रे रे मानस - Oh mind!
कर्मितमाध्याध्य - attachment to worldly desires which are illusory
t्वज रे - please abandon
कमलावाणी - she who is flanked by Lakshmi
and Sarasvati on both sides

- with neck that surpasses the beauty of the conch shell
- bowed down by the Devas
- who resides in the lotus city
- whose speech is tender
- who has charming teeth
- who has face that resembles the lotus
- the Goddess of the

chakra named sarvAshAparipUraka (fulfiller of all wishes)

- beloved of the Supreme Lord, Siva
- the secret yoginI, worshiped by the sage Durvasa
- who destroys all sufferings
- who rides the swan
- who grants salvation,

which is the bliss of one’s own self

- who is ever auspicious
- the daughter of sage kAtyAyana
- who is sharvAni, the consort of sharva (shiva)
- whose hair conquers the blackness of honey bees
- who is the mother of Lord Guruguha
- who is unblemished, unattached
- who destroyed the demon BhaNDa

who possessed vain glory

- who delights the devatAs such

as kAmAkArShiNi and others

- who is the embodiment of

unqualified consciousness

- who is manifest in the principles

of earth etc (five elements)

Notes:

The song is set in accusative case (dvitIyA 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, 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 sayvadakShiNa sevitA” appears in LalitAsahasranAma. Dikshitar also begins the nASamani rAga kRRIti with the words “shrI ramA sarasvatI sevitAm shrI lalitAmbAm bhAvaye”.

॥ तृतीयावरणकृतिनम् (तृतीया विभक्ति) ॥

॥ श्री कमलाबंडका ॥

राजं श्रीकुशलराजं - तुषक ताजम्

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પલ્લવિ
શ્રીકમલાંબકયા કટાખ્છતાર
અમિતાહન-પિરપૂજન-બાણાલિમ
અમુંવલવિ
પાકશાસનાધિકારીયતા-સેવિતયા
પિરપૂજન-સુદરૂoucher-બાણિજયા
મધ્યમકાલસિદિયમ
શીક્ષણનતુજવયયા મૂડભાનવાબ્રાયયા
ડોનાનજાનજાયયા ગુજરાતતાઇયા
અંશય
અનગુસમાઇબજયયા કાજયા
અત્યુપસ્થિતયા વચનાયા variation સકાગાયા
અનાંતાયાયયાયા વચનાયા કાજયા
અસ્તિત્વકાલગુમતયા દારિયા
મધ્યમકાલસિદિયમ
અનાંતયાયાયાયા અસ્તિત્વવચનાયા
જનજાનજાયયા ધવાસદષટાયા
Word to word meaning:

શ્રીકમલાંબકયા - by the auspicious Kamalambika
કટાખ્છતાર - graced, protected
અંશય - I
અમિતાહન - existence, consciousness, and bliss
પિરપૂજન - fullness, completeness
બાણાલિમ - the supreme
અમુંવલ - am
પાકશાસનાધિકારી-સેવિતયા - by the one who is
worshiped by Indra and all Gods

by Lord Brahma,

who originally performs the five cosmic acts

who is contemplated

whose feet are adept in removing grief

who restores speech to the dumb

whose feet conquer the beauty of a red lotus

who is the three worded sentence,

which is Guruguha himself

who is embodied as

and the rest of the shaktis

who is enshrined

in the reddish saMkShobhaNa chakra

who is the

beloved of Lord Siva, the master of millions of universes

who is more secret (than

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

eight sections

who is superb

who is worshiped by Kamadeva and others

who resides in the eight petaled lotus

who carries a bow and arrow in her hands

who is the ocean of the nectar of compassion

Notes:

The song is in tritIyA vibhakti, instrumental case. The

basic sentence word order (anvaya) is ahaM shrIkamalAMBikyA

katAkshitaH sachchidAnandapUrNabrahmA 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

“kamalAMBikyA”.

sanskritdocuments.org
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”.

॥ अधुर्ध्वरणकीर्तनम् (अधुर्ध्वी विभक्ति) ॥

॥ कमलानिविका स ॥
रांग डांगोजि - अट तालमू
पल्लवि
कमलानिविका थनडांखुकाई
धूर्ध्विविडिकाई नमस्ते नमस्ते
अनुपल्लवि
कमलानगर्णानविकाई सांध्यायो अजाई
खिमगिरिन्तुण्डै थ्रिकारपूजनायो
मध्यमकालसाहित्यम्
कमलानगर्णानविकाई पलसमूकसंकालितायो
कम-नीशनकालितायो विकालसंकालितायो
शरम्म्
सकलसौभाग्यकालोऽन्यशरणः
संस्कृतिविशालकिंतृतंतुर्थक्वर्णः
प्रकृतुतत्त्वसमनवरसः
प्रवलसूक्ष्मसंप्रदायान्तरसः
अकणुरपवसः अपलसः सुपपवसः
सुकृत्यायामवसः शोभनकर्मसुकुलः

kamalAmbAnavAvaraNamsArtham.pdf
Word to word meaning

KamalAmbika - to KamalAmbika
kąं - who is clad in golden robe
कपूर्ण - who chews betel leaves flavored with camphor
नमः - I offer my salutations to thee again, and again
कमलाणा - who is the younger sister of the husband of Lakshmi
कमेश्वरी - who is the goddess Kameshvari
अजा - who is unborn
हिमगिरि - who is the daughter of the snowy mountain
ह्रीकार - who is worshiped by the mystic sound “hrIM”
कमलानगर - who dwells in the city of the lotus
समुद्र - who destroys the dishonest people
कमीच - who wears a garland of beautiful jewels
कल - who dispels the sins caused by the poison of Kali
संक्षा - lotus feet which grant all auspiciousness
संक्षामिकाः - who resides in the fourth enclosure containing the shaktis such as ‘saMkShobhiNI’ and so forth
प्रकट - who sustains the fourteen manifest worlds
प्रबल - who is at the heart of the well-known tradition to which Guruguha belongs
अकलंक - who possesses flawless beauty and complexion
अपार - who is (known as) aparNa
सुपुष्पा - who is the beautiful bird
सुकुंड - whose lovely hands hold the bow and arrow
who resides in the effulgent chakra consisting of fourteen triangles

who is besmeared with red kuMkuma (saffron powder)

who is the cause of both moving and unmoving objects

whose black hair triumphs over the dark clouds

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 विलक्ष्ण) ॥

॥ श्री कमलांबिकायः परं ॥

राज्य मैत्रि - अम्ब तारं

kamalAmbAnavAvaraNamsArtham.pdf
The image contains a page of a Sanskrit document. The text is primarily in Sanskrit script, with some translations and explanations provided in English. The page includes a variety of Sanskrit phrases and words, along with their meanings. The text appears to be a scholarly work, possibly a commentary or an exposition of a Sanskrit text.

Word to word meaning:

\( \text{કમલાંબ્યા} \) - Greater than Goddess Kamalamba
\( \text{ન છે} \) - there is nothing else
\( \text{રે રે વિતં} \) - Oh mind!
\( \text{ક્ષત્યાિદવાર્ત} \) - the one who is the
quintessence all the principles, from the earth to the ultimate Lord Siva

who is the mother of Siva, Vishnu and Brahma

who is the creator of the universe which is Siva in essence

who is the agent of all actions

who resides in the auspicious chakra of the outer ten triangles

who is served by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and Sarasvati)

whose subtle form is that of sound (nAda) and who is propitiated by the ten shaktis, sarvasiddhipradA, and so forth

who is famous for being worshiped in various modes such as kuLa, kauLa, as the power identical with the ten sense and motor organs

who manifests the supreme eternal, pure, enlightened and free self, who is the supreme non-dual Brahman, characterized by existence, consciousness and bliss

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)

who protects the yoginis who reside in the nine centers of the astral body (mUlAdhAra etc), and who are adept at piercing through them, by the knowledge of the ten sounds
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 panchami vibhakti (ablative vase). The basic prose sentence unit (anvaya) is kamalambusyAH paraM nahi re, re citta (Oh mind, there is nothing greater than Goddess Kamalamba), and all the words ending in “yAH” or “eH” qualify “kamalambusyAH”. 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 NgaLkAriNI, 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).
(kamalAmbAnavAvaraNamsArtham.pdf)

Word to word meaning:

કમલાંબકાઇયાઃ - (of) KamalAmbika
tવ - your
ભક્તઃ - devotee
અહં - I (am)
શઙ્કયાર્ઃ - (of the one who) bestows auspiciousness
શ્રીકયાર્ઃ - (of the one who) bestows prosperity
સંગીતરેસકાયાઃ - (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
(of the one) whose speech is exceedingly sweet

(of the) wife of sharva (Siva)

(of kalyANI the ever auspicious one

whose braided hair conquers the lovely black bees swarming around the punnAga tree

whose essential nature is the light of the ten-fold fire, manifest in the sarvarakShAkara chakra, consisting of the inner ten triangles

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

who is the Kundalini encompassing 50 letters of the alphabet

who is the Goddess Kaulini propitiated by ten mudras

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

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
The basic sentence unit (anvaya) is an ahaM kamalAmAnavaNamsArtham.

The chakra for this AvaraNa, sarvarakShAchakra, consists of the inner set of ten triangles (known as antardashAra). MAIni chakra is a diagram where the Sanskrit alphabet is arranged in a concentric pattern in these ten triangles. The ten shakts referred to here and sarvepsitaGandhapradA. These shakts are called the nigarbha yoginis. The ten muddrAs are: sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarsiNI, sarvaveshAkarI, sarvAnmodinI, mahA NkushA, khecarI, bIja, yoni and trikhaNDa.

The adjectives ending in "yAH" are qualifications of the noun bhaktaH (I am the devotee of Goddess Kamalambika), and all genitive case.
कमलांबकायं kamalAmbikA, the auspicious one
\(\text{શ્રી-} \) devotion
\(\text{ભક્ત} \) - (I) do (offer my)
\(\text{શ્રીત-} \) who grants all desires to those devotees who take refuge in her
\(\text{ચંદ} \) - caNDikA, the fierce one
\(\text{જગદ} \) - the mother of the universe
\(\text{રા} \) - whose face is like the full moon
\(\text{રાજ} \) - whose eyes are like the lotus bud
\(\text{પા} \) - whose feet are worshiped by Indra
\(\text{આ} \) - who radiates out the sky etc, i.e. the five elements
\(\text{હ્રી} \) - who is the deer that roams in the forest of the hrIm sound
\(\text{હ્રી} \) - whose body is the embodiment of hrIm
\(\text{હ્રી} \) - who is the beautiful bunch of flowers of the tree of hrIm sound
\(\text{હ્રી} \) - who is the goddess of hrIm
\(\text{ગા} \) - Gauri, the fair one
\(\text{શ્રી} \) - Gauri, the fair one
- who rejoices in the highest bliss of her own self, which
  transcends the three bodies, gross, subtle and causal

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

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

- who is the healing rAja yoga that removes all transient illnesses

- who holds a vIna in her hand

- who resides in Kamala nagara

- who charms the gods, men, and sages

- who grants Guruguha the boon of her grace

Notes:

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

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”.

|| अञ्चलावरेष्टितन्मः (संबोधनाविवरण) ||
|| श्रीकमालांक्रेवाव ||
राजं घडा - आदि तान्म्
पूज्यवि
श्रीकमालांक्रेवाव
शिवं कर्तवतुचुकशाहि
अनुपवि
लोकपाविनि कपालिनि शूलिनि
लोकनिनि मनमालिनि स्वर-मध्यमखलावित्यम्
लोकव भा सर्वसिद्धिमाहिति
मिलुं बालांवि
श्रीवाम्
संततुेंमोईलनोदेद सदापवैरूकस्वानाधे
अन्तापरिवर्त्योगे साक्षेमदिसिद्धिश्वसुः variation साक्षेमदिसिद्धिश्वसुः
अन्तात मुक्तिदद्यम्मावामयाममानवात्तर्तिरे
अन्तातगुंगूवाहितिते कसंगुलिनमोहविष्णुकुंकुमावतारे
मध्यमखलावित्यम्
अन्तात:करुणुंकुंकु:क्षणकालिर्दियमत्माविशिष्या-
कव्यसरसामणकुशपरिवेक्तितिविष्णु:नौरीपरे

Word to word meaning
श्रीकमालांक्रेवि - Oh shrI kamalAmbika
अव अव - protect (me) protect (me)
शिवि - the auspicious one
You hold a parrot and a myna bird in your hands.

Oh protector of the worlds.

You carry a skull and a trident.

You are the mother of the worlds.

You are BhagamAlini just once.

Oh giver of all powers.

Oh mother, Tripura.

Balambika.

Your body is effulgent like molten gold.

You are the eternal flow of uninterrupted bliss.

You reside in the triangle that removes all sorrows.

accompanied by the three shaktis Kameshvari, Vameshvari and Bhagamalini.

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

You are known to Ananta and Guruguha.

The nails of your ten fingers are the source of the ten incarnations of Lord Vishnu.

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).

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 “कराङ्गुल्लेेपणं नारायण दशाकृंतः”

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

॥ नवमावरण कीर्तनम् ॥

॥ श्री कमलांबा जयति ॥
राज्ञ आचिरि - उपक ताणम्
पल्लवि
श्रीकमलांबा जयति अंबा
श्रीकमलांबा जयति जगदा
श्रीकमलांबा जयति शंगारसकंदा मंदा
श्री कमलांबा जयति विद्विन्धप्रतिकंबिनुअिना
श्री कमलांबा जयति
मधवकासाहिनितम्
श्रीपुरुषिन्द्रमध्वकासाहिनितं शिवाकासाहिनितं शिवाकासाहिनितं
अनुपवलि
Kamalam - Goddess KamalAmbA

- is victorious

- the mother of the universe

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

- my mother

- is of the form of pure consciousness

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

- 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)

Maha

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

Maha

- who is the ruler of all rulers

who dwells in the auspicious sarvAnandamaya chakra (the chakra that is “replete with all Bliss”)

- the auspicious one

I meditate upon (her)

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

- who is adept at removing the three terrible sufferings, physical, mental, and supernatural

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

- who is manifest both as the supreme and empirical objects

I am protected by

the ever compassionate one

To the auspicious mother

I prostrate

You are the pure consciousness

worshipped by Lakshmi (ramA), Vishnu (hari), Sarasvati (kA) and Brahma (vidhAtA)

- (from) the supreme deity who is worshiped by vAmA and other shaktis

everything
जतं - is born

कमाल-दासशिल-उपासित-काद-हाद-साद-मत-तुषिच्छा: -  
(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

प्रेमस्य-क्षिप-गुरुकुल-जन-नाना: - (in her) whose beloved is shiva, and who is Guruguha’s mother

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

विलयतु - be dissolved

व्रजमच-प्रकाशिनी - She embodies the light that is Brahman

नम-प्रकाश-विलखिनी - She reveals all forms and names

कामकल-प्रकाशिनी - who reveals the Kama Kala

सामस्य-निदेशिनी - 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.
॥ નવાવરણમંગળકેતનમ્ ॥

॥ શ્રી કમલાંબિકે ॥

રાજ શ્રી - ભાવ જતી એક તાલમ્
પલિવ

શ્રીકમલાંબિકે શિવે પાઠ માં લગિતે
શ્રીપલિતિનું સિતાસિતે શિવલિલે

સમાંચે ચરણમ્

રાજયદ્રમુંનિ શક્ષિતકોલમાલી
ર્માવશીલીનિ રાજયોજકુંનિ

મધ્યમકાલાસાહરિયમ્

શાક્શર શાનતોદરી ચાન્દલાઘરી
શુદ્ધર શયુશુગ કાલાબાળશુદ્રરી
ઓલ્લસાહરી વૃદ્ધશાહરી િિશ િસવટરી
શ્રીકાર સંપકીરી શ્રીમાલાદીવુર સુિદરી

Word to word meaning:

શ્રી કમલાંબિકે - Oh Kamalambika!
શિવે - the auspicious one!
પાઠ માં - (please!) protect me
લિલિતે - Lalita, the gracious one

શ્રી-પલિત વિનુદ્ર - worshiped by Vishnu, the husband of Lakshmi
લિસત-ાસિતે - who is both fair and dark
શિવ-લિલે - who is accompanied by Shiva

રાણ-વન-સુંપી - whose face resembles the full moon
ર્મા કોલ-મુંની - who protects Kolamukhi (the boar-faced vArAhi)
રમા-વાણી-સુંપી - who is the friend of Lakshmi and Sarasvati

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

શાનતોદરી - who is dressed in lush vegetation (the earth goddess)
શથતોદરી - whose waist is slim and tender
कमलाम्बा - who wears the crescent moon
शंकिर - who grants auspiciousness
शंकिर - who cherishes the devotees of shiva and guruguha
अक्षिर - who is the single syllable (Om)
बुधनेश्वर - who is the ruler of the universe
कश्वयन - who is the beloved of Shiva
श्री - who bestows auspiciousness
सुख - who brings happiness
श्री - who bestows auspiciousness
श्री - 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

kamalAmbA navAvaraNam with translation
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Please send corrections to sanskrit@cheerful.com