કમલામ્બા નવાવશં સાર્થમ્

kamalAmbA navAvaramNam with translation

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कमलांबा नवावरणं सार्थम्

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March 25, 2018

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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 MuttsvsVAmi DlkShitar, 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 prAkAras (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, SiddIshvara, Anandeswara are located at the four cardinal points (southeast, southwest, 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 “aliiyankotai”. 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 kIrtnams of the KamalAmbA NavAvArA Nam 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 nAgaNAsvAmi 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 NavAvArA Na KIrtnam-s

The series consists of eleven compositions, all in praise of Goddess KamalAmbA. It starts with a ‘dhyAna kIrtnam’ (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 kIrtnanm which employs all the eight declensions of the sanskrit language;

the series concludes with an auspicious ‘ma NgLa kIrtnam’, 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 kIrtnams of the KamalAmbA NavAvArA Na series are as follows:

dhyAna kIrtnam in saMbodhanA vibhakti (vocative case )- “kamalAmbike”, toDi rAgam, rUpaka tALam.

The first AvaraNa kIrtnam 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 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 NgaLa kIrtanam, again in saMbodhanA vibhakti (vocative case)-“shrI kamalAmbike”, shrI rAgam, khaNDa eka tALam.

In each kIrtanam, 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 kIrtanam in the rAgam toDi does not feature a rAga mudra, and the kIrtanams in rAgars 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, 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-paripUraka 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, 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, sarvarAsAdhakA,
sarvasaMpattirUpiNI, sarvanmantramayI 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:
sarasiddhipradA, sarvasampatpradA, sarvapriyaMkari,
sarvama NgaLakiNI, 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, sarvaishvaryaAyanI,
sarvaj NaNamayI, sarvayAdhivinAshinI, sarvAdhArasvarUpA,
sarvApaharaA, sarvAnandamayI, sarvarakShAsvarUpI
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

॥ नवावरणायांकर्तर्नम् ॥

॥ कम्बलांकिदे ॥

शरं तोड़ि - तुप्पक ताणमू

पुल्लवि

कम्बलांकिदे आध्यत्तवलिनिक्या बहुकिदे
कम्बलापाणिशंकुदं कर्मिन्युवंतकु यामव variation यामव जगदंकिदे

अनुपलबि

कम्बलातिः विभमलकिदे बहुकिदे
कम्बलातीवयलि शिवे कर्मशाहवि

शरणमू

संकलोकनांकिदे संगीतत्रिकिदे
सुकवित्प्रावांकिदे सुन्दरि गतमाविदे

विक हर्मुखिनिपुणेः अधवहरे
Oh Goddess kamaAlmbika (the Lotus mother) who is like a Kalpaka tree (that grants all boons) to those who seek refuge in you.

fierce one, one of the ten aspects of shakti.

attractive, wearing the red robe.

holding a parrot in the hand.

me.

protect.

worshipped by Brahma and other Gods.

possessing lotus feet.

showering plenty of boons (to devotees).

imparting greatness to the tank KamalAlaya.

auspicious one.

ocean of mercy.

ruler of all the worlds.

delight in music.

granting the boon of poetic genius.

beautiful one.

who has transcended the illusion.

adept in granting salvation without body (videha mukti).

who dispels all sins.

who emanates the five elements, space, air, fire, water and earth.

with enchanting feet.
કમલાંબા - Goddess Kamalamba

- reddish
- full, complete
- mother of Guruguha
- inhabiting the heard of Lord Shiva
- the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
- filled with matchless bliss

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
delighting 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
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:
अणमा - power to become infinitesimal in size
मधमा - power to grow very huge
लखिमा - power to become very light
गिरमा - power to become inordinately heavy
छिलिं - power to rule over everything
रशिं - power to subjugate all
प्राप्त - power to obtain whatever is desired
प्राक्त - 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,
beruNDA, vahnivAsinI, mahAvajreshvarI, shivadUtI, tvaritA,
kulasundarI, nityA, nIlapatAkA, vijayA, sarvama NgALa,
jVAliAmAlinI, 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.

II  द्वितीयावरण द्वितीयावरण (द्वितीय विभक्ति)  II

II कमलांबां भजरे  II
राजं कव्यापि - आदि तानम्
वुद्धवि
कमलांबां भजरे रे मानस
कल्पितमथाकार्य त्रजं रे
अनुपलवि
कमलावाणीलेखितपाणिकं पञ्जुकरावीयं नतेवं variation नतेवं
मद्यमकालसाहित्यम्
कमलापुरसनं मुहुःगनं कमनीयरनं कमलवनं
चरसम्
सर्वाश्यापितूरुचक्ष्यामिनं परमशिवामिणि
दुर्वानिषिविगुणोऽर्जुणिनं हृदयविकं हस्तिनं
निर्वासणिजयुप्रभाविणि नित्यक्याविणि कत्यायनी
शर्वाणि मधुपरिजयेश्वरि सदुरुगुकरणि निर्मणि
मद्यमकालसाहित्यम्
गुरुत्तमाध्यकुलमगनं कमाकृषियादिरंगनं
निर्विशेषनबभुधिणि उद्वीतवादित्वप्रत्येकाणि

Word to word meaning:
कमलांबां - The Goddess kamalAmbA
भज - worship
रे रे मानस - Oh mind!
कल्पित - attachment to worldly desires which are illusory
त्रजं 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 sarvAshaPariPraka 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 savyadShiNa sevitA” appears in LalitAsahasranAma. Dikshitar also begins the nASamani rAgA kRRiti with the words “shrI ramA sarasvatI sevitAm shrI lalitAmbAm bhAvaye”.

॥ तृतीयावरणकीर्तनम् (तृतीया विषंक्ति) ॥

॥ श्री कमलांबिक्या ॥

राज्ञी श्रीकुमारस्वामी - तृष्णक ताजम्
કશ્રીકમલાંબકયા કાઠાલિલીક્ષણ
અનુપલિલી
સાથર્મ્
પલિવ
અનુપલિલી
સચ્ચદાન પુરપુર
બ્રહ્મામ
અનુલિલી
પાકશાસનાધિકરતાસેવિતયા
પાકશાસનાધિકરતા
ભાવિતયા
મધ્યમકાલસાહક્ષીયમ्
શિક્ષિતતરણા 
સૃષ્ટિ
બપનાર
ધનુબાર્ણધર
દયાસુધાસાગર
અન્બા આધુનિક
વિવિધતા
અનુલિલી
વરણ
મધ્યમકાલસાહક્ષીયમ्
અનુલિલી
વરણ
મધ્યમકાલસાહક્ષીયમ्
અનુલિલી
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મધ્યમકાલસાહક્ષીયમ्
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વરણ
મધ્યમકાલસાહક્ષીયમ्
અનુલિલી
વરણ
મધ્યમકાલસાહક્ષીયમ्
અનુલિલી
વરણ
Word to word meaning:

શ્રીકમલાંબકયા - by the auspicious Kamalambika
કાઠાલિલીક્ષણ - graced, protected
અર્થ - I
અસમ્ઝધાનશ - existence, consciousness, and bliss
પંપુપુરફ્લી - fullness, completeness
અશ્રુમા - the supreme
અશ્રુમા - am
પાકશાસનાધિકરતા - 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

ana Ngakusuma, 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 petal 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 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”.

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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”.

॥ अतुर्थावरणकीर्तनम् (अतुर्थी विभक्ति) ॥

॥ कमलांबिकाये ॥

राजं कंबोजि - अट ताणम्
पल्लवि
कमलांबिकाये कनकांशुकाये
कपूर्ववीठिकाये नमस्ते नमस्ते
अनुपल्लवि
कमलांगतानुजः कणेश्वराः अकाशे
हिमगिरितुल्याः लोकावस्थायाः
मध्यमकुशाकिलिम्
कमलांगरबिठिकाये पवसमुकसंकरियाः
कमलीवरतिकाये कविक्षणपरिकरियाः
अर्धाम्
सकलसौमयस्माकांबोजयश्रायेः
संस्कारित्वीरविखिन्तुमयार्थवश्रायेः
प्रक्ष्ठतुर्धश्रमवननरस्तः
प्रवलश्रुतप्रक्ष्ठवनान्नलकः
अकणकुपवश्रायेः अपशाली सुपावश्रायेः
सुकृत्वृत्यापनमाळाये शोभनिरमुकोजः
Word to word meaning

कमलां - to KamalAmbika
अंशुकाय - who is clad in golden robe
कपुर्ण - who chews betel leaves flavored with camphor
नमः - I offer my salutations to thee again, and again
कमाला - who is the younger sister of the husband of Lakshmi
कमेश्वरी - who is the goddess Kameshvari
अजाय - who is unborn
हिमगिरि - who is the daughter of the snowy mountain
ह्रींकार - who is worshiped by the mystic sound “hrIM”
कमलानगर - who dwells in the city of the lotus
अवलम्ल - who destroys the dishonest people
कमली - who wears a garland of beautiful jewels
अलै - who dispels the sins caused by the poison of Kali
अंबोज - who possesses lotus feet which grant all auspiciousness
संक्षेपिता - who resides in the fourth enclosure containing the shaktis such as ‘saMkShobhiNI’ and so forth
प्रकट - who sustains the fourteen manifest worlds
अकलां - who is at the heart of the well-known tradition to which Guruguha belongs
अपनाय - who possesses flawless beauty and complexion
अपनाय - who is (known as) aparNa
सुपुष्पा - who is the beautiful bird
सुकुं - 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, sarvaraNjanI, sarvarAnmodinI, sarvArthasAdhakA, sarvasaMpattipUraNI, sarvAmantramayI and sarvadvandvakShyaMkarI.

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

॥ पञ्चमावरणाकीर्तनम् (पञ्चमी विलक्ष्ण) ॥

॥ श्री कमलांबिकायाः परं ॥

राजं लीरवि - अम्ब तारण्

kamalAmbAnavAvaraNamsArtham.pdf
Word to word meaning:

श्रीकमलांबकायाः:  परं - Greater than Goddess Kamalamba

- नः - there is nothing else

- रे - Oh mind!

- विषयादिश्वात्तत्त्वादृढिपतः: - 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 kamalanmiyah paraM nahi re,
re citta (Oh mind, there is nothing greater than Goddess
Kamalamba), and all the words ending in “yAH” or “eH”
qualify “kamalanmiayAH”. 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, sarvadhukhavimocAnI,
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).

॥ ॥

॥ ॥

॥ ॥

॥ ॥
Word to word meaning:

कमलांबकायाः - (of) KamalAmbika
tवः - your
भक्ताः - devotee
अहं - I (am)
शंकाः - (of the one who) bestows auspiciousness
श्रीकाः - (of the one who) bestows prosperity
संगीतरकायाः - (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 excessively sweet

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

(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
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, sarvaishvaryaapradAyinI, sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArsvarUpA, sarvApaharA, 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.

॥ समावरणकृत्तम् (समभि विम्बक्ति) ॥

॥ श्रीकमलांबिकायां ॥
राजं सकाना - निरुपं ताजम्
पञ्चविनि
श्रीकमलांबिकायां बल्लसि करोमि
श्रितर्कवादिकायां चिदिकायां जगदिकायां
अनुपलविनि
साधारणवर्तनायां राज्ञवनवनायां
पाठिनुसरसायां आकाशाकिदिस्तायां
मध्यमकालसाधित्यम्
Word to word meaning:

શ્રી-કમલાબા 
- kamalAmbikA, the auspicious one

બાકિ - devotion

કરામ - (I) do (offer my)

કૃત-કપ - who grants all desires to those devotees who take refuge in her

ચંદકા 
- caNDikA, the fierce one

જગદ્ અંક 
- the mother of the universe

રાકા-રણ-નાના 
- whose face is like the full moon

રાણુ-નખાણ 
- whose eyes are like the lotus bud

પાકાર-નુટ-ભારણ 
- whose feet are worshiped by Indra

આકાશ-ાદ-િવલક્ષણ 
- who radiates out the sky etc, i.e. the five elements

બેરાવ-વન-કરિયા 
- who is the deer that roams in

the forest of the hrIM sound

બેરાવ-ઝ-ચઃરિ 
- whose body is the embodiment of hrIM

બેરાવ-તર-મચ 
- who is the beautiful bunch of flowers of the tree of hrIM sound

બેરાવ 
- who is the goddess of hrIM

ગાૈયા 
- Gauri, the fair one

શ્રી-નાયં-નુટ-તર-સયાં-નુબાં 
- the five elements
- 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 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”.

II अश्मावरणेकीर्तनम् (संभोगनाविविष्ठ) II

II श्रीकमालंबिकेद्वाव II

राजं घठता - आर्टि ताम्
पुर्ववि
श्रीकमालंबिकेअवाव
शिवं कस्थुलुकशाखिके
अनुपलवि
लोकपार्विन कपारिन शूरिनि
लोकजनिन भज्मालिन सावद- मध्यमकालादित्यम्
लोकथ मा सर्वसिद्ध्राविके
निवुराविके वालाविके
शरसाम्
संतमेमसन्निबिते सदार्जापृदरस्त्रावादे
संतापविवेकिपेते साक्षायदिशिशिक्तमूः variation साक्षादिशिशिक्तमूः
संतम मूः लिंधादिथामिदियोधामात्रमानवादे
अन्ततःगुजगुजपिते करांगुलिबोद्विप्रियङ्गावतारे
मध्यमकालास्तिच्यम्
अन्तःसर्वप्रमुकुम्भक्षादिस्त्रयत्मात्राविविष्ठ- कर्पतान्याधापादेतुपकृष्टिस्तवस्यांनीपरे Word to word meaning
श्रीकमालिके - 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 protector of the worlds
you carry a skull
and a trident
you are the mother of the worlds
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
ever
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
carnations 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 “कर्णाजुर्गी-नमोचन्त्र नारायण दशशृंखला”

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

॥ नवमावरणः कीर्तिमूः ॥

॥ श्री कमलांबा जयति ॥

राजा आचारि - टुपक ताणम्
पल्लवि
श्रीकमलांबा जयति अंबा
श्रीकमलांबा जयति जगंबा
श्रीकमलांबा जयति ज्ञुंगारसंकंबा मधंबा
श्री कमलांबा जयति विद्विभप्रतिसिद्धिनुभिन्न
श्री कमलांबा जयति
मध्यकालसाहित्यम्
श्रीपुरुषिनुभुमयस्वकृतिभानिंमिंद्रस्य-
शिवाकरम्यभिषित शिवदामेशाभुवा
अनुपल्लवि
कमलांबा - Goddess KamalAmbA

જયત - is victorious

જગદંબा - the mother of the universe

જૂંગાર - a flower of the kadamba plant

(thead)essence) of the pleasure of love

મદંબા - my mother

બદદ્બ - is of the form of pure consciousness

પ્રીતથનબુદ્ધા - 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)

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

- 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

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

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

- everything
is born
(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

(of her) whose beloved is shiva, and who is Guruguha’s mother

(let) my mind, with pleasing grace

She embodies the light that is Brahman

She reveals all forms and names

who reveals the Kama Kala

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.
II नवावरणमंगलकीर्तनम् II

॥ श्री कमलांबिके ॥

राज श्री - अच्छा जाति अंक तालम्
पल्लवि
श्रीकमलांबिके शिवे पांड मा बगिते
श्रीपतिनुं शिवासिते शिवालिते
समक्ष धरणम्
राक्षसंभु मिन रक्षितकोणमुनि
रमावाणीसिनि राजयोगसुनि
मध्यमकलालितयाम्
शाक्षारि शातोड़रि चंद्रकाशिरि
श्वारि श्रुतसुगुप्तकाशवाशुरि
अंकाक्षारि बुधवारि धन भजारि
श्वारि सुपकरि श्रीमालिनिपुर सुन्दरि

Word to word meaning:
श्री कमलांबिके - Oh Kamalambika!
शिवे - the auspicious one!
पांड मा - (please!) protect me
बगिते - Lalita, the gracious one
श्री-पति बिनुते - worshiped by Vishnu, the husband of Lakshmi
श्व-सकिते - who is both fair and dark
शिव-साधिते - who is accompanied by Shiva
राक्षसंभु - whose face resembles the full moon
रक्षित-कोणमुनि - who protects Kolamukhi (the boar-faced vArAhi)
रमावाणी-सुनि - who is the friend of Lakshmi and Sarasvati
राज-योग-सुनि - who enjoys the bliss of Raja Yoga
शाक्षारि - who is dressed in lush vegetation (the earth goddess)
शातोरि - whose waist is slim and tender
who wears the crescent moon
who grants auspiciousness
who cherishes the devotees of shiva and guruguha
who is the single syllable (Om)
who is the ruler of the universe
who is the beloved of Shiva
who bestows auspiciousness
who brings happiness
the supreme Tripurasundari!

This concluding song is in the vocative case. The basic sentence unit (anvaya) is shrI{kamalAmbike} 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.

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