kamalAmbA navAvaraNam with translation

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The set of compositions, popularly known as "KamalAmbA NavAvaraNam" is a series of eleven kIrnam-s composed by the illustrious composer, Shri MuttsvAmi 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 NAgaTTaNam 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 'vIlI 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 (pRithvl 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 “alliyan kotai”. 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 NavAvaraNam 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 NavAvaraNam series are as follows:

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

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

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

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

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

The fifth AvaraNa kIrtanam in 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 rAgams Anandabhairavi (the first AvaraNa kIrtanam), and sha NkarAbharaNam (the third AvaraNa kIrtanam) have only partial rAga mudras (the word “Ananda” for the former, and sha Nkara for the latter). The kAmbhoji, sahAnA, and Ahiri compositions have disguised rAga mudras (kAmbhoja, shAnA, Ahari, respectively). All other kRRitis have the proper rAga mudra built into the sAhityam.

The shrIchakram

Since each of these compositions glorifies one of the nine AvaraNams of the shrI chakram, we shall quickly describe the various geometrical components of the chakram. The shrI chakram, or the auspicious wheel is a geometrical diagram employed in the worship of Goddess tripurasundari, according to tantric traditions. It is more than a mere diagram, and has mystic powers and great significance in the shakti worship rituals.
The outer portion of the shrI chakram consists of four units - the outermost gateway of three rectangular walls (bhUpura), three concentric circles (trivalaya, or vRRittatraya), a sixteen petaled rose ShoDashadaLa padma), and an eight-petaled rose (aShTadaLa padma). The core of the shakti group consists of 43 triangles-a set of fourteen triangles (manukoNa), two sets of ten triangles (bahirdashAra and antardashAra), a set of eight triangles (vasukoNa), and the innermost sole triangle (trikoNa). In fact these 43 triangles are formed by the intersections of four isosceles triangles with vertex pointing upwards (called the shiva group), and five isosceles triangles with downward vertices (called the shakti group), all situated inside the eight petaled rose. The culmination of all these is the bindu, a single dot placed at the center. Each sub-chakram has its own presiding deity (devatA), as well as the subordinate deities (yoginis) associated with it.

The nine AvaraNam-s of the shrIchakram

1. bhUpuram - trailokya-mohana chakram

Of the three lines forming this diagram, the outer prAkAram, supposed to be white in color, is the first entrance to the citadel of the Goddess. Here the ten siddhis - aNimA, laghimA, mahimA, Ishitva, vashitva, prAkAmya, bhukti, ichchA, prApti, and sarvakAmA, reside, guarding the entrance. The middle line is aruNa (red), and is presided over by the eight mAtRRi shaktis - brAhmI, mAheshvarI, kaumArI, vaiShNavI, vArAhI, mAhendrI, cAmuNDA, and mahAlakShmi. The inner enclave, yellow in color, is the abode of the ten mudrA devis - They are
sarasamkShobhiNi, sarvavidrAvaNi, sarvAkarShiNi, sarvonmmAdini, 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: kAmpAkarShiNi, sparsAkarShiNi, buddhyAkarShiNi, ahaMkArAkarShiNi, shabdAkarShiNi, rUpAkarShiNi, rasAkarShiNi, gandhAkarShiNi, cittAkarShiNi, dhairyAkarShiNi, smRRityAkarShiNi, nAmAkarShiNi, bhIjAkarShiNi, AtmAkarShiNi, sparsAkarShiNi, 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, sarvavidrAviINi, sarvAkarShiINi,
sarvasthaMbhinI, sarvajhRRi.mbhinI, sarvavashaMkarI, sarvAhLAdinI,
sarvasaMmodinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakA,
sarvasaMpattirUpINi, sarvamantramayI and saradvandvakShayaMkarI.
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 NgaLakAriINi, sarvakAmapradA, sarvaduHkhavimocinI,
mRRityuprashamanI, sarvavighnanivAriINi, 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,
sarvApaharA, 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

॥ तुमान्तमहान्महायोगिनी ॥

॥ कामलंबामहायोगिनी ॥

गायकम ेञुनातु - नंबक कलाम

पपोगोिी

कंमलंबाम ेञुनातु घणितक्षणंकोणीकक वधनं दकम
कंमलंबामं महाशणिक्षणं बंतुिििंतुकु युक्तं मांकम् variation मांकम् दुहकं ेञुनातु दकम

कंमलंबामं महाशणिक्षणं ेञुनातु पुञुतु ेञुनातु

कंमलंबामं महाशणिक्षणं ेञुनातु पुञुतु भीि् कशोकतवरी

कंशेमकम

कंमलंबामं महाशणिक्षणं ेञुनातु दकम
कंमलंबामं महाशणिक्षणं ेञुनातु दकम
cशोकतवरी
Word to word meaning:

கமலாம்பி - Oh Goddess kamAlmbika (the Lotus mother)
அப்படி - who is like a Kalpaka tree (that
 கேள்வி - grants all boons) to those who seek refuge in you
சகேள - fierce one, one of the ten aspects of shakti
ஸவாஹா - attractive, wearing the red robe
அகேள் - holding a parrot in the hand
ஆயர் - me
பேத் - protect
ஆகமா - worshipped by Brahma and other Gods
மாமுண்டு - possessing lotus feet
வரேத் - showering plenty of boons (to devotees)
அகமாவா - imparting greatness to the tank KamalAlaya
வாகா - auspicious one
சந்தின் - ocean of mercy
கந்தை - ruler of all the worlds
கந்தை - delighting in music
கந்தை - granting the boon of poetic genius
கந்தை ஏன் - beautiful one
கந்தை - who has transcended the illusion
கந்தை - adept in granting salvation
முக்தியேண் - without body (videha mukti)
கந்தை - one who dispels all sins
கந்தை - who emanates the five elements,
முக்தியேண் - space, air, fire, water and earth
கந்தை - with enchanting feet
கந்தை - reddish
கந்தை - full, complete
கந்தை - mother of Guruguha
கமலா mh பா - inhabiting the heard of Lord Shiva
நவாவரண mh ஸா - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
ஸதா mh ஶிவ - occupying
கரேண - inhabiting the heard of Lord Shiva
மாவரணகீ mh பரத - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
ஏக - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
ேண - filled with matchless bliss

॥ பரத² மாவரணகீ mh பரத² (பரத² மா பீகத்க்கு) ॥

॥ கமலா mh பா - Goddess Kamalamba

ஸ mh ராக - protect

மா mh பலவி - me

நிவா - who resides in the lotus city of the (human) heart

ஸுமநஸ - the beautiful one, Lord Sundaresvara, or Siva

Word to word meaning:

கமலா mh பா - Goddess Kamalamba

ஸ mh பலவி - protect

மா mh பலவி - me

நிவா - who resides in the lotus city of the (human) heart

ஸுமநஸ - the beautiful one, Lord Sundaresvara, or Siva
- delighting the mind of Siva and who is the friend
- the bliss of Brahmā
- (ultimate) knowledge
- (one who) enjoys happiness
- (one who is) the beautiful 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
- with abdomen as slender as the palm of the hand, slender-waisted
- Goddess Tripurasundari
- the Great Goddess
Notes:

This kRiti 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:

- அணிமா - power to become infinitesimal in size
- மமா - power to grow very huge
- லகி⁴மா - power to become very light
- க³மா - power to become inordinately heavy
- இஶிthவ - power to rule over everything
- வஶிthவ - power to subjugate all
- பராப்பிய - power to obtain whatever is desired
- பராகாம்ஹய - 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, kulasundarlI, 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 rAga mudrA for the rAga Anandabhairavi.
Word to word meaning:

- The Goddess kamalAmbA
- worship
- Oh mind!
- attachment to worldly desires which are illusory
- please abandon
- 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 yogi, 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 savyadakShiNa sevitA” appears in LalitAsahasranAma. Dikshitar also begins the nASamani rAga kRRiti with the words “shrI ramA sarasvatI sevitAm shrI lalitAmbAm bhAvaye”.

॥ श्री राम शरीरमें श्री ललित भवाये ॥

॥ श्री राम शरीरमें श्री ललित भवाये ॥

श्री शरीरेश्वरी श्री ललिताम्बम् - चतुर्थ क्रमानि

पौराणिक
Word to word meaning:

- by the auspicious Kamalambika
- graced, protected
- I
- existence, consciousness, and bliss
- fullness, completeness
- the supreme
- am
- 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 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 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”.

॥ கமலாம்பி2 பாமலஸாம்பிரும்பம் (கமலாம்பி2 மின்பகாதி) ॥

॥ கமலாம்பி3 கதம் ॥

நவாவரணம் - அந்த கதம்

பலோவும்

கமலாம்பி3 கதம கர்த்தாபாராகமல்

கர்புரித்தராக தூம்பூர தூம்பூர்

அர்த்தவரும்

கமலாம்பி3 கிருத்தராக கர்த்தாபாராகமல்

மீனவராகோந்தீர்களம்

கமலாம்பி3 பிரிவிகாங்கோணமல் கர்த்தாபாராகமல்

கர்புரித்தராக கர்த்தாபாராகமல்

கர்புரித்தராக கர்புரித்தராக கர்புரித்தராக

கர்புரித்தராக

கர்புரித்தராக கர்புரித்தராக கர்புரித்தராக

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கர்புரித்தராக 

கர்புரித்தராக கர்புரித்தராக

கர்புரித்தராக 

கர்புரித்தராக
Word to word meaning

KamalAmbika - to KamalAmbika
who is clad in golden robe
who chews betel leaves flavored with camphor
I offer my salutations to thee again, and again
who is the younger sister of the husband of Lakshmi
who is the goddess Kameshvari
who is unborn
who is the daughter of the snowy mountain
who is worshiped by the mystic sound “hrIM”
who dwells in the city of the lotus
who destroys the dishonest people
who wears a garland of beautiful jewels
who dispels the sins caused by the poison of Kali
who possesses lotus feet which grant all auspiciousness
who resides in the fourth enclosure containing the shaktis such as ‘saMkShobhiNI’ and so forth
who sustains the fourteen manifest worlds
who is at the heart of the well-known tradition to which Guruguha belongs
who possesses flawless beauty and complexion
who is (known as) aparNa
who is the beautiful bird
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, sarvajhrMbhiNI, sarvavashaMkarI, sarvAhLAdinI, sarvasammohinI, sarvara njanI, sarvAnmodinI, sarvarAvAdhakA, sarvasamattipUraNI, sarvAmantramayI and sarvadvandvakShyaMkarI.

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

|| பகுதியை வந்தவர் (பகுதியை வந்தவர்) ||

|| பாதி கமலாம்பிக்கரர்: பரம ||

கர்த்தர் - கர்த்தர் கர்த்தர்

பாதி

பாதி கமலாம்பிக்கரர்: பரம தோCCI சினு கிள்ளு variation கமலம்பிக்கரர்:
Word to word meaning:

புதியசந்த்ரம் - Greater than Goddess Kamalamba

தந்தி - there is nothing else

தின்ஙு கிளை - Oh mind!

கமலாமணி-பிர்கநித்கரையும் விக்கரைக்காயா - the one who is the quintessence all the principles, from the earth to the ultimate Lord Siva
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 (nDā) and who is propitiated by the ten shaktis, sarvasiddhiprādā, and so forth
- who is famous for being worshiped in various modes such as kuLā, kauLā, 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 (mUlaAdhāra 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 panchamā 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, sarvapriyAkarI, sarvama NgaLarIrNI, sarvakAmapradA, sarvaduHkhavimocanI, m.rtyuprashamanI, sarvavighnanivariNI, sarvasundarI, and sarvasaubahgyadAyinI. These ten shaktis are known as kulottIrNa yoginis.

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

॥ कमलाम्बायायः पञ्चमा विभक्तिः (पञ्चमा वीपककंठी) ॥
॥ कपालभट्टाचार्य खण्डके भृगु ॥
गृहकवि पुज्याकांडकविके - सुभद्र करनाम
पांडेय
கமலாம்பி காயாதவ: - (of) KamalAmbika

நாவாரணம்: - (of the one who) bestows auspiciousness

ஸாததவ: - (of the one who) bestows prosperity

நவாவரணம்: - (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

சரணத: - (of the one) whose speech is
excessively 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 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, sarvavyAdhinAshinI, sarvAdhArsvarUpA, sarvApaharA, sarvAnandamayI, sarvarakShAsvarUpI, and sarvepsitaphalapradA. These shaktis are called the nigarbha yogini-s. The ten mudrA-s are: sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI, sarvAveshAkarI, sarvAnmodinI, mahaN kNkushA, khecarI, blja, yoni and trikhaNDa.
Word to word meaning:

 kartakaṁ - kamalAmbikA, the auspicious one
 karunā - devotion
 kārā - (I) do (offer my)
 kākāvahā - who grants all desires to those devotees who take refuge in her
 kāndikā - caNDikA, the fierce one
 kālī - the mother of the universe
 kāmpaka - whose face is like the full moon
 kāma - whose eyes are like the lotus bud
 kāpākarī - whose feet are worshiped by Indra
 kāraṇa - who radiates out the sky etc, i.e. the five elements
 kārīvājana - who is the deer that roams in the forest of the hrIM sound
 kāraṇa - whose body is the embodiment of hrIM
 kāraṇa - who is the beautiful bunch of flowers of the tree of hrIM sound
 kāraṇa - who is the goddess of hrIM
 kārī - Gauri, the fair one
 kāraṇa - 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”.

Word to word meaning

Oh shrI kamalAmbika - protect (me) protect (me)
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
- Alokaya - glance at me
- 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
- 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 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 saMbobhanA vibhakti (vocative). The basic sentence unit (anvaya) is shrIkalAMbike! ava ... Alokaya mAM (Oh Kamalambika, protect me, ... glance at me), and all the words ending with “i” or “e” qualify kalAMbike.

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 “करांकःसन्धिकंत्रामः नानापाला त्रिनामकः”

The rAgamudrA “ghaNTA” occurs in the phrase “ghaNТАMaNi”.
கமலாம்பா - Goddess KamalAmbA
ஜயதி - is victorious
ஜக - the mother of the universe
நம்பா - a flower of the kadamba plant
( the essence) of the pleasure of love
மத - my mother
சி - is of the form of pure consciousness
பா - 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

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)

(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
(in her) whose beloved
is shiva, and who is Guruguha’s mother
(let) my mind, with pleasing grace
be dissolved
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.
கமலாமி பி இக் - Oh Kamalambika!

எந்தி - the auspicious one!

பாமி மா - (please!) protect me

லலிதா - Lalita, the gracious one

பதி வினேத - worshiped by Vishnu, the husband of Lakshmi

பாமி காலமை - who is both fair and dark

பாமி காலமை - who is accompanied by Shiva

கடகாகினி - whose face resembles the full moon

கடகாகினி - who protects Kolamukhi (the boar-faced vArAhi)

கடகாகினி - who is the friend of Lakshmi and Sarasvati

கடகாகினி - who enjoys the bliss of Raja Yoga

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

கடகாகினி - whose waist is slim and tender
The concluding song is in the vocative case. The basic sentence unit (anvaya) is shrIrakmalAmbike 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

Please send corrections to sanskrit@cheerful.com