कमलाम्बा नवावरणं सार्थम्

kamalAmbA navAvaraNam with translation

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The set of compositions, popularly known as "KamalAmbA NavAvaraNam" is a series of eleven kIrtnam-s composed by the illustrious composer, Shri MuttusvAmi DIkShitar, in praise of Goddess KamalAmbA of the mammoth temple at TiruvArUr. This work is one of the peaks of his creativity. Be it the meaning, the rAgA or the structure, each one of the kritis is a gem.

In this intellectual project, the composer is at his best, the lyrics are superb and steeped in devotion, the theme is lofty, and everything is indeed 'par excellence'!!

The shrine of Goddess kamalAmbA

TiruvArUr is a small town in the south Indian district of Ta njAvUr, about 35 miles east of the town of Ta njAvUr, situated as a railway junction between NAgapaTTaNam and Ta njAvur, as well as between MayilAdutturai and KAraikkudi, in the KAveri river delta. This is the location of the vast temple complex dedicated to Lord TyAgarAja (Shiva). Seven temples in the vicinity of TiruvArUr are designated as 'sapta viTa Nka kShetram'-s of TyAgarAja (somAskanda), and the foremost among them is the ‘vIthI viTa Nka’ TyAgarAja of the majestic TiruvArUr temple. The massive structure of this temple is enclosed in a huge quadrangle that measures 846 feet in length, and 666 feet in breadth. There are four gopurams (temple towers) on the four sides, and three smaller ones.
inside the complex. The eastern entrance is vast and spacious (110 feet by 60 feet), and has the huge rAja gopuram (main temple tower) 120 feet tall. It is a gigantic five-tiered structure topped with 11 'kalasham'–s (sacred pots), and has the unique and unusual feature that it abruptly diminishes in size as it rises. There are three 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, 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 NavAvaraNa series are engraved in marble slabs on the walls at the entrance to the main sanctorum of Goddess KamalAmbA.

The huge tank, kamalAlayam is located on the western side of the temple complex and covers an enormous area of 25 acres (compared to only 20 acres area of the temple complex). There is a shrine dedicated to nAgaNaThasvAmi in the middle of the tank, approached only by boat. The grand float festival that takes place in this tank is indeed very magnificent.

The KamalAmbA NavAvaraNa KIrtanam-s

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

The kIrtanams of the KamalAmbA NavAvaraNa series are as follows:

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

The first AvaraNa kIrtanam in prathamA vibhakti (nominative case) - “kamalAmbA saMrakShatu mAm”, Anandabhairavi rAgam, tripuTa tALam (on trailokya-mohana chakram).
The second AvaraNa kItanam in dvItIyA vibhakti (accusative case) -
“kamalAmbAM bhaja re”, kalyANi rAgam, Adi tALam
(on sarvAsA-paripUraka chakram).

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

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

The fifth AvaraNa kItanam in paNchamI vibhakti (ablative case) -
“shrI kamalAmbikAyAH”, bhairavi rAgam, jhaMpa tALam
(on sarvArtha-sAdhaka chakram).

The sixth AvaraNa kItanam in ShaShThI vibhakti (genitive case) -
“kamalAmbikAyAH”, punnAgavarALi rAgam, rUpaka tALam
(on sarva-rakShAkara chakram).

The seventh AvaraNa kItanam in saptamI vibhakti (locative case) -
“shrI kamalAmbikAyAm”, sahAnA rAgam, tripuTa tALam
(on sarva-roga-hara chakram).

The eighth AvaraNa kItanam in sambodhanA vibhakti (vocative case) -
“shrI kamalAmbike”, ghaNTA rAgam, Adi tALam
(on sarva-siddh-iprada chakram).

The ninth (and the last) AvaraNa kItanam, employing all
the eight vibhaktis (cases)-
“srI kamalAmbA jayati”, Ahiri rAgam, rUpaka tALam
(on sarvAsAnanda-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 madhyamaka return to the pratham vibhakti.

The final auspicious ma NgaLa kIrtaṇam, again in saMbhodhana vibhakti (vocative case)-“shrI kamalAmbike”, shrI rAga, khaNDe eka tALam.

In each kIrtaṇam, 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 kIrtaṇam in the rAga toDI does not feature a rAga mudra, and the kIrtaṇams in rAgaMs Anandabhairavi (the first AvaraNa kIrtaṇam), and sha NkarAbharaNam (the third AvaraNa kIrtaṇam) have only partial rAga mudras (the word “Ananda” for the former, and sha Nkara for the latter). The kAmbhoja, 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, mA hendrI, cAmuNDA, and mahAlakShmi. The inner enclave, yellow in color, is
the abode of the ten mudrA devis - They are
sarvasamkShobhiNi, sarvavidrAvaNi, sarvAkarShiNi, sarvonmAAdini, sarvamahA NkushA, sarvakhecarI, sarvabIjA, sarvayoni, and sarvatrikhaNDA. Thus, there are 28 yoginis (also known as AvaraNba devatAs) of the bhUpura, collectively known as prakaTa yoginis. The presiding manifestation of Goddess in this chakram is tripurA.

2. ShoDashadaLapadmam - sarvAshA-paripUraka chakram
This AvaraNaM consists of a set 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, sparshAkarShiNi, 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 pomegranate flower.
The fourteen shaktis worshiped here are:
sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI, sarvasthaMbhinI, sarvajhRRi.mbhinI, sarvavashaMkarI, sarvAhLAdinI, sarvasaMmodinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakA, sarvasaMpattirUpiNI, sarvamantramayI and sarvadvandvakShayaMkarI. These deities are collectively called sampradAya yoginis. The main deity presiding over this chakram is tripuravAsini.

5. bahirdashAram - sarvArtha-sAdhaka chakram
This consists of the outer set of ten triangles in the color of sindhUra. The ten shaktis residing here are:
sarvasiddhipradA, sarvasampatpradA, sarvapriyaMkarI, sarvama NgaLakAriNI, sarvakAmapradA, sarvaduHkhavimocinI, mRRityuprashamanI, sarvavighnanivAriNI, sarvasundarI and sarvasaubhAgyadAyinI. These are collectively known as kulottINa yoginis. The Goddess manifests here as tripureshI.

6. antardashAram - sarva-rakShAkara chakram
This is the set of ten inner triangles, in the color of the japAkusuma flower. The ten shaktis associated here are: sarvaj nA, sarvashaktipradA, sarvaishvaryaapradAyinI, sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArasvarUpA, sarvapApaharA, sarvAnandamayI, sarvarakShAsvarUpiNI and sarvepsitaphalapradA. These shaktis are called nigarbha yoginis. The manifestation of Goddess in this chakram is tripuramAlini.

7. vasukoNam - sarvaroga-hara chakram
This is the innermost group of eight triangles, and are in the color of padmarAga, or the rising sun. The eight shaktis, that reside here are:

vashini, kAmeshI, medinI, vimalA, saruNA, jayinI, sarveshI and kauLinI. These shaktis are collectively called rahasya yoginis, or vAgdevatAs. The presiding from of Goddess is tripurasiddhA.

8. trikoNam - sarva-siddhi-prada chakram
This is the innermost sole triangle of the color of the bandhUka flower, which houses the bindu, the dot at the center. The three shaktis, mahAkAmeshvari, mahAvajreshvari, mahAbhagamAlini residing in this chakram are called atirahasya yoginis. Goddess is manifest here as tripurAmbA

Text of the Kamalamba Navavaranam

॥ नवावरणध्यानकीर्तनम् ॥

॥ कमलाम्भिकेः ॥
रागं तोडः - रूपक ताठम्
पद्विवि
कमलाम्भिके आधितकपपतिके चणिडके
कमनीयाहुराम् युके करविग्धुतशुके मामव variation मामव जगदंविके
अनुपद्विवि
कमलासनादिपृजितकमलपदें बहुवर्दे
कमलायतीथवेवेवे शिवे करुणार्षवे
चरणम्
सकलप्रकृतिके संगीतरिके
सुकवितप्रदायिके सुन्दरि गतमाथिके
विकर्तेवर्मुक्तिदाननिपुणे अघरणे
कमलांबके - Oh Goddess kamaAlmbika (the Lotus mother)
आश्चित-कल्प लितिके - who is like a Kalpaka tree (that grants all boons) to those who seek refuge in you
चिड़के - fierce one, one of the ten aspects of shakti
कमलीय-अणु-अशुके - attractive, wearing the red robe
कर-विधुत-शुके - holding a parrot in the hand
मा - me
अव - protect
कमलासन्न-आदि-पूजित - worshipped by Brahma and other Gods
कमला-पदे - possessing lotus feet
बुध-वरदे - showering plenty of boons (to devotees)
कमलालय-मीर्थ-वैभवे - imparting greatness to the tank KamalAlaya
dिवि - auspicious one
क्षणा-अण्वे - ocean of mercy
सकल-तोक-नायिके - ruler of all the worlds
संगीत-रसिके - delighting in music
सु-कवित्व-प्रदायिके - granting the boon of poetic genius
सुन्दूरि - beautiful one
गत-मायिके - who has transcended the illusion
वि-क्षेत्र-मुक्ति-दान-निपुणे - adept in granting salvation without body (videha mukti)
अघ-हरणे - one who dispels all sins
विवदाति-भूत-किरणे - who emanates the five elements, space, air, fire, water and earth
विनोद-चरणे - with enchanting feet
कमलांबा संरक्षतु मां ॥
रागं आनन्दभैरवि - तिष्ठ एक तालभम्
पत्रवि
कमलांबा संरक्षतु मां हृत -
कमलानगरनिवासिनी
अनुक्रमवि
सुमनसारापिठानुसरी सुन्दरमनः त्रियकस्वरी
कमलजानन्दोघसुसरी कान्तातारपञ्चशुकुकी
चरणम्
त्रिपुराणकेश्वरि अणिमादिसिद्धिमंधरी नित्यकामेश्वरी क्षि-
त्रिपुराणोकमोहनचक्किनि प्रकटयोगिनी
सुररिपुमहिषामुरादितिर्दिनि गरमपुरुणादिसंवेदिनि
मध्यमकालसाहित्यम्
त्रिपुरेश्वरी गुहुगुहजननी त्रिपुरभजननर्जनी मधु-
तिपुसहोदरी तलोदरी तिपुसुन्दरी महेश्वरी

Word to word meaning:
कमलांबा - Goddess Kamalamba
संरक्षतु - protect
मां - me
ह्रेतु-कमला-नगर-निवासिनी - who resides in the lotus city of the (human) heart
सुमनस-आराधिता - worshiped by pure-minded devotees
अज्ञ-मुखी - lotus faced
सुनदर - the beautiful one, Lord Sundaresvara, or Siva
मनःप्रियकर-सखी - delighting the mind of Siva and who is the friend
कमलजा-नन्द - the bliss of Brahman
बोध - (ultimate) knowledge
सुखी - (one who) enjoys happiness
कान्ता-तार-पञ्जर-शुक्की - (one who is) the beautiful parrot residing in the cage of the sound (of OM)
त्रिपुरादि-चक्रेश्वरी - The Goddess who rules over the nine chakras beginning with tripura
अणिमादि-सिद्धीश्वरी - The Goddess who controls the accomplishments such as aNima etc
नित्य-कामेश्वरी - who is the Nitya Kameshvari etc (the fifteen devatAs of this chakra)
क्षितिपुर - the entire earth, conceived of as the capital city of the Goddess, the name of the outermost enclosure
त्रेतोक्त्य-मोहन-चक - the name of the first chakra, enchanter of all three worlds
वर्तिनी - who is inherent in
प्रकट-योगिनी - the manifest yogini
सुर-रिपु - enemy of Devas
महिशासुरादि-मार्दिनी - slayer of the Demon Mahishasura, the buffalo faced one, and others
निगम-पुराणादि - sacred literature, epics etc
संवेदिनी - (one who has) known (it) well
त्रिपुरेश्वी - Goddess of the three cities
गुरुगुहा-जननी - mother of Lord Guruguha, Subrahmanya
त्रिपुर-भजन-रजनी - who enchants Siva, the destroyer of three cities
मधु-रिपु-सहोदरी - sister of Vishnu, the enemy of Madhu
तलोदरी - with abdomen as slender as the palm of the hand, slender-waisted
ग्रिपुरसुन्दरी - Goddess Tripurasundari
महेश्वरी - 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:
- अणिमा - power to become infinitesimal in size
- महिमा - power to grow very huge
- लघिमा - power to become very light
- गरिमा - power to become inordinately heavy
- इशित्व - power to rule over everything
- वशित्व - power to subjugate all
- प्राप्ति - power to obtain whatever is desired
- प्राकाम्य - power to fulfil all wishes

Nityas are the primary devatas (goddesses) of the first chakra. They are sixteen in number, kAmeshvari being at the center, and the other fifteen (bhagamAlini, nityaklinnA, bheruNDA, vahnivAsinI, mahAvajreshvarI, shivadUtI, tvaritA, kulasundarI, nityA, nIlapatAkA, vijayA, sarvama NgaLA, jvAlAmAlinI, citrA and mahAnityA) around her. The shaktis residing in this chakra are called prakaTa yoginis.
The phrase “Ananda” might have been used as a partial rAga mudrA for the rAga Anandabhairavi.

|| द्वितीयावरण कीर्तिनम् (द्वितीय विभक्ति) ||

|| कमलांबां भजरे ॥

रागं कल्याणिं - आदि तालकम्
पद्वि
कमलांबां भजरे रे मानस
कृष्णमायाकार्यं त्यज रे
अनुपद्वि
कमलावाणीसेवितपार्थिं कंजुजयधीवां नतदेवां variation नतदेहां
मध्यमकालसाहित्यम्
कमलाघुरसदनां मृदुगदनां कमनीयरदनां कमलदनां
चरणाम्
सर्वांशापारिपूर्ककक्ष्याविमीं परमशिवकामिनीं
दुर्वासारूच्तं गुस्यंगिनीं दुःख्यंपिनिः हंसिनीं
निंर्वाणनिजसुखप्रदायिनीं नित्यकल्याणिः कात्यायनीं
शर्वाणिः मधुपिनिजयवेणिः सदुरुगुह्यजनिः निरखर्जिः
मध्यमकालसाहित्यम्
गर्वितभंगासुरभंजनीं कामाकर्षिण्यादिर्जनिः
निविशेषाचेतन्यरूपिणिः उर्वरितत्त्वादिश्वरूपिणिः

Word to word meaning:

कमलांबां - The Goddess kamalAmbA
भज - worship
रे रे मानस - Oh mind!
कृष्णमायाकार्यं - attachment to worldly desires which are illusory
t्यज रे - 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 yoginI, worshiped by the sage Durvasa
- who destroys all sufferings
- who rides the swan
- who grants salvation, which is the bliss of one’s own self
- who is ever auspicious
- the daughter of sage kAtyAyana
- who is sharvAni, the consort of sharva (shiva)
- whose hair conquers the blackness of honey bees
- who is the mother of Lord Guruguha
- who is unblemished, unattached
- who destroyed the demon BhaNDa who possessed vain glory
- who delights the devatAs such as kAmAkarShiNi and others
- who is the embodiment of unqualified consciousness
- who is manifest in the principles of earth etc (five elements)

Notes:
The song is set in accusative case (dvitIyA vibhakti). The basic sentence unit (anvaya) is kamalAmbAM bhaja re re mAnasa, kalpitamAyAkAryam tyaja re (Oh mind, worship the Goddess Kamalamba and renounce worldly desires, which are illusory), and the remaining phrases qualify the dvitIya noun “kamalAmbAM”. All these adjectives end in the “m” sound. The word “kamala” has been used several times with several different meanings here.

The rAgA mudra kalyANi appears in the phrase “nityakalyANiM”.

The diagram for the second AvaraNa, the sarvAshAparipUraka chakra, consists of a circular arrangement of sixteen lotus petals (ShoDasha padma). The sixteen yoginis residing in this chakra are known as gupta yogini-s, the hidden yoginis.

The sixteen presiding deities in the second AvaraNa, all ending in the phrase “AkarShiNI” (one who attracts like a magnet) are - kAmAkarShiNI, buddhyAkarShiNI, ahaMkArAkarShiNI, cittAkarshini, dhairyAkarShiNI, sm.rtyAkArShiNI, sharIrAkarShiNI, shabdAkArShiNI, sparshAkarShiNI, rUpAkarShiNI, rasAkarShiNI, gandhAkarShiNI, nAmAkarShiNI, bIjAkArShiNI, AtmAkArShiNI and am.rtAkarShiNI.

The Goddess Kamalamba is conceived of as being served by Lakshmi and Sarasvati in this composition. It may be noted that the phrase “sacAmara ramA vANI savyadakShiNa sevitA” appears in LalitAsahasranAma. Dikshitar also begins the nASamani rAga kRRiti with the words “shrI ramA sarasvatI sevitAm shrI lalitAmbAm bhAvaye”.

\| तृतीयावरणकीर्तनम् (तृतीया विभक्ति) \|

\| श्री कमलांबिक्या \|
राम शारदाभरणं - रूपक तालभम्
पद्मवि
श्रीकमलंबिकया कटाशितोऽहं
सचिदानन्दपरिपूर्णार्थम्
अनुपद्मवि
पाकशासनादिसकलदेवतासेवितया
पद्मजासनादिप्रकृत्यकु तु भावितया
मध्यमकालसहित्यम्
शोकहरचतुरपदया मूकमुल्यवाक्रधर्मदया
कोकनदविजयपदया गुरुगुहतत्त्वपदया
चरणं
अनंगकु समाधयशशक्तबाकाया
अरुणवर्णसेतुभोभचक्काकाया variation चकागारया
अनन्तएकवर्णदनायकशाधर्मिकया
अष्टवर्गमंकगु मतरया वरया
मध्यमकालसहित्यम्
अनंगाच्युरसितया अष्टदानावस्थितया
धनुबाणधरकरया द्वाशुध्रासागरया

Word to word meaning:
श्रीकमलंबिकया
श्रीकमलंबिम्बिकया - by the auspicious Kamalambika
कटाशितः - graced, protected
अहं - I
सचिदानन्द - existence, consciousness, and bliss
परिपूर्णः - fullness, completeness
ब्रह्मा - the supreme
अर्थम् - am
पाकशासनादि-सकल-देवता-सेवितया - by the one who is
worshiped by Indra and all Gods

-Benzasena- - by Lord Brahma,
who originally performs the five cosmic acts

वािििा - who is contemplated
शोक-हर-चतुर-पदया - whose feet are adept in removing grief
मूक-मुर्व्यावाक-पदया - who restores speech to the dumb
कोकनन्द-विजय-पदया - whose feet conquer the beauty of a red lotus
गुरुगुह-तचौपदया - who is the three worded sentence,
which is Guruguha himself

अनंगकुसुमािद-अष्टाश्वाहकारया - who is embodied as
ana Ngakusuma, and the rest of the shaktis
अरुण-वर्ण-संख्योभण-चकाकारया - who is enshrined
in the reddish saMkShobhaNa chakra

अनन्त-कोट्टवण्ड-नायक-शज्ज्र-नाथ्यकया - who is the
beloved of Lord Siva, the master of millions of universes
अष्टवर्गात्मक-गुसतरया - who is more secret (than
the previous chakra), being the form of alphabet grouped in
eight sections

बरया - who is superb

अनंगादि-उपासितया - who is worshiped by Kamadeva and others
अष्टद्वागः-स्थितया - who resides in the eight petaled lotus
धन्तुयान-घर-करया - who carries a bow and arrow in her hands
दया-सुधा-सागरया - 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”.

॥ चतुथार्वरणकीत्रिनम् (चतुर्थी विधक) ॥

॥ कमलविचाराणि ॥
रागं कोभोजि - अट ताच्रम्
पद्वि
कमलविचाराणि कनकाशुकायें
करूपविचाराणि नमस्ते नमस्ते
अनुपद्वि
कमलविचाराणि कनकाशुकायें
कमलविचाराणि कमेश्वर्यें अजायें
हिमागिरितनुजायें हृद्यकर्पूजायें
मध्यकालसाहित्यम्
कमलविचाराणि खत्तसमहसाहिरिण्ये
कमलविचाराणि कल्लकल्म्परिहारिण्ये
चरणम्
सकलसौभाग्यदायकोभोजचरणायें
संक्षोभिण्याविद्भक्तियुतचतुथाब्वरणायें
प्रकटचतुद्रेष्मून्माणनिन्यायें
प्रवलगुरुहर्षसपदायितःकरणायें
अकठख्रुपविर्यवायें अपर्णायें सुपण्यायें
सुकरर्घृतचापवायें शोभनकरमनुकोणायें
Word to word meaning

कमलांिबकायै - to KamalAmbika
कनक-अंशुकायै - who is clad in golden robe
कर्पूर-भीटिकायै - who chews betel leaves flavored with camphor
नमस्ते नमस्ते - I offer my salutations to thee again, and again
कमला-कान्त-अनुजायै - who is the younger sister of the husband of Lakshmi
कामेश्वरियै - who is the goddess Kameshvari
अजायै - who is unborn
हिमालय-तनुजायै - who is the daughter of the snowy mountain
हीरक-पूज्यायें - who is worshiped by the mystic sound “hrIM”
कमलानगर-विहारिणयें - who dwells in the city of the lotus
खल-समूह-संहारिणयें - who destroys the dishonest people
कमलन-रल-हारिणयें - who wears a garland of beautiful jewels
कलिः-कलमप-परहारिणयें - who dispels the sins caused

by the poison of Kali

सकल-सौभाग्यदायक-अभिज-चरणायें - who possesses
lotus feet which grant all auspiciousness
संक्षोभिण्यादि-शक्ति-युत-चतुथ्यांवरणायें - who
resides in the fourth enclosure containing the shaktis such
as 'saMkShobhiNI’ and so forth
प्रकट-चतुर्धश-भुवन-भरणायें - who sustains the
fourteen manifest worlds
प्रकट-गुरुगुह-संप्रदाय-अन्तःकरणायें - who is at the
heart of the well-known tradition to which Guruguha belongs
अकम्भू-रूप-वरणायें - who possesses flawless beauty and complexion
अपरायें - who is (known as) aparNa
सुपर्णायें - who is the beautiful bird
सुकर-धृत-चाप-बाणायें - whose lovely hands hold the bow and arrow
कमलांबकायाः - who resides in the effulgent
cakra consisting of fourteen triangles
सकुंकुमादि-लेपनायै - who is besmeared with red kuMkuma
(safron powder)
चराचराविद-कल्पनायै - who is the cause of both moving
and unmoving objects
चिकूर-विजि-नील-घनायै - whose black hair triumphs over
the dark clouds
चिदानन्द-पूर्ण-घनायै - 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,
sarasammohinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakA,
sarvasaMpattipUraNI, sarvAmantramayI and sarvadvandvakShyaMkarI.

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

॥ पद्मावरणकीतर्णम् (पद्मी विभक्ति) ॥
॥ श्री कमलांबकायाः परं ॥
रागं भैरवि - झम्प ताठम्

kamalAmbAnavAvaraNamsArtham.pdf
पद्धति
श्रीकमलांबिकाया: परं नहिं रे रे चित्त variation कमलाम्बाया:
शिष्यार्थियांन्तत्तत्वस्वरूपिण्या:
अनुपद्धति
श्रीकणण्डविष्णुविरिधादिजनाधिव्या:
शिवात्मकविश्वकर्षये: कार्यिण्या:
मध्यमकालसाहित्यम्
श्रीकरवहिदंशार्चकस्थित्या:
संविचारणीसांवर्गीभारत्या:
चरणम्
नादमयसुक्षमरूपवर्तसिद्धिः -
दादिदशात्याराधित्मूर्तः:
श्रोतादिदशाकरणात्मककुञ्जकोषः -
कादि बुधविपोपासित कीर्तः: अ-
भेदनित्यशुद्धमुखसचिदा -
नन्दमयपरमादित्स्वरूपः variation सचिदानन्द परमादित
आदिमहाध्वनिहितामेयगुरुगुरुमोदितस्वर्त्साधकपूर्वः: मू-
variation स्वर्णांसाधकस्वरूपः:
मध्यम काल साहित्यम्
उदितनारायणव्युङ्तदशाचिनि -
भेदगृहोगिओन्दसंसरक्षणः:
अनादिमायासविद्याकार्यकारणविनोद -
करणपद्धुतसरकाक्ष्यः:

Word to word meaning:
श्रीकमलांबिकाया: परं - Greater than Goddess Kamalamba
न हिं - there is nothing else
रे रे चित्त - Oh mind!
शिष्यार्थियांन्तत्तत्वस्वरूपिण्या: - the one who is the
quintessence all the principles, from the earth to the ultimate Lord Siva

Srīkāṇḍa-विष्णु-विरिथ्रादि-जननिष्ठा: - who is the mother of Siva, Vishnu and Brahma

शिवात्मक-विश्व-कल्याण: - who is the creator of the universe which is Siva in essence

कार्यिष्ठा: - who is the agent of all actions

श्रीकर-वहिदंशार-चक-स्थित्या: - who resides in the auspicious chakra of the outer ten triangles

सेवित-भेरवी-भारवी-भार्त्या: - who is served by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and Sarasvati)

नाद-मय-सूक्ष्म-रूप-सर्वसिद्धिप्रदानि-दश-शक्त्यारधित-मूर्तें: - whose subtle form is that of sound (nAda) and who is propitiated by the ten shaktis, sarvasiddhipradA, and so forth

श्रोत्रादि-दश-करण-आत्मक-कुळ-कौण्ठकादि-बहुविध-उपासित-कीर्तें: - who is famous for being worshiped in various modes such as kuLa, kauLa, as the power identical with the ten sense and motor organs

अमेद-नित्य-शुद्ध-बुद्ध-मुक्त-सचिदानन्द-मय-परम-अन्तंत-स्मृतें: - who manifests the supreme eternal, pure, enlightened and free self, who is the supreme non-dual Brahman, characterized by existence, consciousness and bliss

आदि-मध्य-अन्त-रहित-अप्रमेय-गुणगुण-मोदित-सर्वार्थसाधक-पूर्तें: - 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)

मूलादि-नवाधार-व्यावृत-दश-धनि-भेद्धं-योगिबृद्धं-संरक्षण्या: - 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

अनादि-माया-अविद्या-कार्य-कारण-विनोद-करण-पुत्तर-कटाक्ष-वीक्षण्या: -
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 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 sarvasaubhagyadAyunI. 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).

॥ षष्ठावरण कीर्तनम् (षष्ठी विभक्ति) ॥

॥ कमलाविभक्तिकायास्तव ॥

रागं पुनःगवराणि - रूपक तालम्
Word to word meaning:

कमलांबकायाः - (of) KamalAmbika
तव - your
भक्तः - devotee
अहं - I (am)
शाङ्ग्याः - (of the one who) bestows auspiciousness
श्रीकर्म्याः - (of the one who) bestows prosperity
संगीत-रिसिकायाः - (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
अति-मधुरतर-वाण्या: - (of the one) whose speech is excessively sweet

शर्वाण्या: - (of the) wife of sharva (Siva)

कल्याणाया: - (of) kalyANI the ever auspicious one

रमणीय-पुजार्य-मराणिनाय-वेण्या: धनी - whose braided hair conquers the lovely black bees swarming around the punnAga tree

दश-कल्याण-महुर्षु-प्रकाश-अन्तर्देश्य-सर्वक्षेत्र-चक्रेणयाः:
- whose essential nature is the light of the ten-fold fire, manifest in the sarvarakShAkara chakra, consisting of the inner ten triangles

त्रिदशादित्रत्र-वर्ग-द्वय-मय-सर्वज्ञादित्रिदशाशक्ति-समेत-मायिनी-चक्रेणयाः: -
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

त्रिदश-विनशद्वर्ग-गर्भिणी-कुण्डलिन्याः: -
who is the Kundalini encompassing 50 letters of the alphabet

दश-मुद्रा-समाराधित-कौशिकिन्याः: -
who is the Goddess Kaulini propitiated by ten mudras

दशरथादि-तुतु-गुसुगुह-जनक-शिव-वोधिन्याः: -
(who is) worshipped by Dasharatha and others, and who reveals the identity of Siva, the father of Guruguha

दश-करण-वृत्ति-मरीचि-निगर्भ-योजिन्याः: - 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, sarvAdhAsvarUpA, sarvApaharA, sarvAnandamayI, sarvarakShAsvarUpiNI, and sarveysitaphalapradA. These shaktis are called the nigarbha yogini-s. The ten mudrA-s are: sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI, sarvAveshAkarI, sarvAnmodiN, mahA NkushA, khecarI, bIja, yoni and trikhaNDa.

॥ सप्तमावरणकीर्तनम् (सप्तमी विभक्ति) ॥

॥ श्रीकमलांबिकायां ॥
रागं सहान - त्रिपुट ताळम्
पद्वि
श्रीकमलांबिकायां भक्ति करोमि
श्रीतत्तववाटिकायां चण्डकायां जगदंबिकायां
अनुपद्वि
राकाचन्द्रवदनायां राजिवनयनायां
पाकारिनुचरणायां आकाशादिकिरणायां
मध्यमकार्तसाहित्यम्
हीकारविपिनहरिण्यां हीकारसुशरीरिण्यां
हीकारतनमज्ज्यां हीकारेन्द्र्यां गोयां

करणम्

शरीरतप्यविलक्षण सुखतरस्वात्मानुभोगिन्यां
विरिवि हरीशानहरिहरिहरियवेदित रहस्योगिन्यां
परादिवागदेवतारूपविशिष्टादिविभागिन्यां
चरात्मकसर्वशरीरहरिनिरामयराजयोगिन्यां

मध्यमकाठसाहित्यम्

करघृतविणावादिन्यां कमलानगरस्वातिन्द्रियां
सुरमुनिनमनोदिन्यां गुरुगुहवरूसादिन्यां

Word to word meaning:

श्री-कमलाबिकायां - (in) kamalAmbikA, the auspicious one
भर्त - devotion
करोमि - (I) do (offer my)
श्री-कल्यानवार्तिकायां - who grants all desires to those
devotees who take refuge in her
चण्डकायां - caNDikA, the fierce one
जगद्-अविकायां - the mother of the universe
राका-चन्द्र-चदनायां - whose face is like the full moon
राजीव-नायां - whose eyes are like the lotus bud
पाकार-नुत-चरणायां - whose feet are worshiped by Indra
आकाश-आदि-किरणायां - who radiates out the sky etc, i.e. the five elements
हीकार-विपिन-हरिण्यां - who is the deer that roams in

the forest of the hrIM sound
हीकार-सु-शरीरिण्यां - whose body is the embodiment of hrIM
हीकार-तर-मज्ज्यां - who is the beautiful bunch of

flowers of the tree of hrIM sound
हीकारेन्द्र्यां - who is the goddess of hrIM
गोयां - Gauri, the fair one
शरीर-त्रय-विलक्षण-सुख-तर-स्वात्मानुभोगिन्यां
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

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”.

॥ अष्टमावरणकीर्तनम् (संबोधनाविभक्ति) ॥

॥ श्रीकमलांबिकेशवाव ॥
रागं घण्टा - आदि तालंभम्
पद्वि
श्रीकमलांबिकेशवाव
शिवे कर्मयूतशुकशारिके
अनुपद्वि
लोकपालिनि कपालिनि शूरिनि
लोकजननि भगमालिनि सकृदा
मध्यमकालसाहित्यम्
लोकित मां सर्वसिद्धिधदाविके
त्रिपुराविके बालाविके
चरणम्
संतत्तेःसंविभिभं तदाखण्डेकरसप्रवाहे
सन्तत्तपहत्रिकोणगेः सकामेधाशिकितिसमूहे
variation सकामेधाशिकितिसमूहे
सन्तत्त मुक्तिघण्टामणियोषायमानकवाट्ठारे
अनन्तगुरुगुहविदिते करांगुठिनखोदयविष्णुदशावतारे
मध्यमकालसाहित्यम्
अनन्त: करणेश्वरमुक्तशवदृढ्यतमात्रविशिष्या
उत्तन्तरागपाशेशाशुशाधरकेः तिरहस्थयोगिनीपरे

Word to word meaning
श्रीकमलांबिके - Oh shrI kamalAmbika
अव अव - protect (me) protect (me)
शिवे - the auspicious one
कर-ङ्रुः-शुक-शारिके - you hold a parrot and a myna
bird in your hands

लोक-पालिनि - Oh protector of the worlds
कपालिनि - you carry a skull
शूलिनि - and a trident

लोक-जननि - you are the mother of the worlds
भग-मालिनि - you are BhagamAlini

सकृत्त - just once

आलोकय - Alokaya - glance at
माँ - me

सर्व-सिद्ध-प्रदायिके - Oh giver of all powers

शिपुराविके - Oh mother, Tripura

बालंबिके - Balambika

संताः-हेम-सचिम-देहे - Your body is effulgent like molten gold

सदा-अल्पन-एक-रस-प्रवाहे - you are the eternal flow of uninterrupted bliss

सन्ताप-ह्र-त्रिकोण-गेहे - you reside in the triangle that removes all sorrows

सकामेश्वरी-शक्ति-समूहे - accompanied by the three

shaktis Kameshvari, Vameshvari and Bhagamalini

सन्तर्त - ever

सुकित-चण्डा-मणि-घोषायमान-कवाट-द्वारे - you are

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

liberation

अनन्त-गुरुगुह-विदिते - you are known to Ananta and Guruguha

कर-अंगुलि-नख-उदय-विघ्न-दुः-अंतारे - the nails

of your ten fingers are the source of the ten

incarnations of Lord Vishnu

अन्तःकरण-इक्ष्ण-कामुक-शब्द-आदि-पद्ध-तन्मात्र-विविध-व-अत्यन्त-राग-पाश-द्वेष-अंशु-धर-करे

- 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)

अतिरहस्य-योगिनी-परे - you are the supreme, the most secret yogini
Notes:

This song is set in saM BodhanA vibhakti (vocative). The basic sentence unit (anvaya) is shrI kamalA M bike! ava ... Alokaya mAM (Oh Kamalambika, protect me, ... glance at me), and all the words ending with “i” or “e” qualify kamalAM bike.

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

"कराङ्कुधीनकौटिप्रच्छ नारायण दशाक्रृति:"

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

॥ नवमावरण कीर्तिनम् ॥

॥ श्री कमलांबा जयिति ॥

रागं आहिरि - रूपक ताण्मू
पद्भवि
श्रीकमलांबा जयिति अंवा
श्रीकमलांबा जयिति जगांंबा
श्रीकमलांबा जयिति श्रुंगाररसकंदंबा मदंबा
श्री कमलांबा जयिति चिंतिव्रजतिविबेन्दुविवं
श्री कमलांबा जयिति
मध्यमकालसाहित्यम्
श्रीपुरबिन्दुमध्यस्थचिन्तामणिमन्दिरस्थः
शिवाकारमवस्थित शिवकामेशा श्रस्थः
अनुपद्भवि
कमलाम्बा नवावरण सार्थम्

सूकराननाधिकल्महात्रिपुरमुन्दरी राजराजेश्वरी
श्रीकर सर्वानन्दमयचक्रवासिनी सुवासिनी चिन्तयेक्षेते दिशः

मध्यमकाव्यसाहित्यम्

वाकरशिलिकरणपावकादिविकासकरया
भीकरतापत्रयादिभेदनवरुणीयतरया
पाकरिपुमुखादिपारिष्टितसुकण्ठेरया
प्राकट्यपरापरया पालितोदयाकरया variation पालितोदयाकरया
प्राकट्यपरापरया
चरणम्

श्रीमाते नमस्ते चिन्माते सेवितरमाहि रिवा variation रमाहरीशादिविधात्रे
बामादिशकियुज्जितपरदेवताया: सकर्ते जातं
कामादिदामाभिरुपासितकादि-हादि-सादिमन्यरुपिणया:
प्रेमायदिशवकुगुहुजजनयां प्रीतियुकमचितं विलयतु

मध्यमकालसाहित्यम्

ब्रह्ममयप्रकाशिनी नामरुपविमार्शिनी
कामक्ष्माप्रदिशिनी सामरस्य निदर्शिनी

Word to word meaning:

श्री कमलाम्बा - Goddess KamalAmbA
जयति - is victorious
जगदंबा - the mother of the universe
श्रंगार-रस-कदंबा - a flower of the kadamba plant

(the essence) of the pleasure of love

मदंबा - my mother
चिदिव - is of the form of pure consciousness

प्रतिविबंधुदिव - who is the reflection of the original

pure consciousness in the bindu (the root mind)

श्रीपुर-विन्दु-मध्यस्थ-चिन्तामणि-मन्दिरस्थ-दिवाकार
मघस्थत-शिवकामेश-अद्वृत्ता

- 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 (shIr)

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
कमलांम्बा नवावरणं सार्थम्

सकलं - everything
जातं - is born

कामादि-दादशिभं-उपासित-कादि-दादि-सादि-मन्त्र-रुपिण्या: -

(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

प्रेरित-युक्त-मन्त्रितं - (let) my mind, with pleasing grace
विलयतु - be dissolved

व्रह्ममये-प्रकाशिनी - She embodies the light that is Brahman
नाम-रूप-विमर्शिनी - She reveals all forms and names
कामकला-प्रदर्शिनी - who reveals the Kama Kala
सामरस्य-निदर्शिनी - 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 cineMAtre). 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 SrChakra. The shakti which resides in this chakra is known as parApara rahasya yogini.
कमलाम्बा नवावरण सार्थम्

|| नवावरणमंगळकीतिनम् ||

|| श्री कमलाबिके ||

रागं श्री - खण्ड जाति एक ताठम्
पद्विः
श्रीकमलाबिके शिवे पाहि मां लक्षिते
श्रीपतिविनुते सितासिते शिवसहिते
समिष्टि चरणम्
राकाचन्द्रमुखः रक्षितकोळमुखः
रमावाणीसखः राजयोगसुखः
मध्यमकालसाहित्यम्
शाक्षरी शातोदिरी चन्द्रकलाधरी
शाक्षरी शाक्षरगुरुभक्तवशाक्षरी
एकाशरी भुवनेश्वरी ईश प्रियकरी
श्रीकरी सुखकरी श्रीमहाजिपुर सुन्दरी

Word to word meaning:

श्री कमलाबिके - Oh Kamalambika!
शिवे - the auspicious one!
पाहि मां - (please!) protect me
लक्षिते - Lalita, the gracious one
श्री-पति विनुते - worshiped by Vishnu, the husband of Lakshmi
सित-असिते - who is both fair and dark
शिव-सहिते - who is accompanied by Shiva
राका-चन्द्र-मुखी - whose face resembles the full moon
रक्षित-कोळ-मुखी - who protects Kolamukhi (the boar-faced vArAhi)
रमा-वाणी-सखी - who is the friend of Lakshmi and Sarasvati
राज-योग-सुखी - who enjoys the bliss of Raja Yoga
शाक्षरी - who is dressed in lush vegetation (the earth goddess)
शातोदिरी - whose waist is slim and tender
कमलाम्बा नवावरण सार्थम्

चन्द्र-कल्याण-परिं - who wears the crescent moon
शशिरि - who grants auspiciousness
शशिरि-गुरुगुह-भक्त-वशशिरि - who cherishes the devotees of shiva and guruguha
एकाक्षरि - who is the single syllable (Om)
भुवनेश्वरि - who is the ruler of the universe
ईश-प्रिय-करि - who is the beloved of Shiva
श्री-करि - who bestows auspiciousness
सुख-करि - who brings happiness
श्री महा-तिपुर-सुन्दरि - the supreme Tripurasundari!

Notes:

This concluding song is in the vocative case. The basic sentence unit (anvaya) is shrIkamalAmbike shive lalite mAM pAhi (Oh Kamalambika, gracious and auspicious one, protect me). All phrases ending in “e” or “i” qualify the proper name kamalAmbikA.

This is the only kRRiti in this series which has only a pallavi and samaShTi charaNam; all others have pallavi, anupallavi and a charaNa.

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