kamalAmbA navAvaraNam with translation

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kamalAmbA navAvaraNam with translation

The set of compositions, popularly known as "KamalAmbA NavAvaraNam" is a series of eleven kIrnam-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 prAkArms (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 NIIotpalAmbA, 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, NIIotpalAmbA 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 NIIotpalAmbA is supposed to represent the “bhoga shakti” of Lord Shiva, KamalAmbA represents the “yoga shakti”. It is to be observed that mutthusvAmi dIkShitar never associated kamalAmbA with TyAgarAja, and considered only NIIotpalAmbA as the consort of the deity. All the eleven kIr탄ams 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 saMbdhanA 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 kIrtaNan in chaturthI vibhakti (dative case) -
“kamalAmbikAyai”, kAmbhoji rAgam, aTa tALam
(on sarva-saubhAgyadAyaka chakram).
The fifth AvaraNa kIrtaNan in paNchamI vibhakti (ablative case) -
“shrI kamalAmbikAyAH”, bhairavi rAgam, jhaMpa tALam
(on sarvArtha-sAdhaka chakram).
The sixth AvaraNa kIrtaNan in ShaShThI vibhakti (genitive case) -
“kamalAmbikAyAH”, punnAgavarALi rAgam, rUpaka tALam
(on sarva-rakShAkara chakram).
The seventh AvaraNa kIrtaNan in saptamI vibhakti (locative case) -
“shrI kamalAmbikAyAm”, sahAnA rAgam, tripuTa tALam
(on sarva-roga-hara chakram).
The eighth AvaraNa kIrtaNan in sambodhanA vibhakti (vocative case) -
“shrI kamalAmbike”, ghaNTA rAgam, Adi tALam
(on sarva-siddh-iprada chakram).
The ninth (and the last) AvaraNa kIrtaNan, 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
charaNan 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 NgA La kIrtaNan, again in saMbodhanA
vibhakti (vocative case)-“shrI kamalAmbike”, shrI rAgam,
kaNDA eka tALam.
In each kIrtaNan, 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 shrIchakram

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

The nine AvaraNam-s of the shrIChakram

1. bhUpuram - trailokya-mohana chakram
   Of the three lines forming this diagram, the outer prAkAram, supposed to be white in color, is the first entrance to the citadel of the Goddess. Here the ten siddhis - aNimA, laghimA, mahimA, Ishitva, vashitva, prAkAmya, bhukti, ichchA, prApti, and sarvakAmA, reside, guarding the entrance. The middle line is aruNa (red), and is presided over by the eight mAtRRi shaktis - brAhmI, mAheshvarI, kaumArI, vaiShNavI, vArAhI, mAhendrI, cAmuNDA, and mahAlakShmi. The inner enclave, yellow in color, is the abode of the ten mudrA devis - They are sarvasamkShobhiNi, sarvavidrAvaNi, sarvAkarShiNi, sarvonmA Adini, sarvamahA NkushA, sarvakhecarI, 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 bhUparaM,
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,
bhljAkarShiNi, 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, 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, sarvavighnaniAriNI, 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, 
sarvapApaAraA, sarvAnandamayI, sarvarakShAsvarUpI NI 
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
.. ಕಮಲಾಮೂರ್ತಿಯುಂಭಳಸಾ..

.. ಕಮಲಾಮೂರ್ತಿ ..
ರಹನ್ನತಿ - ತೀರಣ ಭಾಷಾ
ಭಾಷೆ
ಕಮಲಾಮೂರ್ತಿ ಅತಿ(low)ಯಾವ ವಿಧಿ
ಕಮಲಾಮೂರ್ತಿಯನ್ನು ಕಮಲಾಮೂರ್ತಿಯ ಮಾತ್ರ variation ಮಾಡುವ
ಕಮಲಾಮೂರ್ತಿ
ಕಮಲಾಮೂರ್ತಿಯನ್ನು ಕಮಲಾಮೂರ್ತಿಯ ಮಾತ್ರ
ಕಮಲಾಮೂರ್ತಿಯನ್ನು ಶಿಲಾ ಸಮನ್ನು ಚಿತ್ರಣ
ಪಡುತ್ತಾರೆ
ಕಮಲಾಮೂರ್ತಿ ನಿಗಮೇಶಿಸುತ್ತಾರೆ
ಕಮಲಾಮೂರ್ತಿ ನಿಗಮೇಶಿಸುತ್ತಾರೆ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ
ವಿಶೇಷವಾಗಿ ಕಮಲಾಮೂರ್ತಿಯ ಅನುಮಾನ

Word to word meaning:
ಕಮಲಾಮೂರ್ತಿ - Oh Goddess kamAlmbika (the Lotus mother)
ಅತಿ - those who is like a Kalpaka tree (that
ಪಡುತ್ತಾರೆ) grants all boons (to
ಹಾಗಾಗಿ - who seek refuge in you
ಅತಂತೊಂದು - fierce one, one of the ten aspects of shakti
ಅತಂತೊಂದು - attractive, wearing the red robe
ಪಡುತ್ತಾರೆ - holding a parrot in the hand
ಪಡುತ್ತಾರೆ - me
ಪಡುತ್ತಾರೆ - protect
ಕಮಲಪ್ರಭು - worshipped by Brahma and other Gods
ಕಮಲಪ್ರಭು - possessing lotus feet
ಪಡುತ್ತಾರೆ - showering plenty of boons (to devotees)
ಪಡುತ್ತಾರೆ - imparting greatness to the tank KamalAlaya
- auspicious one
- ocean of mercy
- ruler of all the worlds
- delighting in music
- granting the boon of poetic genius
- beautiful one
- who has transcended the illusion
- adept in granting salvation without body (videha mukti)
- one who dispels all sins
- who emanates the five elements, space, air, fire, water and earth
- with enchanting feet
- reddish
- full, complete
- mother of Guruguha
- inhabiting the heard of Lord Shiva
- the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
- filled with matchless bliss

.. निरुपमविश्वासोलकोः (निरुपम विश्वास) ..

.. चंद्रयोग्य नसल्ले मंदे ..
तन्त्र अनुरक्षहिन्दी - अह यह अर्थ
ज्वला
चंद्रयोग्य नसल्ले मंदे शृङ्ग
सम्बलणं हृदरक्षिणार्य
अर्थालय
सम्बलेनितिक्रियामयी संस्कृतमनस्यमनस्यसहिती
सम्बलेनित्या पुन्तक्षिणार्य कालगतंत्रंस्वतिसही
संतो
तुच्छविश्वासोलकोः तुच्छविश्वासोलकोः वायुकामालकोः सु-
ಕಮŸಾಂšಾ - Goddess Kamalamba
ನಾವರಣಂ - protect
¤ಾಥ - me
ಪzಕಟ - who resides in the lotus city of the (human) heart
ಸುಮನಸ - worshiped by pure-minded devotees
ಅಬ - lotus faced
ಸುಂದರ - the beautiful one, Lord Sundaresvara, or Siva
ಮನಃ - delighting the mind of Siva and who is the friend
ಕಮಲ ನಂದ - the bliss of Brahman
ಾಶು - (ultimate) knowledge
ಾಶು - (one who) enjoys happiness
ಾರ ಅೂೕಧ - (one who is) the beautiful parrot residing in the cage of the sound (of OM)
ಅ嶅ರ ಧರುರುರು - The Goddess who rules over the nine chakras beginning with tripura
ಆತರ ಧರುರುರು - The Goddess who controls the accomplishments such as aNima etc
ಉೕ - who is the Nitya Kameshvari etc (the fifteen devatAs of this chakra)
ಸುರ - the entire earth, conceived of as the capital
city of the Goddess, the name of the outermost enclosure
ರೀಕ - the name of the first chakra, enchanter of all three worlds
ಕಮಯ - who is inherent in
ಪzಕಟ - the manifest yogini
ಆರು - enemy of Devas
कमांशा - slayer of the Demon Mahishasura, the buffalo faced one, and others
नावरणं - sacred literature, epics etc
मासु - (one who has) known (it) well
मारसि - Goddess of the three cities
गुरुगुहा - mother of Lord Guruguha, Subrahmanya
श्रेৎ-श्रीमान-जनाश्री - who enchants Siva, the destroyer of three cities
मदु - sister of Vishnu, the enemy of Madhu
विनोबे - with abdomen as slender as the palm of the hand, slender-waisted
त्रिपुरसुंदरी - Goddess Tripurasundari
श्रीमान - 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: kamalAMBAm Am 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:
ङ्किंस्य - power to become infinitesimal in size
ङ्किंस्य - power to grow very huge
ङ्किंस्य - power to become very light
ङ्किंस्य - power to become inordinately heavy
ङ्किंस्य - power to rule over everything
ङ्किंस्य - power to subjugate all
ङ्किंस्य - power to obtain whatever is desired
ङ्किंस्य - 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 NgA, 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.
 śānti  śānti-कम्यांशा-नावरणं - attachment to worldly desires which are illusory
कम्यांशा - please abandon
नावरणं-कम्यां-श्रीमानं-आयुर - she who is flanked by Lakshmi and Sarasvati on both sides
श्रीमानं-श्रीमानं - with neck that surpasses the beauty of the conch shell
श्री-श्रीमानं - bowed down by the Devas
नावरणं-नावरणं - who resides in the lotus city
श्री-श्रीमानं - whose speech is tender
नावरणं-नावरणं - who has charming teeth
नावरणं - who has face that resembles the lotus
नावरणं-नावरणं-नावरणं-नावरणं - the Goddess of the chakra named sarvAshAparipUraka (fulfiller of all wishes)
नावरणं - beloved of the Supreme Lord, Siva
नावरणं नावरणं - the secret yoginI, worshiped by the sage Durvasa
नावरणं - who destroys all sufferings
नावरणं - who rides the swan
नावरणं - who grants salvation, which is the bliss of one’s own self
नावरणं - who is ever auspicious
नावरणं - the daughter of sage kAtyAyana
नावरणं - who is sharvAni, the consort of sharva (shiva)
नावरणं - whose hair conquers the blackness of honey bees
नावरणं - who is the mother of Lord Guruguha
नावरणं - who is unblemished, unattached
नावरणं - who destroyed the demon BhaNDa who possessed vain glory
नावरणं - who delights the devatAs such as kAmAkarShiNi and others
नावरणं - who is the embodiment of unqualified consciousness
नावरणं - 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”.

.. ಕಮಾಳಾಂಭಾಂಮನವಾವಾರಾಣಾಮ್ (ಕಮಾಳಾಂ ಮನವಾ) ..
.. ಕಮಾಳಾಂಭಾಂಮನವಾವಾರಾಣಾಮ್ (ಕಮಾಳಾಂ ಮನವಾ) ..
ಭಕ್ತಿ ಸೇವಾತ್ಮಕ - ತಮ್ಮ ತಾಳ
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”.

Word to word meaning

- 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 (avaya) is kamalAmbikAyai namaste (Salutations to Kamalambika), and the phrases ending in “yai” all qualify “kamalAmbikAyai”.

The chakra referred to is sarvasaubhAgyadAyaka, that grants all auspiciousness. It is also called manukoNa, after the fourteen Manu-s, and consists of fourteen triangles. There are fourteen shaktis (called saMpradAyA yoginis) involved here: sarvasaMkShobiNI, sarvavidrAviNI, sarvAkarShiNI, sarvastambhinI, sarvajh.rMbhiNI, sarvavashaMkarI, sarvAhLAdinI, sarvasammohinI, sarvara njanI, sarvAnmodinI, sarvArthasAdhakA, sarvasaMpattipUraNI, sarvAmantramayI and sarvadvandvakShyaMkarI.

The rAgamudra kAmbhoji appears slightly altered as “kAmbhoja” in the line “dAyakAmbhojacharaNayai.”
Word to word meaning:

- Greater than Goddess Kamalamba
- there is nothing else
- Oh mind!
- the one who is the quintessence all the principles, from the earth to the ultimate Lord Siva
- who is the mother of Siva, Vishnu and Brahma
- who is the creator of the universe which is Siva in essence
- who is the agent of all actions
- who resides in the auspicious chakra of the outer ten triangles
- who is served by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and Sarasvati)
- whose subtle form is that of sound (nAda) and who is propitiated by the ten shaktis, sarvasiddhipradA, and so forth
- who is famous for being worshiped in various modes such
as kuLa, kauLa, as the power identical with the ten sense and
motor organs

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

who is without beginning, middle, and end, who is
unknowable, who is entertained by Guruguha, who is the manifest
of the sarvArthasAdhaka chakra (achievement of all purposes)

who protects the yoginís who reside in the nine centers of
the astral body (mUlAdhAra etc), and who are adept at piercing
through them, by the knowledge of the ten sounds

who with her mere glance is capable of dispelling the
beginning-less delusion and ignorance and the laws of cause
and effect

Notes:
This song is in 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 NgaLArkI, sarvakAmapradA, sarvaduHkhavimocanI,
m.rtyuprashamanI, sarvavighnaniKariN, sarvasundarI,
and sarvasaubhagAyinI. These ten shaktis are known as kulottIrNa yoginis.
The dashakaraNas are the the ten organs, consisting of the five sense organs (jnAnendriya-s) and the five organs of action (karmendriya-s).
Word to word meaning:

कमळांता - (of) KamalAmbika
ತವ - your
ಭಕ್ತ - devotee
ಅಹಂ - I (am)
ಶಂಕಾ� - (of the one who) bestows auspiciousness
ಪಂಥ್ಯಕ್ತ - (of the one who) bestows prosperity
ಜನಿತ-ವಸ್ತ್ಯಕ್ತ - (of the one) who is an enjoyer of divine music
shri - auspicious (of the one) who holds in her hands
ಅಂಕು - the flower arrows, sugar cane, the noose and the goad
ಅಂಕು - (of the one) whose speech is excessively sweet
ಕಾಯಬಾಳಿ - (of the) wife of sharva (Siva)
ಕಲಯಾತ್ಯ - (of) kalyani the ever auspicious one
ಶಂಕಾರಣ ಪುಷ್ಕರಣ-ವಿಕ್ಷಿತ ಶಾಸ್ತ್ರೀಯ - whose braided hair conquers the lovely black bees swarming around the punnaga tree
ನಲ್ಲ-ಪೇರಾಲ-ಲೈಯುಂಬ-ಸರ್ವರಕ್ಷಾಕಾರ - whose essential nature is the light of the ten-fold fire,
ಅಂಕು - manifest in the sarvarakShakara chakra, consisting of the inner ten triangles
ಅಂಕು - the Goddess, who is worshipped by the thirty deities in the chakra of mAlini, which has ten shaktis, sarvaj na etc,
ಅಂಕು - who are the ten letters of the alphabet that belong to the “ka” and “cha” groups
ಅಂಕು - who is the Kundalini encompassing 50 letters of the alphabet
ಅಂಕು -
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, sarvaishvaryapradAyinI,
sarvaj nAnamayI, sarvavyAdhivinAshinI, sarvAdhArasvarUpA,
sarvApaharA, sarvAnandamayI, sarvarakShAsvarUpINI,
and sarvepsitaphalapradA. These shaktis are called the
nigarbha yogini-s. The ten mudrA-s are: sarvasaMkShobhiNI,
sarvavidrAviNI, sarvAkarShiNI, sarvaveshAkarI, sarvAnmodinI,
mahA NkushA, khecarI, bIja, yoni and trikhaNDa.

.. ્ ્ ્ ્ ્ (സ് ્ ્ ્ ્ ્) ..
..

.. ્ ્ ્ ્ ્ ્ ્ ્ ્ ..


tavO nAroPino - ્ ્ ્ ્ ્ ્

kamalAmbAnavAvaraNamsArtham.pdf
Word to word meaning:

कಮयांसान-कलथं - (in) kamalAmbikA, the auspicious one

ಭೊಂ - devotion

( endured ) - (I) do (offer my)

ಜಗದ-ಜಯಂ - who grants all desires to those devotees who take refuge in her

ಅನುಪಲ - caNDikA, the fierce one

ಚಂೕೕಾ - the mother of the universe

ಜಗದ-ಚಂೕೕಾ - whose face is like the full moon

ಜಗದ-ಶುಭೇಂಖಂ - whose eyes are like the lotus bud

ಪೀೕರ-ಅಂಜಂ - whose feet are worshiped by Indra

ಪೀೕರ-ಯಿ - ಜಯಂ - who radiates out the sky etc, i.e. the five elements

ಪೀೕರ-ಅಂಜಂ - who is the deer that roams in the forest of the hrIM sound

ಪೀೕರ-ಅಂಜಂ - whose body is the embodiment of hrIM

ಪೀೕರ-ಅಂಜಂ - who is the beautiful bunch of
flowers of the tree of hrIM sound
who is the goddess of hrIM
Gauri, the fair one
who rejoices in the highest bliss of her own self, which
transcends the three bodies, gross, subtle and causal
who is the secret yogini known (only to) Brahma, Vishnu, Siva,
and hayagrIva
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
为空 (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, vashinIAdi 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
dhrtis Kameshvari, Vameshvari and Bhagamalini
- ever
- you are

the wide door, announced by the jeweled bell as the way to
liberation
- you are known to Ananta and Guruguha

- the nails

of your ten fingers are the source of the ten

incarnations of Lord Vishnu

- you hold the sugarcane bow (symbolizing the mind), the
five arrows (symbolizing the objects of the five senses),
the noose (of attachment) and the goad (of repulsion)
- you are the supreme, the most secret yogini

Notes:
This song is set in saMbdhanA vibhakti (vocative). The basic
sentence unit (anvaya) is shrIkmalAmbike! 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

“कमळांसायामयां उर्ध्वतः नावरानां नावरानां”

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

.. variation variation ..
Word to word meaning:

ಕಮಾಂಜಾ - Goddess KamalAmbA
ಜಯ - is victorious
ಜಗದಂಜಾ - the mother of the universe
ಶೃಂಖಾರ - a flower of the kadamba plant
( the essence) of the pleasure of love
ಮಾವೆ - my mother
ವಿಂಭ - is of the form of pure consciousness
ವಿಂಭದೇವಿಯಾಗಿ - who is the reflection of the original
pure consciousness in the bindu (the root mind)
ಸ್ವಾಧೇಯ-ಸ್ವಾಧೇಯ- ಸ್ವಾಧೇಯ- ಸ್ವಾಧೇಯ - 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)
ಮಹಾ - Maha
Tripurasundari, who is propitiated by the goddess VarAhi
(who has a boar’s face) and others
ಅಂಕ್ಯೂಂಕ್ಯೂ - who is the ruler of all rulers
ಆನಂದಮಯ - who dwells in the
auspicious sarvAnandamaya chakra (the chakra that is "replete
with all Bliss")
ಆನಂದಮಯ - the auspicious one
I meditate upon (her) 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 who is protected by the ever compassionate one who prostrates to the auspicious mother who is the pure consciousness worshiped by Lakshmi (ramA), Vishnu (hari), Sarasvati (kA) and Brahma (vidhAtA) (from) the supreme deity who is worshiped by vAmA and other shaktis everything is born (of her) who has the form of the mantra which begins with the letters ka, ha or sa - the mantra that is meditated upon by the twelve savants Kama etc (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 cimnAtre). The consecutive lines are in ablative, genitive and locative cases. The last two lines, meant to be sung in the madhyamakAila, 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.

.. നാമാം‌ലിണിയേം‌ദതി‌വനായം‌..

.. ഹിംബന്തായായം‌..

ഞായാറ് ഹിംബന്തായായം‌ വ്യാറ് ഹിംബന്തായായം‌

ഞായാറ് ഹിംബന്തായായം‌ വ്യാറ് ഹിംബന്തായായം‌

.. ഹിംബന്തായായം‌..

.. ഹിംബന്തായായം‌..
Word to word meaning:

Oh Kamalambika!

the auspicious one!

(please!) protect me

Lalita, the gracious one

worshiped by Vishnu, the husband of Lakshmi

who is both fair and dark

who is accompanied by Shiva

whose face resembles the full moon

who protects Kolamukhi (the boar-faced Vārahi)

who is the friend of Lakshmi and Sarasvati

who enjoys the bliss of Raja Yoga

who is dressed in lush vegetation (the earth goddess)

whose waist is slim and tender

who wears the crescent moon

who grants auspiciousness

who cherishes the devotees of Shiva and Guruguha

who is the single syllable (Om)

who is the ruler of the universe

who is the beloved of Shiva

who bestows auspiciousness

who brings happiness

the supreme Tripurasundari!

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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