
kamalAmbA navAvaraNam with translation

ಕಮಲಾಂಬಾ ನವಾವರಣಂ ಸಾರ್ಥಂ

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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 KArakkudi, 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 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) -

"kamalAmbika", 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 paSncamI 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 shrI chakram

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 Avaram-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 Avaramba 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 Avaram consists of a set of 16 lotus petals

arranged in a circular fashion inside the
three concentric circles residing in the bhUpuraM,
and is supposed to be white in color.

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

3. vasudaLam - sarva-samkShobhaNa chakram

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

The eight shaktis associated with this chakram are -
ana Ngakusuma, ana NgamekhalA, ana NgamadanA,
ana NgamadanAturA, ana NgarekhA, ana NgaveginI, ana NgAMshukA and
ana NgamAlinI. These shaktis are described as
guptatara yoginis. The main deity here is tripurasundari

4. chaturdashAram (manukoNam) - sarva-saubhAgyadAyaka chakram

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

The fourteen shaktis worshiped here are:

sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI,
sarvasthaMbhinI, sarvajhRRi.mbhinI, sarvavashaMkarI, sarvAhLAdinI,
sarvasaMmodinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakaA,
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

.. ನವಾವರಣಧ್ಯಾನಕೀರ್ತನಂ ..

.. ಕಮಲಾಂಬಿಕೇ ..

ರಾಗಂ ತೋಡಿ - ರೂಪಕ ತಾಳಂ

ಪಲ್ಲವಿ

ಕಮಲಾಂಬಿಕೇ ಆಶ್ರಿತಕಲ್ಪಲತಿಕೇ ಚಂಡಿಕೇ

ಕಮನೀಯಾರುಣಾಂಬುಕೇ ಕರವಿದ್ಯತಶುಕೇ ಮಾಮವ variation ಮಾಮವ

ಜಗದಂಬಿಕೇ

ಅನುಪಲ್ಲವಿ

ಕಮಲಾಸನಾದಿಪೂಜಿತಕಮಲಪದೇ ಬಹುವರದೇ

ಕಮಲಾಲಯತೀರ್ಥವೈಭವೇ ಶಿವೇ ಕರುಣಾರ್ಣವೇ

ಚರಣಂ

ಸಕಲಲೋಕನಾಯಿಕೇ ಸಂಗೀತರಸಿಕೇ

ಸುಕವಿತ್ವಪ್ರದಾಯಿಕೇ ಸುಂದರಿ ಗತಮಾಯಿಕೇ

ವಿಕಳೇಬರಮುಕ್ತಿದಾನನಿಪುಣೇ ಅಘಹರಣೇ

ವಿಯದಾದಿಭೂತಕಿರಣೇ ವಿನೋದಚರಣೇ ಅರುಣೇ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಸಕಳೇ ಗುರುಗುಹಕರಣೇ ಸದಾಶಿವಾಂತಃಕರಣೇ

ಅ-ಕ-ಚ-ಟ-ತ-ಪಾದಿವರ್ಣೇ ಅಖಂಡೈಕರಸಪೂರ್ಣೇ

Word to word meaning:

ಕಮಲಾಂಬಿಕೇ - Oh Goddess kamAlmbika (the Lotus mother)

ಆಶ್ರಿತ-ಕಲ್ಪ ಲತಿಕೇ - who is like a Kalpaka tree (that

grants all boons) to those who seek refuge in you

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

ಕಮನೀಯ-ಅರುಣ-ಅಂಬುಕೇ - attractive, wearing the red robe

ಕರ-ವಿದ್ಯತ-ಶುಕೇ - holding a parrot in the hand

ಮಾಂ - me

ಅವ - protect

ಕಮಲಾಸನ-ಆದಿ-ಪೂಜಿತ - worshipped by Brahma and other Gods

ಕಮಲ-ಪದೇ - possessing lotus feet

ಬಹು-ವರದೇ - showering plenty of boons (to devotees)

ಕಮಲಾಲಯ-ತೀರ್ಥ-ವೈಭವೇ - imparting greatness to the tank KamalAlaya

ಶಿವೇ - auspicious one

ಕರುಣಾ-ಅರ್ಣವೇ - ocean of mercy

ಸಕಲ-ಲೋಕ-ನಾಯಿಕೇ - ruler of all the worlds

ಸಂಗೀತ-ರಸಿಕೇ - delighting in music

ಸು-ಕವಿತ್ವ-ಪ್ರದಾಯಿಕೇ - granting the boon of poetic genius

ಸುಂದರಿ - beautiful one

ಗತ-ಮಾಯಿಕೇ - who has transcended the illusion

ವಿ-ಕಳೇಬರ-ಮುಕ್ತಿ-ದಾನ-ನಿಪುಣೇ - adept in granting salvation
without body (videha mukti)

ಅಘ-ಹರಣೇ - one who dispels all sins

ವಿಯದಾದಿ-ಭೂತ-ಕಿರಣೇ - who emanates the five elements,
space, air, fire, water and earth

ವಿನೋದ-ಚರಣೇ - with enchanting feet

ಅರುಣೇ - reddish

ಸಕಳೇ - full, complete

ಗುರುಗುಹ-ಕರಣೇ - mother of Guruguha

ಸದಾಶಿವ-ಅಂತಃಕರಣೇ - inhabiting the heart of Lord Shiva

ಅ-ಕ-ಚ-ಟ-ತ-ಪಾದಿ-ವರ್ಣೇ - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc

ಅಖಂಡ-ಏಕ-ರಸ-ಪೂರ್ಣೇ - filled with matchless bliss

.. ಪ್ರಥಮಾವರಣಕೀರ್ತನಂ (ಪ್ರಥಮಾ ವಿಭಕ್ತಿ) ..

.. ಕಮಲಾಂಬಾ ಸಂರಕ್ಷತು ಮಾಂ ..

ರಾಗಂ ಆನಂದಭೈರವಿ - ತಿಶ್ರ ಏಕ ತಾಳಂ

ಪಲ್ಲವಿ

ಕಮಲಾಂಬಾ ಸಂರಕ್ಷತು ಮಾಂ ಹೃತ್-

ಕಮಲಾನಗರನಿವಾಸಿನೀ

ಅನುಪಲ್ಲವಿ

ಸುಮನಸಾರಾಧಿತಾಬ್ಜಮುಖೀ ಸುಂದರಮನಃಪ್ರಿಯಕರಸಖೀ

ಕಮಲಜಾನಂದಬೋಧಸುಖೀ ಕಾಂತಾತಾರಪಂಜರಶುಕೀ

ಚರಣಂ

ತ್ರಿಪುರಾದಿಚಕ್ರೇಶ್ವರೀ ಅಣಿಮಾದಿಸಿದ್ಧೀಶ್ವರೀ ನಿತ್ಯಕಾಮೇಶ್ವರೀ ಕ್ಷಿ-

ತಿಪುರತ್ಯೈಲೋಕ್ಯಮೋಹನಚಕ್ರವರ್ತಿನೀ ಪ್ರಕಟಯೋಗಿನೀ
ಸುರರಿಪುಮಹಿಷಾಸುರಾದಿಮರ್ದಿನೀ ನಿಗಮಪುರಾಣಾದಿಸಂವೇದಿನೀ
ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ
ತ್ರಿಪುರೇಶೀ ಗುರುಗುಹಜನನೀ ತ್ರಿಪುರಭಂಜನರಂಜನೀ ಮಧು-
ರಿಪುಸಹೋದರೀ ತಲೋದರೀ ತ್ರಿಪುರಸುಂದರೀ ಮಹೇಶ್ವರೀ

Word to word meaning:

ಕಮಲಾಂಬಾ - Goddess Kamalamba

ಸಂರಕ್ಷತು - protect

ಮಾಂ - me

ಹೃತ್-ಕಮಲಾ-ನಗರ-ನಿವಾಸಿನೀ - who resides in the lotus city of the (human) heart

ಸುಮನಸ-ಆರಾಧಿತಾ - worshiped by pure-minded devotees

ಅಬ್ಜ-ಮುಖೀ - lotus faced

ಸುಂದರ - the beautiful one, Lord Sundaresvara, or Siva

ಮನಃಪ್ರಿಯಕರ-ಸಖೀ - delighting the mind of Siva and who is the friend

ಕಮಲಜಾ-ನಂದ - the bliss of Brahman

ಬೋಧ - (ultimate) knowledge

ಸುಖೀ - (one who) enjoys happiness

ಕಾಂತಾ-ತಾರ-ಪಂಜರ-ಶುಕೀ - (one who is) the beautiful

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

ತ್ರಿಪುರಾದಿ-ಚಕ್ರೇಶ್ವರೀ - The Goddess who rules over the
nine chakras beginning with tripura

ಅಣಿಮಾದಿ-ಸಿದ್ಧೀಶ್ವರೀ - The Goddess who controls the
accomplishments such as aNima etc

ನಿತ್ಯ-ಕಾಮೇಶ್ವರೀ - who is the Nitya Kameshvari etc (the
fifteen devatAs of this chakra)

ಕ್ಷಿತಿಪುರ- - the entire earth, conceived of as the capital
city of the Goddess, the name of the outermost enclosure

ತ್ಯೈಲೋಕ್ಯ-ಮೋಹನ-ಚಕ್ರ- - the name of the first chakra,
enchanter of all three worlds

ವರ್ತಿನೀ - who is inherent in

ಪ್ರಕಟ-ಯೋಗಿನೀ - the manifest yogini

ಸುರ-ರಿಪು- - enemy of Devas

ಮಹಿಷಾಸುರಾದಿ-ಮರ್ದಿನೀ - slayer of the Demon Mahishasura,
the buffalo faced one, and others

ನಿಗಮ-ಪುರಾಣಾದಿ- - sacred literature, epics etc

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

ತ್ರಿಪುರೇಶೀ - Goddess of the three cities

ಗುರುಗುಹ-ಜನನೀ - mother of Lord Guruguha, Subrahmanya

ತ್ರಿಪುರ-ಭಂಜನ-ರಂಜನೀ - who enchants Siva, the destroyer
of three cities

ಮಧು-ರಿಪು-ಸಹೋದರೀ - sister of Vishnu, the enemy of Madhu

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

ತ್ರಿಪುರಸುಂದರೀ - Goddess Tripurasundari

ಮಹೇಶ್ವರೀ - 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 :

ಅಣಿಮಾ - power to become infinitesimal in size

ಮಹಿಮಾ - power to grow very huge

ಲಘಿಮಾ - power to become very light

ಗರಿಮಾ - power to become inordinately heavy

ಇಶಿತ್ವ - power to rule over everything

ವಶಿತ್ವ - power to subjugate all

ಪ್ರಾಪ್ತಿ - power to obtain whatever is desired

ಪ್ರಾಕಾಮ್ಯ - 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.

.. ದ್ವಿತೀಯಾವರಣ ಕೀರ್ತನಂ (ದ್ವಿತೀಯಾ ವಿಭಕ್ತಿ) ..

.. ಕಮಲಾಂಬಾಂ ಭಜರೇ ..

ರಾಗಂ ಕಲ್ಯಾಣಿ - ಆದಿ ತಾಳಂ

ಪಲ್ಲವಿ

ಕಮಲಾಂಬಾಂ ಭಜರೇ ರೇ ಮಾನಸ

ಕಲ್ಪಿತಮಾಯಾಕಾರ್ಯಂ ತ್ಯಜ ರೇ

ಅನುಪಲ್ಲವಿ

ಕಮಲಾವಾಣೀಸೇವಿತಪಾಶ್ವಾಂ ಕಂಬುಜಯಗ್ರೀವಾಂ ನತದೇವಾಂ variation

ನತದೇಹಾಂ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಕಮಲಾಪುರಸದನಾಂ ಮೃದುಗದನಾಂ ಕಮನೀಯರದನಾಂ ಕಮಲವದನಾಂ

ಚರಣಂ

ಸರ್ವಾಶಾಪರಿಪೂರಕಚಕ್ರಸ್ವಾಮಿನೀಂ ಪರಮಶಿವಕಾಮಿನೀಂ

ದುವಾಸಾರ್ಚಿತ ಗುಪ್ತಯೋಗಿನೀಂ ದುಃಖಧ್ವಂಸಿನೀಂ ಹಂಸಿನೀಂ

ನಿರ್ವಾಣನಿಜಸುಖಪ್ರದಾಯಿನೀಂ ನಿತ್ಯಕಲ್ಯಾಣೀಂ ಕಾತ್ಯಾಯಿನೀಂ

ಶರ್ವಾಣೀಂ ಮಧುಪವಿಜಯವೇಣೀಂ ಸದ್ಗುರುಗುಹಜನನೀಂ ನಿರಂಜನೀಂ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಗರ್ವಿತಭಂಡಾಸುರಭಂಜನೀಂ ಕಾಮಾಕರ್ಷಿಣ್ಯಾದಿರಂಜನೀಂ

ನಿರ್ವಿಶೇಷಚೈತನ್ಯರೂಪಿಣೀಂ ಉರ್ವಿತತ್ವಾದಿಸ್ವರೂಪಿಣೀಂ

Word to word meaning:

ಕಮಲಾಂಬಾಂ - The Goddess kamalAmbA

ಭಜ - worship

ರೇ ರೇ ಮಾನಸ - Oh mind!

ಕಲ್ಪಿತ ಮಾಯಾ-ಕಾರ್ಯಂ - attachment to worldly desires which are illusory

ತ್ಯಜ ರೇ - please abandon

ಕಮಲಾ-ವಾಣೀ-ಸೇವಿತ-ಪಾರ್ಶ್ವಾಂ - she who is flanked by Lakshmi

and Sarasvati on both sides

ಕಂಬು-ಜಯ-ಗ್ರೀವಾಂ - with neck that surpasses the beauty of the conch shell

ನತ-ದೇವಾಂ - bowed down by the Devas

ಕಮಲಾಪುರ-ಸದನಾಂ - who resides in the lotus city

ಮೃದು-ಗದನಾಂ - whose speech is tender

ಕಮನೀಯ-ರದನಾಂ - who has charming teeth

ಕಮಲ-ವದನಾಂ - who has face that resembles the lotus

ಸರ್ವಾಶಾ-ಪರಿಪೂರಕ-ಚಕ್ರ-ಸ್ವಾಮಿನೀಂ - the Goddess of the

chakra named sarvAshAparipUraka (fulfiller of all wishes)

ಪರಮಶಿವ-ಕಾಮಿನೀಂ - beloved of the Supreme Lord, Siva

ದುವಾಸಾರ್ಚಿತ ಗುಪ್ತ-ತಯೋಗಿನೀಂ - the secret yoginI, worshiped by the sage

Durvasa

ದುಃಖ-ಧ್ವಂಸಿನೀಂ - who destroys all sufferings

ಹಂಸಿನೀಂ - who rides the swan

ನಿರ್ವಾಣ-ನಿಜ-ಸುಖ-ಪ್ರದಾಯಿನೀಂ - who grants salvation,

which is the bliss of one's own self

ನಿತ್ಯ ಕಲ್ಯಾಣೀಂ - who is ever auspicious

ಕಾತ್ಯಾಯಿನೀಂ - the daughter of sage kAtyAyana

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

ಮಧುಪ-ವಿಜಯ-ವೇಣೀಂ - whose hair conquers the blackness of honey bees

ಸದ್ಗುರುಗುಹ-ಜನನೀಂ - who is the mother of Lord Guruguha

ನಿರಂಜನೀಂ - who is unblemished, unattached

ಗರ್ವಿತ-ಭಂಡಾಸುರ-ಭಂಜನೀಂ - who destroyed the demon BhaNDa

who possessed vain glory

ಕಾಮಾಕರ್ಷಿಣ್ಯಾದಿ-ರಂಜನೀಂ - who delights the devatAs such

as kAmAkarShiNi and others

ನಿರ್ವಿಶೇಷ-ಚೈತನ್ಯ-ರೂಪಿಣೀಂ - who is the embodiment of

unqualified consciousness

ಉರ್ವೀ-ತತ್ತ್ವಾದಿ-ಸ್ವರೂಪಿಣೀಂ - 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.rtaAkarShiNI.

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 sevita shrI lalitAmbAm bhAvaye”.

.. ತೃತೀಯಾವರಣಕೀರ್ತನಂ (ತೃತೀಯಾ ವಿಭಕ್ತಿ) ..

.. ಶ್ರೀ ಕಮಲಾಂಬಿಕಯಾ ..

ರಾಗಂ ಶಂಕರಾಭರಣಂ - ರೂಪಕ ತಾಳಂ

ಪಲ್ಲವಿ

ಶ್ರೀಕಮಲಾಂಬಿಕಯಾ ಕಟಾಕ್ಷಿತೋಽಹಂ

ಸಚ್ಚಿದಾನಂದಪರಿಪೂರ್ಣಬ್ರಹ್ಮಾಸ್ಮಿ

ಅನುಪಲ್ಲವಿ

ಪಾಕಶಾಸನಾದಿಸಕಲದೇವತಾಸೇವಿತಯಾ

ಪಂಕಜಾಸನಾದಿಪಂಚಕೃತ್ಯಕೃತ್ ಭಾವಿತಯಾ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಶೋಕಹರಚತುರಪದಯಾ ಮೂಕಮುಖ್ಯವಾಕ್ಪದಯಾ

ಕೋಕನದವಿಜಯಪದಯಾ ಗುರುಗುಹತತ್ತ್ವಪದಯಾ

ಚರಣಂ

ಅನಂಗಕುಸುಮಾದ್ಯಯಷ್ಟಶಕ್ತ್ಯಾಕಾರಯಾ

ಅರುಣವರ್ಣಸಂಕ್ಷೋಭಣಚಕ್ರಾಕಾರಯಾ variation ಚಕ್ರಾಗಾರಯಾ

ಅನಂತಕೋಟ್ಯಂಢನಾಯಕಶಂಕರನಾಯಿಕಯಾ

ಅಷ್ಟವರ್ಗಾತ್ಮಕಗುಪ್ತತರಯಾ ವರಯಾ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಅನಂಗಾದ್ಯುಪಾಸಿತಯಾ ಅಷ್ಟದಳಾಬ್ಜಸ್ಥಿತಯಾ

ಧನುರ್ಬಾಣಧರಕರಯಾ ದಯಾಸುಧಾಸಾಗರಯಾ

Word to word meaning:

ಶ್ರೀಕಮಲಾಂಬಿಕಯಾ

ಶ್ರೀಕಮಲಾಂಬಿಕಯಾ - by the auspicious Kamalambika

ಕಟಾಕ್ಷಿತಃ - graced, protected

ಅಹಂ - I

ಸಚ್ಚಿದಾನಂದ - existence, consciousness, and bliss

ಪರಿಪೂರ್ಣ- - fullness, completeness

ಬ್ರಹ್ಮಾ - the supreme

ಅಸ್ಮಿ - am

ಪಾಕಶಾಸನಾದಿ-ಸಕಲ-ದೇವತಾ-ಸೇವಿತಯಾ - by the one who is

worshiped by Indra and all Gods

ಪಂಕಜಾಸನಾದಿ-ಪಂಚಕೃತ್ಯ-ಕೃತ್ - by Lord Brahma,

who originally performs the five cosmic acts

ಭಾವಿತಯಾ - who is contemplated

ಶೋಕ-ಹರ-ಚತುರ-ಪದಯಾ - whose feet are adept in removing grief

ಮೂಕ-ಮುಖ್ಯ-ವಾಕ್-ಪ್ರದಯಾ - who restores speech to the dumb
 ಕೋಕನದ-ವಿಜಯ-ಪದಯಾ - whose feet conquer the beauty of a red lotus
 ಗುರುಗುಹ-ತತ್ತ್ವ-ಪದಯಾ - who is the three worded sentence,
 which is Guruguha himself
 ಅನಂಗಕುಸುಮಾದಿ-ಅಷ್ಟಶಕ್ತ್ಯಾಕಾರಯಾ - who is embodied as
 ana Ngakusuma, and the rest of the shaktis
 ಅರುಣ-ವರ್ಣ-ಸಂಕ್ಷೋಭಣ-ಚಕ್ರಾಕಾರಯಾ - who is enshrined
 in the reddish saMkShobhaNa chakra
 ಅನಂತ-ಕೋಟ್ಯಂಡ-ನಾಯಕ-ಶಂಕರ-ನಾಯಿಕಯಾ - who is the
 beloved of Lord Siva, the master of millions of universes
 ಅಷ್ಟವರ್ಗಾತ್ಮಕ-ಗುಪ್ತತರಯಾ - who is more secret (than
 the previous chakra), being the form of alphabet grouped in
 eight sections
 ವರಯಾ - who is superb
 ಅನಂಗಾದಿ-ಉಪಾಸಿತಯಾ - who is worshiped by Kamadeva and others
 ಅಷ್ಟದಳಾಬ್ಜ-ಸ್ಥಿತಯಾ - who resides in the eight petaled lotus
 ಧನುರ್ಬಾಣ-ಧರ-ಕರಯಾ - who carries a bow and arrow in her hands
 ದಯಾ-ಸುಧಾ-ಸಾಗರಯಾ - 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”.

.. ಚತುರ್ಥಾವರಣಕೀರ್ತನಂ (ಚತುರ್ಥೀ ವಿಭಕ್ತಿ) ..

.. ಕಮಲಾಂಬಿಕಾಯೈ ..

ರಾಗಂ ಕಾಂಭೋಜಿ - ಅಟ ತಾಳಂ

ಪಲ್ಲವಿ

ಕಮಲಾಂಬಿಕಾಯೈ ಕನಕಾಂಶುಕಾಯೈ

ಕರ್ಪೂರವೀಟಿಕಾಯೈ ನಮಸ್ತೇ ನಮಸ್ತೇ

ಅನುಪಲ್ಲವಿ

ಕಮಲಾಕಾಂತಾನುಜಾಯೈ ಕಾಮೇಶ್ವಯ್ಯೈ ಅಜಾಯೈ

ಹಿಮಗಿರಿತನುಜಾಯೈ ಹ್ರೀಂಕಾರಪೂಜ್ಯಾಯೈ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಕಮಲಾನಗರವಿಹಾರಿಣ್ಯೈ ಖಲಸಮೂಹಸಂಹಾರಿಣ್ಯೈ

ಕಮನೀಯರತ್ನಹಾರಿಣ್ಯೈ ಕಲಿಕಲ್ಮಷಪರಿಹಾರಿಣ್ಯೈ

ಚರಣಂ

ಸಕಲಸೌಭಾಗ್ಯದಾಯಕಾಂಭೋಜಚರಣಾಯೈ

ಸಂಕ್ಷೋಭಿಷ್ಯಾದಿಶಕ್ತಿಯುತಚತುರ್ಥಾವರಣಾಯೈ

ಪ್ರಕಟಚತುರ್ದಶಭುವನಭರಣಾಯೈ

ಪ್ರಬಲಗುರುಗುಹಸಂಪ್ರದಾಯಾಂತಃಕರಣಾಯೈ

ಅಕಳಂಕರೂಪವರ್ಣಾಯೈ ಅಪರ್ಣಾಯೈ ಸುಪರ್ಣಾಯೈ

ಸುಕರದೃತಚಾಪಬಾಣಾಯೈ ಶೋಭನಕರಮನುಕೋಣಾಯೈ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಸಕುಂಕುಮಾದಿಲೇಪನಾಯೈ ಚರಾಚರಾದಿಕಲ್ಪನಾಯೈ

ಚಿಕುರವಿಜಿನೀಲಘನಾಯೈ ಚಿದಾನಂದಪೂರ್ಣಘನಾಯೈ

Word to word meaning

ಕಮಲಾಂಬಿಕಾಯೈ - to KamalAmbika

ಕನಕ-ಅಂಶುಕಾಯೈ - who is clad in golden robe

ಕರ್ಪೂರ-ವೀಟಿಕಾಯೈ - who chews betel leaves flavored with camphor

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

ಕಮಲಾ-ಕಾಂತ-ಅನುಜಾಯೈ - who is the younger sister of the husband of Lakshmi

ಕಾಮೇಶ್ವಯ್ಯೈ - who is the goddess Kameshvari

ಅಜಾಯೈ - who is unborn

ಹಿಮಗಿರಿ-ತನುಜಾಯ್ತಿ - who is the daughter of the snowy mountain
 ಹ್ರೀಂಕಾರ-ಪೂಜ್ಯಾಯ್ತಿ - who is worshiped by the mystic sound “hrIM”
 ಕಮಲಾನಗರ-ವಿಹಾರಿಣ್ಯೈ - who dwells in the city of the lotus
 ಖಲ-ಸಮೂಹ-ಸಂಹಾರಿಣ್ಯೈ - who destroys the dishonest people
 ಕಮನೀಯ-ರತ್ನ-ಹಾರಿಣ್ಯೈ - who wears a garland of beautiful jewels
 ಕಲಿ-ಕಲ್ಮಷ-ಪರಿಹಾರಿಣ್ಯೈ - who dispels the sins caused
 by the poison of Kali
 ಸಕಲ-ಸೌಭಾಗ್ಯದಾಯಕ-ಅಂಭೋಜ-ಚರಣಾಯ್ತಿ - who possesses
 lotus feet which grant all auspiciousness
 ಸಂಕ್ಷೋಭಿಣ್ಯಾದಿ-ಶಕ್ತಿ-ಯುತ-ಚತುರ್ಥ-ಆವರಣಾಯ್ತಿ - who
 resides in the fourth enclosure containing the shaktis such
 as ‘saMkShobhiNI’ and so forth
 ಪ್ರಕಟ-ಚತುರ್ಥಶ-ಭುವನ-ಭರಣಾಯ್ತಿ - who sustains the
 fourteen manifest worlds
 ಪ್ರಬಲ-ಗುರುಗುಹ-ಸಂಪ್ರದಾಯ-ಅಂತಃಕರಣಾಯ್ತಿ - who is at the
 heart of the well-known tradition to which Guruguha belongs
 ಅಕಳಂಕ-ರೂಪ-ವರ್ಣಾಯ್ತಿ - who possesses flawless beauty and complexion
 ಅಪರ್ಣಾಯ್ತಿ - who is (known as) aparNa
 ಸುಪರ್ಣಾಯ್ತಿ - who is the beautiful bird
 ಸುಕರ-ಧೃತ-ಚಾಪ-ಬಾಣಾಯ್ತಿ - whose lovely hands hold the bow and arrow
 ಶೋಭನಕರ-ಮನುಕೋಣಾಯ್ತಿ - who resides in the effulgent
 chakra consisting of fourteen triangles
 ಸಕುಂಕುಮಾದಿ-ಲೇಪನಾಯ್ತಿ - who is besmeared with red kuMkuma
 (saffron powder)
 ಚರಾಚರಾದಿ-ಕಲ್ಪನಾಯ್ತಿ - who is the cause of both moving
 and unmoving objects
 ಚಿಕುರ-ವಿಜಿ-ನೀಲ-ಘನಾಯ್ತಿ - whose black hair triumphs over
 the dark clouds
 ಚಿದಾನಂದ-ಪೂರ್ಣ-ಘನಾಯ್ತಿ - 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: sarvasaMkShobhINi, 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”.

.. ಪಂಚಮಾವರಣಕೀರ್ತನಂ (ಪಂಚಮೀ ವಿಭಕ್ತಿ) ..

.. ಶ್ರೀ ಕಮಲಾಂಬಿಕಾಯಾಃ ಪರಂ ..

ರಾಗಂ ಭೈರವಿ - ಝಂಪ ತಾಳಂ

ಪಲ್ಲವಿ

ಶ್ರೀಕಮಲಾಂಬಿಕಾಯಾಃ ಪರಂ ನಹಿ ರೇ ರೇ ಚಿತ್ತ variation ಕಮಲಾಂಬಾಯಾಃ
ಕ್ಷಿತ್ಯಾದಿಶಿವಾಂತತತ್ತ್ವಸ್ವರೂಪಿಣ್ಯಾಃ

ಅನುಪಲ್ಲವಿ

ಶ್ರೀಕಂಠವಿಷ್ಣುವಿರಿಂಚಾದಿಜನಯಿತ್ಯಾಃ

ಶಿವಾತ್ಮಕವಿಶ್ವಕರ್ತ್ಯಾಃ ಕಾರಯಿತ್ಯಾಃ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಶ್ರೀಕರಬಹಿರ್ದಶಾರಚಕ್ರಸ್ಥಿತ್ಯಾಃ

ಸೇವಿತಭೈರವೀಭಾರ್ಗವೀಭಾರತ್ಯಾಃ

ಚರಣಂ

ನಾದಮಯಸೂಕ್ಷ್ಮರೂಪಸರ್ವಸಿದ್ಧಿಪ್ರ -

ದಾದಿದಶಶಕ್ತ್ಯಾರಾಧಿತಮೂರ್ತೇಃ

ಶ್ರೋತ್ರಾದಿದಶಕರಣಾತ್ಮಕಕುಳಕೌಳಿ-

ಕಾದಿ ಬಹುವಿಧೋಪಾಸಿತ ಕೀರ್ತೇಃ ಅ-

ಭೇದನಿತ್ಯಶುದ್ಧಬುದ್ಧಮುಕ್ತಸಚ್ಚಿದಾ-

ನಂದಮಯಪರಮಾದ್ವೈತಸ್ಫುರ್ತೇಃ variation ಸಚ್ಚಿದಾನಂದ ಪರಮಾದ್ವೈತ
ಆದಿಮಧ್ಯಾಂತರಹಿತಾಪ್ರಮೇಯಗುರುಗುಹಮೋದಿತಸರ್ವಾರ್ಥಸಾಧಕಪೂರ್ತೇಃ
ಮೂ-

variation ಸರ್ವಾರ್ಥಸಾಧಕಸ್ಫುರ್ತೇಃ

ಮಧ್ಯಮ ಕಾಲ ಸಾಹಿತ್ಯಂ

ಲಾದಿನವಾಧಾರವ್ಯಾವೃತ್ತದಶದ್ವಿನಿ -

ಭೇದಜ್ಞಯೋಗಿವೃಂದಸಂರಕ್ಷಣ್ಯಾಃ

ಅನಾದಿಮಾಯಾಽವಿದ್ಯಾಕಾರ್ಯಕಾರಣವಿನೋದ -

ಕರಣಪಟುತರಕಟಾಕ್ಷವೀಕ್ಷಣ್ಯಾಃ

Word to word meaning:

ಶ್ರೀಕಮಲಾಂಬಿಕಾಯಾಃ ಪರಂ - Greater than Goddess Kamalamba

ನ ಹಿ - there is nothing else

ರೇ ರೇ ಚಿತ್ತ - Oh mind!

ಕ್ಷಿತ್ಯಾದಿ-ಶಿವಾಂತ-ತತ್ತ್ವ-ಸ್ವರೂಪಿಣ್ಯಾಃ - the one who is the

quintessence all the principles, from the earth to the

ultimate Lord Siva

ಶ್ರೀಕಂಠ-ವಿಷ್ಣು-ವಿರಿಂಚಾದಿ-ಜನಯಿತ್ಯಾಃ - who is the

mother of Siva, Vishnu and Brahma

ಶಿವಾತ್ಮಕ-ವಿಶ್ವ-ಕರ್ತೃಃ - who is the creator of the

universe which is Siva in essence

ಕಾರಯಿತ್ಯಾಃ - who is the agent of all actions

ಶ್ರೀಕಂಠ-ಬಹಿರ್ದಶಾರ-ಚಕ್ರ-ಸ್ಥಿತ್ಯಾಃ - who resides in the

auspicious chakra of the outer ten triangles

ಸೇವಿತ-ಭೈರವೀ-ಭಾರ್ಗವೀ-ಭಾರತ್ಯಾಃ - who is served

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

Sarasvati)

ನಾದ-ಮಯ-ಸೂಕ್ಷ್ಮ-ರೂಪ-ಸರ್ವಸಿದ್ಧಿಪ್ರದಾದಿ-ದಶ-ಶಕ್ತ್ಯಾರಾಧಿತ-ಮೂರ್ತೇಃ -

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

propitiated by the ten shaktis, sarvasiddhipradA, and so forth

ಶ್ರೋತ್ರಾದಿ-ದಶ-ಕರಣ-ಆತ್ಮಕ-ಕುಳ-ಕೌಳಿಕಾದಿ-ಬಹುವಿಧ-ಉಪಾಸಿತ-ಕೀರ್ತೇಃ -

who is famous for being worshiped in various modes such

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

ಅಭೇದ-ನಿತ್ಯ-ಶುದ್ಧ-ಬುದ್ಧ-ಮುಕ್ತ-ಸಜ್ಜಿದಾನಂದ-ಮಯ-ಪರಮ-ಅದ್ವೈತ-
ಸ್ವರೋಪಾಸಾರ್ಥಿ -

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

ಆದಿ-ಮಧ್ಯ-ಅಂತ-ರಹಿತ-ಅಪ್ರಮೇಯ-ಗುರುಗುಹ-ಮೋದಿತ-ಸರ್ವಾರ್ಥಸಾಧಕ-
ಪೂರ್ಣಾಕಾರಿ -

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)

ಮೂಲಾದಿ-ನವಾಧಾರ-ವ್ಯಾವೃತ್ತ-ದಶ-ಧ್ವನಿ-ಭೇದಜ್ಞ-ಯೋಗಿವೃಂದ-ಸಂರಕ್ಷಣ್ಯಾಃ -

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

ಅನಾದಿ-ಮಾಯಾ-ಅವಿದ್ಯಾ-ಕಾರ್ಯ-ಕಾರಣ-ವಿನೋದ-ಕರಣ-ಪಟುತರ-ಕಟಾಕ್ಷ-
ವೀಕ್ಷಣ್ಯಾಃ -

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).

.. ಷಷ್ಠಾ ವರಣ ಕೀರ್ತನಂ (ಷಷ್ಠೀ ವಿಭಕ್ತಿ) ..

.. ಕಮಲಾಂಬಿಕಾಯಾಸ್ತವ ..

ರಾಗಂ ಪುನ್ನಾಗವರಾಳಿ - ರೂಪಕ ತಾಳಂ

ಪಲ್ಲವಿ

ಕಮಲಾಂಬಿಕಾಯಾಸ್ತವ ಭಕ್ತೋಽಹಂ

ಶಂಕರ್ಯಾಃ ಶ್ರೀಕರ್ಯಾಃ ಸಂಗೀತರಸಿಕಾಯಾಃ ಶ್ರೀ

ಅನುಪಲ್ಲವಿ

ಸುಮಶರೇಕ್ಷುಕೋದಂಡಪಾಶಾಂಕುಶಪಾಣ್ಯಾಃ

ಅತಿಮಧುರತರವಾಣ್ಯಾಃ ಶರ್ವಾಣ್ಯಾಃ ಕಲ್ಯಾಣ್ಯಾಃ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ರಮಣೀಯಪುನ್ನಾಗವರಾಳಿವಿಜಿತವೇಣ್ಯಾಃ ಶ್ರೀ

ಚರಣಂ

ದಶಕಲಾತ್ಮಕವಕ್ಷಿಸ್ವರೂಪಪ್ರಕಾಶಾಂತ-

ರ್ದಶಾರಸರ್ವರಕ್ಷಾಕರಚಕ್ರೇಶ್ವರ್ಯಾಃ ತ್ರಿ-

ದಶಾದಿನುತ ಕ-ಚ-ವರ್ಗದ್ವಯಮಯಸರ್ವಜ್ಞಾದಿ ತ್ರಿ-

ದಶಶಕ್ತಿಸಮೇತಮಾಲಿನೀಚಕ್ರೇಶ್ವರ್ಯಾಃ ತ್ರಿ-

ದಶವಿಂಶದ್ವರ್ಣಗರ್ಭಿಣೀಕುಂಡಲಿನ್ಯಾಃ

ದಶಮುದ್ರಾಸಮಾರಾಧಿತಕೌಳಿನ್ಯಾಃ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ದಶರಥಾದಿನುತಗುರುಗುಹಜನಕಶಿವಬೋಧಿನ್ಯಾಃ

ದಶಕರಣವೃತ್ತಿಮರೀಚಿನಿಗರ್ಭಯೋಗಿನ್ಯಾಃ ಶ್ರೀ

Word to word meaning:

ಕಮಲಾಂಬಿಕಾಯಾಃ - (of) KamalAmbika

ತವ - your

ಭಕ್ತಃ - devotee

ಅಹಂ - I (am)

ಶಂಕರ್ಯಾಃ - (of the one who) bestows auspiciousness

ಶ್ರೀಕರ್ಯಾಃ - (of the one who) bestows prosperity

ಸಂಗೀತ-ರಸಿಕಾಯಾಃ - (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

ಅತಿ-ಮಧುರತರ-ವಾನ್ಯಾಃ - (of the one) whose speech is

excessively sweet

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

ಕಲ್ಯಾನ್ಯಾಃ - (of) kalyANI the ever auspicious one

ರಮಣೀಯ-ಪುನ್ನಾಗ-ವರಾಳಿ-ವಿಜಿತ-ವೇನ್ಯಾಃ ಶ್ರೀ - whose braided

hair conquers the lovely black bees swarming around the

punnAga tree

ದಶ-ಕಲಾ-ಆತ್ಮಕ-ವಹ್ನಿ-ಸ್ವರೂಪ-ಪ್ರಕಾಶ-ಅಂತರ್ದಶಾರ-ಸರ್ವರಕ್ಷಾಕರ-ಚಕ್ರೇಶ್ವರ್ಯಾಃ

- whose essential nature is the light of the ten-fold fire,

manifest in the sarvarakShAkara chakra, consisting of the

inner ten triangles

ತ್ರಿದಶಾದಿ-ನುತ ಕ-ಚ-ವರ್ಗ-ದ್ವಯ-ಮಯ-ಸರ್ವಜ್ಞಾದಿ-

ತ್ರಿದಶ-ಶಕ್ತಿ-ಸಮೇತ-ಮಾಲಿನೀ-ಚಕ್ರೇಶ್ವರ್ಯಾಃ -

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

ತ್ರಿದಶ-ವಿಂಶದ್-ವರ್ಣ-ಗರ್ಭಿಣೀ-ಕುಂಡಲಿನ್ಯಾಃ -

who is the Kundalini encompassing 50 letters of the

alphabet

ದಶ-ಮುದ್ರಾ-ಸಮಾರಾಧಿತ-ಕೌಳಿನ್ಯಾಃ -

who is the Goddess Kaulini propitiated by ten mudras

ದಶರಥಾದಿ-ನುತ-ಗುರುಗುಹ-ಜನಕ-ಶಿವ-ಬೋಧಿನ್ಯಾಃ -

(who is) worshipped by Dasharatha and others, and who

reveals the identity of Siva, the father of Guruguha

ದಶ-ಕರಣ-ವೃತ್ತಿ-ಮರೀಚಿ-ನಿಗರ್ಭ-ಯೋಗಿನ್ಯಾಃ - 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.

.. ಸಪ್ತಮಾವರಣಕೀರ್ತನಂ (ಸಪ್ತಮೀ ವಿಭಕ್ತಿ) ..

.. ಶ್ರೀಕಮಲಾಂಬಿಕಾಯಾಂ ..

ರಾಗಂ ಸಹಾನಾ - ತ್ರಿಪುಟ ತಾಳಂ

ಪಲ್ಲವಿ

ಶ್ರೀಕಮಲಾಂಬಿಕಾಯಾಂ ಭಕ್ತಿಂ ಕರೋಮಿ
 ಶ್ರಿತಕಲ್ಪವಾಟಿಕಾಯಾಂ ಚಂಡಿಕಾಯಾಂ ಜಗದಂಬಿಕಾಯಾಂ
 ಅನುಪಲ್ಲವಿ
 ರಾಕಾಚಂದ್ರವದನಾಯಾಂ ರಾಜೀವನಯನಾಯಾಂ
 ಪಾಕಾರಿನುಚರಣಾಯಾಂ ಆಕಾಶಾದಿಕಿರಣಾಯಾಂ
 ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ
 ಹ್ರೀಂಕಾರವಿಪಿನಹರಿಣ್ಯಾಂ ಹ್ರೀಂಕಾರಸುಶರೀರಿಣ್ಯಾಂ
 ಹ್ರೀಂಕಾರತರುಮಂಜರ್ಯಾಂ ಹ್ರೀಂಕಾರೇಶ್ವರ್ಯಾಂ ಗೌರ್ಯಾಂ
 ಚರಣಂ
 ಶರೀರತ್ರಯವಿಲಕ್ಷಣ ಸುಖತರಸ್ವಾತ್ಮಾನುಭೋಗಿನ್ಯಾಂ
 ವಿರಿಂಚಿ ಹರೀಶಾನಹರಿಹಯವೇದಿತ ರಹಸ್ಯಯೋಗಿನ್ಯಾಂ
 ಪರಾದಿವಾಗ್ಧೇವತಾರೂಪವಶಿನ್ಯಾದಿವಿಭಾಗಿನ್ಯಾಂ
 ಚರಾತ್ಮಕಸರ್ವರೋಗಹರನಿರಾಮಯರಾಜಯೋಗಿನ್ಯಾಂ
 ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ
 ಕರಧೃತವೀಣಾವಾದಿನ್ಯಾಂ ಕಮಲಾನಗರವಿನೋದಿನ್ಯಾಂ
 ಸುರನರಮುನಿಜನಮೋದಿನ್ಯಾಂ ಗುರುಗುಹವರಪ್ರಸಾದಿನ್ಯಾಂ

Word to word meaning:

ಶ್ರೀ-ಕಮಲಾಂಬಿಕಾಯಾಂ - (in) kamalAmbika, the auspicious one

ಭಕ್ತಿಂ - devotion

ಕರೋಮಿ - (I) do (offer my)

ಶ್ರಿತ-ಕಲ್ಪ-ವಾಟಿಕಾಯಾಂ - who grants all desires to those

devotees who take refuge in her

ಚಂಡಿಕಾಯಾಂ - caNDika, the fierce one

ಜಗದ್-ಅಂಬಿಕಾಯಾಂ - the mother of the universe

ರಾಕಾ-ಚಂದ್ರ-ವದನಾಯಾಂ - whose face is like the full moon

ರಾಜೀವ-ನಯನಾಯಾಂ - whose eyes are like the lotus bud

ಪಾಕಾರಿ-ನುತ-ಚರಣಾಯಾಂ - whose feet are worshiped by Indra

ಆಕಾಶ-ಆದಿ-ಕಿರಣಾಯಾಂ - who radiates out the sky etc, i.e. the five elements

ಹ್ರೀಂಕಾರ-ವಿಪಿನ-ಹರಿಣ್ಯಾಂ - who is the deer that roams in

the forest of the hrIM sound

ಹ್ರೀಂಕಾರ-ಸು-ಶರೀರಿಣ್ಯಾಂ - whose body is the embodiment of hrIM

ಹ್ರೀಂಕಾರ-ತರು-ಮಂಜರ್ಯಾಂ - who is the beautiful bunch of

flowers of the tree of hrIM sound

ಹ್ರೀಂಕಾರೇಶ್ವರ್ಯಾಂ - who is the goddess of hrIM

ಗೌರ್ಯಾಂ - Gauri, the fair one

ಶರೀರ-ತ್ರಯ-ವಿಲಕ್ಷಣ-ಸುಖ-ತರ-ಸ್ವಾತ್ಮಾನುಭೋಗಿನ್ಯಾಂ

- who rejoices in the highest bliss of her own self, which

transcends the three bodies, gross, subtle and causal

ವಿರಿಂಚಿ-ಹರಿ-ಈಶಾನ-ಹರಿಹಯ-ವೇದಿತ-ರಹಸ್ಯ-ಯೋಗಿನ್ಯಾಂ -

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

and hayagrIva

ಪರಾದಿ-ವಾಗ್ದೇವತಾ-ರೂಪ-ವಶಿನ್ಯಾದಿ-ವಿಭಾಗಿನ್ಯಾಂ - who is the

Goddess of pure speech and its forms, differentiated as the

shaktis vashinI etc

ಚರಾತ್ಮಕ-ಸರ್ವರೋಗಹರ-ನಿರಾಮಯ-ರಾಜ-ಯೋಗಿನ್ಯಾಂ - who is

the healing rAja yoga that removes all transient illnesses

ಕರ-ಧೃತ-ವೀಣಾ-ವಾದಿನ್ಯಾಂ - who holds a vIna in her hand

ಕಮಲಾ-ನಗರ-ವಿನೋದಿನ್ಯಾಂ - who resides in Kamala nagara

ಸುರ-ನರ-ಮುನಿ-ಜನ-ಮೋದಿನ್ಯಾಂ - who charms the gods, men, and sages

ಗುರುಗುಹ-ವರ-ಪ್ರಸಾದಿನ್ಯಾಂ - 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”.

.. ಅಷ್ಟಮಾವರಣಕೀರ್ತನಂ (ಸಂಬೋಧನಾವಿಭಕ್ತಿ) ..

.. ಶ್ರೀಕಮಲಾಂಬಿಕೇಽವಾಽವ ..

ರಾಗಂ ಘಂಟಾ - ಆದಿ ತಾಳಂ

ಪಲ್ಲವಿ

ಶ್ರೀಕಮಲಾಂಬಿಕೇ ಅವಾಽವ

ಶಿವೇ ಕರಧೃತಶುಕಶಾರಿಕೇ

ಅನುಪಲ್ಲವಿ

ಲೋಕಪಾಲಿನಿ ಕಪಾಲಿನಿ ಶೂಲಿನಿ

ಲೋಕಜನನಿ ಭಗಮಾಲಿನಿ ಸಕ್ಕದಾ-

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಲೋಕಯ ಮಾಂ ಸರ್ವಸಿದ್ಧಿಪ್ರದಾಯಿಕೇ

ತ್ರಿಪುರಾಂಬಿಕೇ ಬಾಲಾಂಬಿಕೇ

ಚರಣಂ

ಸಂತಪ್ತಹೇಮಸನ್ನಿಭದೇಹೇ ಸದಾಽಖಂಡೈಕರಸಪ್ರವಾಹೇ

ಸಂತಾಪಹರತ್ರಿಕೋಣಗೇಹೇ ಸಕಾಮೇಶ್ವರಿಶಕ್ತಿಸಮೂಹೇ variation ಸಕಾಮೇಶ್ವರಿಸಕ್ತಿಸಮೂಹೇ

ಸಂತತಂ ಮುಕ್ತಿಘಂಟಾಮಣಿಘೋಷಾಯಮಾನಕವಾಟದ್ವಾರೇ

ಅನಂತಗುರುಗುಹವಿದಿತೇ ಕರಾಂಗುಲಿನಖೋದಯವಿಷ್ಣುಧಶಾವತಾರೇ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಅಂತಃಕರಣೇಕ್ಷುಕಾರ್ಮುಕಶಬ್ದಾದಿಪಂಚತನ್ಮಾತ್ರವಿಶಿಖಾ-

ಸತ್ಯಂತರಾಗಪಾಶದ್ವೇಷಾಂಕುಶಧರಕರೇಽತಿರಹಸ್ಯಯೋಗಿನೀಪರೇ

Word to word meaning

ಶ್ರೀಕಮಲಾಂಬಿಕೇ - Oh shrI kamalAmbika

ಅವ ಅವ - protect (me) protect (me)

ಶಿವೇ - the auspicious one

ಕರ-ಧೃತ-ಶುಕ-ಶಾರಿಕೇ - you hold a parrot and a myna

bird in your hands

ಲೋಕ-ಪಾಲಿನಿ - Oh protector of the worlds

ಕಪಾಲಿನಿ - you carry a skull

ಶೂಲಿನಿ - and a trident

ಲೋಕ-ಜನನಿ - you are the mother of the worlds

ಭಗ-ಮಾಲಿನಿ - you are BhagamAlini

ಸಕೃತ್ - just once

ಆಲೋಕಯ - Alokaya - glance at

ಮಾಂ - me

ಸರ್ವ-ಸಿದ್ಧಿ-ಪ್ರದಾಯಿಕೇ - Oh giver of all powers

ತ್ರಿಪುರಾಂಬಿಕೇ - Oh mother, Tripura

ಬಾಲಾಂಬಿಕೇ - Balambika

ಸಂತಪ್ತ-ಹೇಮ-ಸನ್ನಿಭ-ದೇಹೇ - Your body is effulgent like molten gold

ಸದಾ-ಅಖಂಡ-ಏಕ-ರಸ-ಪ್ರವಾಹೇ - you are the eternal flow of uninterrupted bliss

ಸಂತಾಪ-ಹರ-ತ್ರಿಕೋಣ-ಗೇಹೇ - you reside in the triangle that removes all sorrows

ಸಕಾಮೇಶ್ವರಿ-ಶಕ್ತಿ-ಸಮೂಹೇ - accompanied by the three

shaktis Kameshvari, Vameshvari and Bhagamalini

ಸಂತತಂ - ever

ಮುಕ್ತಿ-ಘಂಟಾ-ಮಣಿ-ಘೋಷಾಯಮಾನ-ಕವಾಟ-ದ್ವಾರೇ - you are

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

liberation

ಅನಂತ-ಗುರುಗುಹ-ವಿದಿತೇ - you are known to Ananta and Guruguha

ಕರ-ಅಂಗುಲಿ-ನಖ-ಉದಯ-ವಿಷ್ಣು-ದಶ-ಅವತಾರೇ - the nails

of your ten fingers are the source of the ten

incarnations of Lord Vishnu

ಅಂತಃಕರಣ-ಇಕ್ಷು-ಕಾರ್ಮುಕ-ಶಬ್ದ-ಆದಿ-ಪಂಚ-ತನ್ಮಾತ್ರ-ವಿಶಿಖಾ-

ಅತ್ಯಂತ-ರಾಗ-ಪಾಶ-ದ್ವೇಷ-ಅಂಕುಶ-ಧರ-ಕರೇ

- 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)

ಅತಿರಹಸ್ಯ-ಯೋಗಿನೀ-ಪರೇ - 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

“ಕರಾಂಗುಳೀನಖೋತ್ಪನ್ನ ನಾರಾಯಣ ದಶಾಕೃತಿಃ”

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

.. ನವಮಾವರಣ ಕೀರ್ತನಂ ..

.. ಶ್ರೀ ಕಮಲಾಂಬಾ ಜಯತಿ ..

ರಾಗಂ ಆಹಿರಿ - ರೂಪಕ ತಾಳಂ

ಪಲ್ಲವಿ

ಶ್ರೀಕಮಲಾಂಬಾ ಜಯತಿ ಅಂಬಾ

ಶ್ರೀಕಮಲಾಂಬಾ ಜಯತಿ ಜಗದಂಬಾ

ಶ್ರೀಕಮಲಾಂಬಾ ಜಯತಿ ಶೃಂಗಾರರಸಕದಂಬಾ ಮದಂಬಾ

ಶ್ರೀ ಕಮಲಾಂಬಾ ಜಯತಿ ಚಿದ್ವಿಂಬಪ್ರತಿಬಿಂಬೇಂದುಬಿಂಬಾ

ಶ್ರೀ ಕಮಲಾಂಬಾ ಜಯತಿ

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಶ್ರೀಪುರಬಿಂದುಮಧ್ಯಸ್ಥಚಿಂತಾಮಣಿಮಂದಿರಸ್ಥ-

ಶಿವಾಕಾರಮಂಚಸ್ಥಿತ ಶಿವಕಾಮೇಶಾಂಕಸ್ಥಾ

ಅನುಪಲ್ಲವಿ

ಸೂಕರಾನನಾದ್ಯರ್ಚಿತಮಹಾತ್ರಿಪುರಸುಂದರೀಂ ರಾಜರಾಜೇಶ್ವರೀಂ

ಶ್ರೀಕರ ಸರ್ವಾನಂದಮಯಚಕ್ರವಾಸಿನೀಂ ಸುವಾಸಿನೀಂ ಚಿಂತಯೇಹಂ ದಿ-

ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ವಾಕರಶೀತಕಿರಣಪಾವಕಾದಿವಿಕಾಸಕರಯಾ

ಭೀಕರತಾಪತ್ರಯಾದಿಭೇದನಧುರೀಣತರಯಾ

ಪಾಕರಿಪುಪ್ರಮುಖಾದಿಪ್ರಾರ್ಥಿತಸುಕಳೇಬರಯಾ

ಪ್ರಾಕಟ್ಯಪರಾಪರಯಾ ಪಾಲಿತೋದಯಾಕರಯಾ variation ಪಾಲಿತೋದಯಾಕರಯಾ

ಪ್ರಾಕಟ್ಯಪರಾಪರಯಾ

ಚರಣಂ

ಶ್ರೀಮಾತ್ರೇ ನಮಸ್ತೇ ಚಿನ್ಮಾತ್ರೇ ಸೇವಿತರಮಾಹರಿಖಾ variation ರಮಾಹರೀಶದಿವಿಧಾತ್ರೇ
ವಾಮಾದಿಶಕ್ತಿಪೂಜಿತಪರದೇವತಾಯಾಃ ಸಕಲಂ ಜಾತಂ

ಕಾಮಾದಿದ್ವಾದಶಭಿರುಪಾಸಿತಕಾದಿ-ಹಾದಿ-ಸಾದಿಮಂತ್ರರೂಪಿಣ್ಯಾಃ
ಪ್ರೇಮಾಸ್ವದಶಿವಗುರುಗುಹಜನನ್ಯಾಂ ಪ್ರೀತಿಯುಕ್ತಮಚ್ಚಿತ್ತಂ ವಿಲಯತು
ಮಧ್ಯಮಕಾಲಸಾಹಿತ್ಯಂ

ಬ್ರಹ್ಮಮಯಪ್ರಕಾಶಿನೀ ನಾಮರೂಪವಿಮರ್ಶಿನೀ

ಕಾಮಕಲಾಪ್ರದರ್ಶಿನೀ ಸಾಮರಸ್ಯ ನಿರ್ದರ್ಶಿನೀ

Word to word meaning:

ಶ್ರೀ ಕಮಲಾಂಬಾ - Goddess KamalAmbA

ಜಯತಿ - is victorious

ಜಗದಂಬಾ - the mother of the universe

ಶೃಂಗಾರ-ರಸ-ಕದಂಬಾ - a flower of the kadamba plant

(the essence) of the pleasure of love

ಮದಂಬಾ - my mother

ಚಿದ್ಬಿಂಬ - is of the form of pure consciousness

ಪ್ರತಿಬಿಂಬೇಂದುಬಿಂಬಾ - who is the reflection of the original

pure consciousness in the bindu (the root mind)

ಶ್ರೀಪುರ-ಬಿಂದು-ಮಧ್ಯಸ್ಥ-ಚಿಂತಾಮಣಿ-ಮಂದಿರಸ್ಥ-ಶಿವಾಕಾರ

ಮಂಚಸ್ಥಿತ-ಶಿವಕಾಮೇಶ-ಅಂಕಸ್ಥಾ

- 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)

ಸೂಕರಾನನಾದಿ-ಅರ್ಚಿತ-ಮಹಾ-ತ್ರಿಪುರಸುಂದರೀಂ - Maha

Tripurasundari, who is propitiated by the goddess VarAhi

(who has a boar's face) and others

ರಾಜರಾಜೇಶ್ವರೀಂ - who is the ruler of all rulers

ಶ್ರೀಕರ-ಸರ್ವಾನಂದಮಯ-ಚಕ್ರ-ವಾಸಿನೀಂ - who dwells in the

auspicious sarvAnandamaya chakra (the chakra that is "replete

with all Bliss")

ಸುವಾಸಿನೀಂ - the auspicious one

ಚಿಂತಯೇ ಅಹಂ - I meditate upon (her)
 ದಿವಾಕರ-ಶೀತ-ಕಿರಣ-ಪಾವಕಾದಿ-ವಿಕಾಸ-ಕರಯಾ - the one who
 causes the manifestation of the sun, moon and fire (sources
 of energy)
 ಭೀಕರ-ತಾಪ-ತ್ರಯಾದಿ-ಭೇದನ-ಧುರೀಣ-ತರಯಾ - who is adept
 at removing the three terrible sufferings, physical, mental,
 and supernatural
 ಪಾಕ-ರಿಪು-ಪ್ರಮುಖಾದಿ-ಪ್ರಾರ್ಥಿತ-ಸುಕಳೇಬರಯಾ - who possesses
 beautiful form assumed to grant the prayers of Indra and
 other gods
 ಪ್ರಾಕಟ್ಯ-ಪರಾಪರಯಾ - who is manifest both as the supreme
 and empirical objects
 ಪಾಲಿತೋ - I am protected by
 ದಯಾಕರಯಾ - the ever compassionate one
 ಶ್ರೀಮಾತೃ - To the auspicious mother
 ನಮಸ್ತೇ - I prostrate
 ಚಿನ್ಮಾತೃ - You are the pure consciousness
 ಸೇವಿತ-ರಮಾ-ಹರಿ-ಖಾ - worshiped by Lakshmi (ramA), Vishnu
 (hari), Sarasvati (kA) and Brahma (vidhAtA)
 ವಾಮಾದಿ-ಶಕ್ತಿ-ಪೂಜಿತ-ಪರದೇವತಾಯಾಃ - (from) the supreme
 deity who is worshiped by vAmA and other shaktis
 ಸಕಲಂ - everything
 ಜಾತಂ - is born
 ಕಾಮಾದಿ-ದ್ವಾದಶಭಿಃ-ಉಪಾಸಿತ-ಕಾದಿ-ಹಾದಿ-ಸಾದಿ-ಮಂತ್ರ-ರೂಪಿಣ್ಯಾಃ -
 (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
 ಪ್ರೇಮಾಸ್ಪದ-ಶಿವ-ಗುರುಗುಹ-ಜನನ್ಯಾಂ - (in her) whose beloved
 is shiva, and who is Guruguha's mother
 ಪ್ರೀತಿ-ಯುಕ್ತ-ಮಜ್ಜಿತಂ - (let) my mind, with pleasing grace
 ವಿಲಯತು - be dissolved
 ಬ್ರಹ್ಮಮಯ-ಪ್ರಕಾಶಿನೀ - She embodies the light that is Brahman

ನಾಮ-ರೂಪ-ವಿಮರ್ಶಿನೀ - She reveals all forms and names
ಕಾಮಕಲಾ-ಪ್ರದರ್ಶಿನೀ - who reveals the Kama Kala
ಸಾಮರಸ್ಯ-ನಿದರ್ಶಿನೀ - 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.

.. ನವಾವರಣಮಂಗಳಕೀರ್ತನಂ ..

.. ಶ್ರೀ ಕಮಲಾಂಬಿಕೇ ..
ರಾಗಂ ಶ್ರೀ - ಖಂಡ ಜಾತಿ ಏಕ ತಾಳಂ
ಪಲ್ಲವಿ
ಶ್ರೀಕಮಲಾಂಬಿಕೇ ಶಿವೇ ಪಾಹಿ ಮಾಂ ಲಳಿತೇ
ಶ್ರೀಪತಿವಿನುತೇ ಸಿತಾಸಿತೇ ಶಿವಸಹಿತೇ
ಸಮಷ್ಟಿ ಚರಣಂ
ರಾಕಾಚಂದ್ರಮುಖಿ ರಕ್ಷಿತಕೋಳಮುಖಿ
ರಮಾವಾಣೀಸಖಿ ರಾಜಯೋಗಸುಖಿ
ಮಧ್ಯಮಕಾಲನಾಹಿತ್ಯಂ
ಶಾಕಂಭರಿ ಶಾತೋದರಿ ಚಂದ್ರಕಲಾಧರಿ
ಶಂಕರಿ ಶಂಕರಗುರುಗುಹಭಕ್ತವಶಂಕರಿ
ಏಕಾಕ್ಷರಿ ಭುವನೇಶ್ವರಿ ಈಶ ಪ್ರಿಯಕರಿ

ಶ್ರೀಕರಿ ಸುಖಕರಿ ಶ್ರೀಮಹಾತ್ರಿಪುರ ಸುಂದರಿ

Word to word meaning:

ಶ್ರೀ ಕಮಲಾಂಬಿಕೇ - Oh Kamalambika!

ಶಿವೇ - the auspicious one!

ಪಾಹಿ ಮಾಂ - (please!) protect me

ಲಲಿತೇ - Lalita, the gracious one

ಶ್ರೀ-ಪತಿ ವಿನುತೇ - worshiped by Vishnu, the husband of Lakshmi

ಸಿತ-ಅಸಿತೇ - who is both fair and dark

ಶಿವ-ಸಹಿತೇ - who is accompanied by Shiva

ರಾಕಾ-ಚಂದ್ರ-ಮುಖೇ - whose face resembles the full moon

ರಕ್ಷಿತ-ಕೋಲ-ಮುಖೇ - who protects Kolamukhi (the boar-faced vArAhi)

ರಮಾ-ವಾಣೀ-ಸಖೇ - who is the friend of Lakshmi and Sarasvati

ರಾಜ-ಯೋಗ-ಸುಖೇ - who enjoys the bliss of Raja Yoga

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

ಶಾತೋದರಿ - whose waist is slim and tender

ಚಂದ್ರ-ಕಲಾ-ಧರಿ - who wears the crescent moon

ಶಂಕರಿ - who grants auspiciousness

ಶಂಕರ-ಗುರುಗುಹ-ಭಕ್ತ-ವಶಂಕರಿ - who cherishes the

devotees of shiva and guruguha

ಏಕಾಕ್ಷರಿ - who is the single syllable (Om)

ಭುವನೇಶ್ವರಿ - who is the ruler of the universe

ಈಶ-ಪ್ರಿಯ-ಕರಿ - who is the beloved of Shiva

ಶ್ರೀ-ಕರಿ - who bestows auspiciousness

ಸುಖ-ಕರಿ - who brings happiness

ಶ್ರೀ ಮಹಾ-ತ್ರಿಪುರ-ಸುಂದರಿ - 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 charaNam.

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kamalAmbA navAvaraNam with translation
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