kamalAmbA navAvaraNam with translation

कमलाम्बा नवावरणं सार्थम्

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

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

The shrine of Goddess kamalAmbA

TiruvArUr is a small town in the south Indian district of Ta njAvUr, about 35 miles east of the town of Ta njAvUr, situated as a railway junction between NAgapaTTaNam and Ta njAvur, as well as between MayilAdutturai and 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 prAkArans (complex walls, circumambulatory paths) in this temple, and numerous shrines too many to count, big and small, are scattered throughout.

The TyAgarAja shrine is located in the innermost prAkAram, to the south of the ValmIkanAtha (pRRithvI li Ngam or ValmIka li Ngam-ant-hill)) shrine within the same prAkAram. Both share a common mukha maNDapam. Four other important shrines, HATakeshvara, Acaleshvara, SiddhIshvara, Anandeshvara are located at the four cardinal points (southwest, southeast, northeast, and northwest, respectively) of the middle prAkAram. The consort of TyAgarAja is NIlotpalAmbA, the goddess of blue lotus. In TevAram songs, she is affectionately addressed in tamil as “alliyankotai”. Her shrine is located in the second prAkAram on the right side. The unique feature is that here, NIlotpalAmbA is depicted as blessing her second son, skanda (subrahmaNyA) with her hand on his forehead.

The KamalAmbA shrine is in the northwest corner of the outermost prAkAram, well away from the main shrines, with its own MaNDapam and circumambulatory passages that makes an angle with the prAkAram wall. This shrine is traditionally and ritually unconnected with the main shrine of TyAgarAja. Here, the Goddess is depicted in a meditating posture. While NIlotpalAmbA is supposed to represent the “bhoga shakti” of Lord Shiva, KamalAmbA represents the “yoga shakti”. It is to be observed that muttusvAmi dIkShitar never associated kamalAmbA with TyAgarAja, and considered only NIlotpalAmbA as the consort
of the deity. All the eleven kIrtaṇams 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 nAgaṇaṭhāsvAmi 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 kIrtaṇam-s

The series consists of eleven compositions, all in praise of Goddess KamalAmbA. It starts with a ‘dhyAna kIrtaṇam’ (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 kIrtaṇam which employs all the eight declensions of the sanskrit language; the series concludes with an auspicious ‘ma NgaLa kIrtaṇam’, 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 kIrtaṇams of the KamalAmbA NavAvaraNa series are as follows:

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

The first AvaraNa kIrtaṇam 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 paSnchamI 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”, ghAANTA 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, paSnchamI, and ShaShThI
and saptamI vibhaktis. The line set in chaturthI vibhakti also
incorporates the sambodhanA vibhakti, while the last two lines
in madhyamakA department return to the prathamA vibhakti.

The final auspicious ma NgaLa kIrtanam, again in saMbhodhanA 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 mAtrRRi shaktis - brAhmI, mAheshvarI, kaumArI, vaiShNavI, vArAhI, mAhnendrI, cAmuNDA, and mahAlakShmi. The inner enclave, yellow in color, is
the abode of the ten mudrā devis - They are sarvasamkShobhiNi, sarvavidrAvaNi, sarvAkarShiNi, sarvonmAdini, sarvamAhA NkushA, sarvakhecarI, sarvabIjA, sarvayoni, and sarvatrikhA.NDA. Thus, there are 28 yoginis (also known as AvarA.nba 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
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:
sarvasaMkShohbhiNI, 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,
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 vAğdevatAs. 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 ॥

॥ कमलाभिके ॥

रागं तोड़ि - रूपक ताठम्

पण्डवि

कमलाभिके आध्यितकटपल्लिके चणिडके

कमनीयाहुणाचुंके करविघृतशुके मामव variation मामव जगदंविके

अनुपण्डवि

कमलासनादिपृृजितकमलपदे बहुवरदे

कमलातपतिथ्वेवेवे शिवे करुणार्थवे

चरणम्

सकलाळोकनाथिके संगीतरिके

सुकवित्वप्रदायिके सुन्दरी गतमाथिके

विकठवररमुक्कितादनिधिपुणे अघहरणे
कमलांिबके - Oh Goddess kamAlmbika (the Lotus mother)
आिौत - who is like a Kalpaka tree (that
  grants all boons) to those who seek refuge in you
चिण्डके - fierce one, one of the ten aspects of shakti
कमनीय-अरुण-अंशुके - attractive, wearing the red robe
कर-विधुत-शुके - holding a parrot in the hand
मां - me
अव - protect
कमलासन-आदि-पूजत - worshipped by Brahma and other Gods
कमल-पदे - possessing lotus feet
बदु-वरदे - showering plenty of boons (to devotees)
कमलाठय-तीर्थ-वैभवे - imparting greatness to the tank KamalAlaya
शिवे - auspicious one
करुणा-अर्णवे - ocean of mercy
सकल-लोक-नायिके - ruler of all the worlds
संगीत-रसिके - delighting in music
सु-कवित्व-प्रदायिके - granting the boon of poetic genius
सुनदृरि - beautiful one
गत-मायिके - who has transcended the illusion
वि-कण्ठवर-मुक्ति-दान-निपुणे - adept in granting salvation
  without body (videha mukti)
अघ-हरणे - one who dispels all sins
वियदादि-भूत-किरणे - who emanates the five elements,
  space, air, fire, water and earth
विनोद-चरणे - with enchanting feet
कमलांबा नवावरणं सार्थम्

अरूणे - reddish
सकळे - full, complete
गुगुह-करणे - mother of Guruguha
सदाशिव-अन्तः-करणे - inhabiting the heard of Lord Shiva
अ-क-च-ट-त-पादिवरणे - the embodiment of all letters, a, ka, cha, Ta, ta, pa etc
अखण्ड-एक-रस-पूर्णे - filled with matchless bliss

॥ प्रथमावरणकीर्तनम् (प्रथमा विभक्ति) ॥

॥ कमलांबा संरक्षतु मां ॥
रागं आनन्दभैरवि - तिश्र एक तालभम्
पधवि
कमलांबा संरक्षतु मां हृत-
कमलानगरनिवासिनी
अनुपधवि
सुमनसाराधिताजमुसी सुन्दरमनःप्रयकरसवी
कमलजानन्दवोधसुसी कान्तातारपञ्चशुकुकी
चरणम्
त्रिपुरादिनकेशवी अणिमादिद्वीपी नित्यकामेश्वरी क्षि-
तिपुरातलोकमोहनचक्रवतिनी प्रकटयोगिनी
सुरसिपुमहिषासुरादिमर्दज्ञी निगमपुराणादिसंबद्धिनी
मध्यमकालसाहित्यम्
त्रिगुरुगुहजननी त्रिपुरभजनरजिनी मधु-
रिपुशहदी तलोदती त्रिपुरसुन्दरी महेश्वरी

Word to word meaning:
कमलांबा - Goddess Kamalamba
संरक्षतु - protect
माँ - me
हर्ताकमला-नगर-निवासिनी - who resides in the lotus city of the (human) heart
सुमनस-आराधिता - worshiped by pure-minded devotees
अजजुक्ती - lotus faced
सुनदर - the beautiful one, Lord Sundaresvara, or Siva
मनि-प्रियकर-सखी - delighting the mind of Siva and who is the friend
कमलजा-नान्द - the bliss of Brahman
बोध - (ultimate) knowledge
सुखी - (one who) enjoys happiness
कान्ता-तार-पांड-शुक्ली - (one who is) the beautiful
parrot residing in the cage of the sound (of OM)
श्रीपुराणिद-चक्षुधरी - The Goddess who rules over the
nine chakras beginning with tripura
अमिनादि-सिद्धीधरी - The Goddess who controls the
accomplishments such as aNima etc
नित्य-कामेश्वरी - who is the Nitya Kameshvari etc (the
fifteen devatAs of this chakra)
श्रीगंगा-मोहन-चक - the name of the first chakra,
enchanter of all three worlds
वर्तिनी - who is inherent in
प्रकट-योगिनी - the manifest yogini
सोर-रिपु - enemy of Devas
महिषासुरादि-मदिरी - slayer of the Demon Mahishasura,
the buffalo faced one, and others
श्रीम-पुराणादि - sacred literature, epics etc
संवेदिनी - (one who has) known (it) well
श्रीपुरेश्वी - Goddess of the three cities
गुरु-महूर्त-जननी - mother of Lord Guruguha, Subrahmanya
श्रीपुर-भजन-रक्षनी - 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
ग्रीपुसुन्दरी - 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
- दच्यिमा - 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 prakTa yoginis.
The phrase “Ananda” might have been used as a partial rAga mudrA for the rAga Anandabhairavi.

॥ द्वितीयावरण कीर्तनम् (द्वितीय विभक्ति) ॥

॥ कमलांबां भजरे ॥
रागं कल्याणि - आदि ताल्लम्
पद्विद्
कमलांबां भजरे रे मानस
कत्यतमायाकारं त्यज रे
अनुपद्विद्
कमलावाणीसेवितपार्थि कंजुजयधीवां नतदेवां variation नतदेहां
मध्यमकालसाहित्यम्
कमलापुरसदनां मृदुगच्छां कमलीचर्यार्कन कमलदेवां
चरणम्
सर्वांशापरिपूरकत्रिककवार्तिन्यो प्रभुशिवकार्मिन्
दुर्वासाचितं गुस्योगिनिः दुःख्यकविनिः हंसिनीं
निर्वाणसुखप्रदायिनि नित्यकल्याणी कात्यायनिः
शर्वाणि मधुपविचयवेणि सदरुगुहजनिः निरहजनिः
मध्यमकालसाहित्यम्
गर्वितभइलासुभस्यनां कामाकर्षिण्यादिर्भुजनिः
निर्विशेषचैतन्यरूपिणिः उर्वितत्त्वादिर्भूरूपिणिः

Word to word meaning:

कमलांबां - The Goddess kamalAmbA
भज - worship
रे रे मानस - Oh mind!
कत्यत मायाकारं - attachment to worldly desires which are illusory
t्यज रे - please abandon
कमला-वाणी-सेिवत-पार्श्वा - she who is flanked by Lakshmi

and Sarasvati on both sides

कंबु-जय-ग्रीवा - with neck that surpasses the beauty of the conch shell

नत-देवां - bowed down by the Devas

कमलापुर-सदनां - who resides in the lotus city

मुदु-गदनां - whose speech is tender

कमलीय-रदनां - who has charming teeth

कमल-वदनां - who has face that resembles the lotus

सर्वद्वीप-परिपुरुष-चक-स्वामिनी - the Goddess of the

chakra named sarvAshAparipUraka (fulfiller of all wishes)

परमिशव-कामिनी - beloved of the Supreme Lord, Siva

तुरंसाश्वालिि गुप्त-तयोगिनी - the secret yogini, worshiped by the sage Durvasa

दुर्ख-प्रसिद्धिनी - who destroys all sufferings

हैसिनी - who rides the swan

निर्माण-निज-सुख-प्रदायिनी - who grants salvation,

which is the bliss of one’s own self

नित्य कल्याणी - who is ever auspicious

काल्याणी - the daughter of sage kAtyAyana

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

मधुप-विजय-वेणी - whose hair conquers the blackness of honey bees

सदुरुगुह-जननी - who is the mother of Lord Guruguha

निर्जनी - who is unblemished, unattached

गर्वित-वण्डासुर-भजनी – who destroyed the demon BhaNDa

who possessed vain glory

कामाकष्ट्यांदि-रजनी - who delights the devatAs such

as kAmAkarShiNi and others

निर्विरोध-चेतन्य-रूपिणी - who is the embodiment of

unqualified consciousness

उर्वी-त्वादि-स्वरूपिणी - who is manifest in the principles

of earth etc (five elements)

Notes:
The song is set in accusative case (dvitiyā 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 dvitiyā 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 sevita shrI lalitAmbAm bhAvaye”.

॥ तृतीयावरणकीर्तनम् (तृतीया विभक्ति) ॥

॥ श्री कमलांबिकया ॥
कमलाभ्या नवावरणं सार्थम्

रागं शंकराभरणं - रूपक तालभ्यं
पद्धविः
श्रीकमलांबिकया कटाह्यितोऽहं
सचिदानन्दपरिपूर्णब्रह्मार्थिः
अनुपद्धविः
पाकशासनादिसंकटतेवतासेवित्या
पद्धजासनादिप्रकृत्यकृत्य भावित्या
मध्यमकालसाहित्यम्
शोकहरचतुर्पदयं मूकमुल्यवाच्यपदयं
कोकनदर्ज्ज्ञयपदयं गुरुगुहतल्लौपदयं
चरणम्
अनंगकुसुमायुद्यशक्ति कारयत्
अरुणवर्णसंज्ञोभेनाय संकारयत्
अन्तर्देशसंज्ञोनंक्षात्रार्थिनिः
अष्टर्गतिमक्षगुस्तरयति
मध्यमकालसाहित्यम्
अनंगायुपासिताय अष्टदशाजर्जितताय
धनुवर्णधरकर्ताय दयासुधासागराय

Word to word meaning:

श्रीकमलांबिकया - by the auspicious Kamalambika
कटाह्यितोऽहं - graced, protected
अहं - I
सचिदानन्द - existence, consciousness, and bliss
परिपूर्ण - fullness, completeness
ब्रह्मा - the supreme
अस्मि - am
पाकशासनादिसंकल्प-देवता-सेवित्याय - by the one who is
worshiped by Indra and all Gods

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”.

॥ चतुर्थावरणकौरितनम् (चतुर्थी विभक्ति) ॥

॥ कमलाबिकायें ॥
रागां कांभोजि - अट तालम्मः
पद्मि
कमलाबिकायें कनकांशुकायें
कर्पूरवीटिकायें नमस्ते नमस्ते
अनुपद्मि
कमलाकान्तानुजायें कामेश्वरें अजायें
हिमगिरिनुजायें हंकारपूजायें
मध्यमकाळसाहित्यम्
कमलाणगरविहारिणियं खलसमूहसंहारिणियं
कमेश्वरलहारिणियं कर्तिकक्तम्परिहारिणियं
चरणम्
सकलसौभाग्यदायकांबोजचरणायें
संख्योभिनयदिशाक्रियतचतुर्थावरणायें
प्रकटचतुर्दशभुवनभरणायें
प्रवलमुकुमुःहसप्रदायान्तःकरणायें
अकठठ्ठ्रूपवरणायें अपरणायें सुपणायें
सुकर्ष्ठंघृतचापवायें शोभनकर्मनुकोणायें
Word to word meaning

कमलांिबकायै  - to KamalAmbika
कनक-अंशुकायै  - who is clad in golden robe
कर्पूर-कीटिकायै  - 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
अनुजायै  - who is unborn
हिमगिरि-तनुजायै  - who is the daughter of the snowy mountain
हीकार-पूजायै  - who is worshiped by the mystic sound “hrIM”
कमलानगर-विहारिणय  - who dwells in the city of the lotus
खल-समूह-संहारिणय  - who destroys the dishonest people
कमलकंवल-हारिणय  - who wears a garland of beautiful jewels
कल्यन-कल्मि-परिहारिणय  - who dispels the sins caused
by the poison of Kali
सकल-सौभाग्यदायक-अभोज-चरणायै  - who possesses
lotus feet which grant all auspiciousness
संक्षोभिण्यादि-शक्ति-युत-चतुथ्य-आवरणायै  - who
resides in the fourth enclosure containing the shaktis such
as ’saMkShobhiNI’ and so forth
प्रकत-चतुर्दश-भूवन-भरणायै  - who sustains the
fourteen manifest worlds
प्रकत-गुरुगुह-संप्रदाय-अन्त:करणायै  - who is at the
heart of the well-known tradition to which Guruguha belongs
अकठठुः-रूप-वर्णायै  - who possesses flawless beauty and complexion
अपरायै  - who is (known as) aparNa
सुपुर्णायै  - who is the beautiful bird
सुकर-धृत-चाप-वाणायै  - whose lovely hands hold the bow and arrow
who resides in the effulgent chakra consisting of fourteen triangles

who is besmeared with red kuMkuma (saffron powder)

who is the cause of both moving and unmoving objects

whose black hair triumphs over the dark clouds

who is the full essence of consciousness and bliss

Notes:

This song is in chaturthI vibhakti (dative case). The basic sentence word order (anvaya) is kamalAMBikAyai namaste (Salutations to Kamalambika), and the phrases ending in “yai” all qualify “kamalAMBikAyai”.

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

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

॥ पद्ममावरणकीर्तनम् (पद्ममी विभक्ति) ॥

॥ श्री कमलांबिकायाः परं ॥

रागं मेरवि - झंझं तांठम्
पद्धवि
श्रीकमलांविकायाः परं नहीं रे रे चित्त variation कमलाम्वयाः
शिष्यादिशिवान्ततपत्वस्वरूपिणयाः:
अनुपद्धवि
श्रीकणठविण्विरिब्रादिजनपियाः:
शिवात्मविशेषकर्मनाः: कारित्याः:
मध्यमकल्साहित्यमः
श्रीकर्वहिर्द्यार्थचक्रस्थत्याः:
संवितभेरवीभार्गवीभार्त्याः:
चरणमः
नादभयसूक्षमरूपवार्षिणिः
- दादिदशात्त्वाराधितमूर्ति:-
श्रोच्चादिदशाणात्मकंकुःकस्थकत:-
कादि बहुविक्षोपासित कीतः अ:-
भद्रनित्यशुद्धुदुर्मुक्तसचिदा:-
नन्दमयशपादस्त्रूपाहः: variation सचिदानन्द नरपासित आदिमध्यान्तरहितास्मयगुःगूःगूःमोदितसर्वार्थसाधकपूर्ति: मू
- variation सर्वार्थसाधकस्त्रूपाहः:
मध्यम काल साहित्यमः
ठाणिंवाध्यायव्यवृत्तदशाध्यनि:-
भेदशवियिकल्संसर्स्कृत्याः:
अनादिमयासविद्याकार्यकारणविनोद:-
कारणपुत्तरकस्त्राक्षवीक्षणा:

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

श्रीकण्ठ-विश्वकोश-विविधता-जननिधि: - who is the mother of Siva, Vishnu and Brahma

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

कारणिया: - who is the agent of all actions

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

सेवित-भैरवी-भार्गवी-भारत्या: - who is served by Bhairavi, Bhargavi, and Bharati (Parvati, Lakshmi and Sarasvati)

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

श्रोतादि-दश-करण-आत्मक-कुट-कोषिकादि-बहुविध-उपासित-कीर्ति: - who is famous for being worshiped in various modes such as kuLa, kauLa, as the power identical with the ten sense and motor organs

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

आदि-मथ्य-अन्त-रहित-अयनमेव-गुह्गुह-मोदित-सर्वार्थसाधक-पूर्ण: - 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)

मूलसार्थिक-नवाबार्घ-व्यवृत्त-दश-व्यनि-भेदः-योगिवृन्द-संस्कृत्याः: - 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-मया-अविद्या-कार्य-कारण-विनोद-करण-पद्ताल-कटाक्ष-विष्णुयाः: -
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.ryuprashamanI, sarvavighnanivariNI, sarvasundarI, and sarvasaubhagyadAyinI. These ten shaktis are known as kulottIrNa yoginis.

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

॥ षष्ठःश्वरण कीर्तनम् (षष्ठी विभक्ति) ॥

॥ कमलांबकाया-सार्थम् ॥

रागं पुनःगवराणि - रूपक ताल्रम्म
पद्धति
कमलांबिकायास्तव भक्तोऽहः
शाङ्ग्य: श्रीकर्म: संगीतरिसिकाय: श्री
अनुपद्धति
सुमसरेकुर्कोद्वपांशाङ्गुरावण्यः
अतिमघुरतरवण्यः शर्वाण्य: कल्याण्यः
मध्यमकालसाहित्यम्
रमणीयपुष्याराशिविनिविन्तवण्यः श्री
चरणां
दशकलामकविहिस्वकप्रकाशान्तः
दंशारसर्वकारककेकेश्वरः श्रि
दशादिनुन्त क्र-च-वर्गहीनमयसर्वहारः श्रि
दशशक्तिसेतुमधुसूदिनीचकेश्वरः श्रि
दशंविशाल्यांगार्ध्येपिण्यकुण्डलिन्यः
दशमुद्रासाराधिकाठिन्यः
मध्यमकालसाहित्यम्
दु:शस्त्रादिनुतगुरुगुहुजनकसिवोशिबिन्यः
दशकरणवृत्तिमरीचिनगर्भयोगिन्यः श्री

Word to word meaning:
कमलांबिकायः - (of) KamalAmbika
tव - your
भक्त: - devotee
अहः - I (am)
शाङ्ग्यः - (of the one who) bestows auspiciousness
श्रीकर्मः - (of the one who) bestows prosperity
संगीत-रिसिकायः - (of the one) who is an enjoyer of divine music
श्री - auspicious
कुण्डलिन्यः - 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)

कल्याण्या: - (of) kalyANI the ever auspicious one

रमणीय-पुन्नाग-वराष्ठि-विजित-वेण्या: श्री - whose braided hair conquers the lovely black bees swarming around the punnAga tree

दश-कल्य-अत्मक-वहि-स्वस्प-प्रकाश-अन्तर्देश्यर-सर्वर्षाकर-चकेस्थयाः:
- whose essential nature is the light of the ten-fold fire, manifest in the sarvarakShAkara chakra, consisting of the inner ten triangles

त्रिदशादि-नुत क्-च-वर्ग-ड्रय-मय-सर्वज्ञादि-
त्रिदशा-शक्ति-समेत-मारिक-चकेस्थयाः: -

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

त्रिदशा-विश्वद-वर्ण-गर्भिणी-कुण्डलिन्या:

who is the Kundalini encompassing 50 letters of the alphabet

दश-मुद्रा-समारथित-कौमिन्या: -

who is the Goddess Kaulini propitiated by ten mudras

दशरथादि-नुत-गुरुगुह-जनक-शिव-भोधिन्या:

(who is) worshipped by Dasharatha and others, and who reveals the identity of Siva, the father of Guruguha

दश-करण-वृत्ति-मरीचि-निगम्ब-योगिन्या:

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
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, sarvarakShAsvarUpI, and sarveysitaphalapradA. These shaktis are called the nigarbha yogini-s. The ten mudra-s are: sarvasaMkShobhiNI, sarvavidrAviNI, sarvAkarShiNI, sarvAveshAkarI, sarvAnmodinI, mahA NkushA, khecarI, bIja, yoni and trikhaNDa.

॥ सप्तमावरणकीतिनम् (सप्तमी विभक्ति) ॥

॥ श्रीकमलांबिकायों ॥

रागं सहाना - त्रिपुट तात्त्वम्

पद्धवि

श्रीकमलांबिकायों भक्ति करोमि
श्रेष्ठसत्त्ववाटिकायों चणिण्डकायों जगादिविकायों

अनुपद्धवि

राकाचंद्रबदनायं राजीवनन्यनायं
पाकारिणुचरणायं आकाशादिकिरणायं
मध्यमकालसाहित्यम्
कमलांिबकायां (in) kamalAmbikA, the auspicious one
भर्ति - devotion
करोमि - (I) do (offer my)
श्री-कमलांविकायां - who grants all desires to those devotees who take refuge in her
चण्डकायां - caNDikA, the fierce one
जगद-अविकायां - the mother of the universe
राकाँ-चन्द्र-चदनायां - whose face is like the full moon
राजीव-नयनायां - whose eyes are like the lotus bud
पाकार-नुसू-चरणायां - whose feet are worshiped by Indra
आकाश-आदि-किरणायां - who radiates out the sky etc, i.e. the five elements
हीकार-विपिन-हरियां - who is the deer that roams in the forest of the hrIM sound
हीकार-सु-शरीरिण्यां - whose body is the embodiment of hrIM
हीकार-तु-मण्डयां - who is the beautiful bunch of flowers of the tree of hrIM sound
हीकारेश्वयां - who is the goddess of hrIM
गौयां - Gauri, the fair one
शरीर-त्रय-विल्क्षण-सुख-तर-स्वात्मानुभोगिण्यां
- 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, vashinAdi mentioned here are: vashinI, kAmeshI, medinI, vimalA, aruNA, jayinI, sarveshI, and kauLinI. These shaktis are collectively called rahasya yogini-s.
The rAga name Sahana appears as a mudrA in a slightly altered form as “shAnA” in the term “harIshANa”.

II अष्टमावरणकीर्तिनम् (संबोधनाविभक्ति) II

II श्रीकमलांबिकेववाव II
रागं घण्टा - आदि तालम्
पद्वि
श्रीकमलांबिकेअवाव
शिवे करघुन्तशुकशारिके
अनुपद्वि
लोकपालिनि कपालिनि शृणुनि
लोकजननि भगमालिनि सक्रुदा-
मध्यमकालसाहित्यम्
लोकय मां सर्वसिद्धाबद्धः
प्रीतिरबिके वालाबिके
चरणम्
संततत्तेमसांभिभेः सदारंखण्डकरसप्रवाहे
सन्तापहरत्रिकोणगेः सकामेश्वरिकिसमूहे
सन्ततं मुक्तिघण्टामणियोशयमानकवाद्विदारे
अनन्तगुल्मुद्विदिते कराणुगुलिनखोदयविषुद्धशावतारे
मध्यमकालसाहित्यम्
अन्तःकरणेश्वरामुक्तश्रवणदीपितन्त्मात्रविशिष्या-
उत्त्यन्तरागपाशश्रेष्ठशादरकरेरतिहस्योगिनिपरे

Word to word meaning

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

लोक-पालिनिन - Oh protector of the worlds

कपालिनिन - you carry a skull

शूलिनिन - and a trident

लोक-जननिन - you are the mother of the worlds

भग-मालिनिन - you are BhagamAlini

सकृत - just once

आलोकयय - Alokaya - glance at

मां - me

सत्य-सिद्ध-प्रदायिके - Oh giver of all powers

त्रिपुराविके - Oh mother, Tripura

बालाबिके - Balambika

संतास-हेम-सख्रिम-देहे - Your body is effulgent like molten gold

सदा-अवरण-प्रक-रस-प्रवाहे - you are the eternal flow of uninterrupted bliss

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

सकामेश्वर-शक्ति-समहे - accompanied by the three

shaktis Kameshvari, Vameshvari and Bhagamalini

सन्तति - ever

मुक्ति-घण्टा-मणि-घोषायमान-कवार-द्वरे - you are

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

liberation

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

कर-अंगुलि-नख-उदय-विष्णु-द्व-अवतारे - the nails

of your ten fingers are the source of the ten

incarnations of Lord Vishnu

अनन-करण-इक्षु-कामकु-शव्द-आदि-पद-तन्मात्र-विशिष्या-अत्यन्त-राग-पाश-द्वष-अंद्र-घर-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 saMbdohana vibhakti (vocative). The basic sentence unit (anvaya) is shrīkamalāmbike! ava ... Alokaya mAM (Oh Kamalambika, protect me, ... glance at me), and all the words ending with “i” or “e” qualify kamalāmbike.

The chakra for this AvaraNa, sarvasiddhiprada chakra is the innermost triangle in the Srīchakra, 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

“करायुक्तीनवीत्यश्च नारायण दशाकृतिः”

The rAga mudra “ghaNTA” occurs in the phrase “ghaNTAmaNi”.

॥ नवमावरण कीतिनम् ॥

॥ श्री कमलांबे जयिति ॥

रागं आहिरि - रूपक तात्तमृ

पद्विव

श्रीकमलांबे जयिति अंवा
श्रीकमलांबे जयिति जगदंबे
श्रीकमलांबे जयिति शृंगारसकंदनं मंदवा
श्री कमलांबे जयिति चिठ्ठिवप्रतिविन्दुविनं
श्री कमलांबे जयिति

मध्यमकालसहित्यम्

श्रीपुरविन्दुमध्यस्थचित्तामणिमन्दिरस्थः
शिवाकारमवस्थित शिवकामेशाङ्गस्त्या

अनुपद्विव
श्री कमलांबा - Goddess KamalAmbA
जयिति - is victorious
जगदंबा - the mother of the universe
शृंगार-रस-कदंबा - a flower of the kadamba plant
( the essence) of the pleasure of love
मदंबा - my mother
िचि ंब - is of the form of pure consciousness
प्रतितिबद्धतुविवाहाः - who is the reflection of the original pure consciousness in the bindu (the root mind)
श्रीपुरुष-विन्दु-मध्यस्थ-चिन्तामणि-मन्दिरस्थ-शिवाकार
मस्तिरित-शिवकामेश-अद्वैथा
- who is seated on the throne which is the form of Shiva, in
the embrace of Shiva, the Lord of desire, in the wish-fulfilling (cintAmaNi) temple which is in the bindu chakra, the abode of auspiciousness (shrI)

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

who is the ruler of all rulers

who dwells in the auspicious sarvAnandamaya chakra (the chakra that is "replete with all Bliss")

the auspicious one

I meditate upon (her)

the one who causes the manifestation of the sun, moon and fire (sources of energy)

who is adept at removing the three terrible sufferings, physical, mental, and supernatural

who possesses beautiful form assumed to grant the prayers of Indra and other gods

who is manifest both as the supreme and empirical objects

I am protected by

the ever compassionate one

To the auspicious mother

I prostrate

You are the pure consciousness

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

(deity who is worshiped by vAmA and other shaktis)
कमलांम्य नवावरणं सार्थम्

सकलं - everything
जातं - is born
कामादि-द्वादशभि:-उपासित-कादि-द्वादि-सादि-मन्त्र-रूपिण्या: -
(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

प्रेमास्पद-शिव-गुरुगुह-जनन्यां - (in her) whose beloved
is shiva, and who is Guruguha’s mother

प्रीति-युक्त-मधितं - (let) my mind, with pleasing grace
विलयनु - be dissolved

ब्रह्ममय्य-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 cinmAatre). 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.
नवावरणमंगळकीतिनम्

श्री कमलांबके
रागं श्री - खण्ड जाति एक ताथम्
पद्विः
श्रीकमलांबके शिवेपाहि मां लखरी
श्रीपतिविनुनु त सितसिते शिवसहिते
सममि चरणम्
राकाचन्द्रमुखि रक्षितकौलमुखि
रमावाणीसखि राजयोगसुखि
मध्यमकालसहित्यम्
शाकंभरि शातोदरि चन्दकलाघरि
शाङ्गरि शाङ्गरुगुहककवशाङ्गरि
एकाकरि भुवनेश्वरि इश्व प्रियकरि
श्रीकरि सुयकरि श्रीमहाजिपुर सुन्दरि

Word to word meaning:
श्री कमलांबके - Oh Kamalambika!
शिवेः - the auspicious one!
शांिपाहि मां - (please!) protect me
लखरी - 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.मुखि - whose face resembles the full moon
रक्षित.कौल.मुखि - who protects Kolamukhi (the boar-faced vArAhi)
रमा.वाणी.सखि - who is the friend of Lakshmi and Sarasvati
राज.योग.सुखि - who enjoys the bliss of Raja Yoga
शाकंभरि - who is dressed in lush vegetation (the earth goddess)
शातोदरि - whose waist is slim and tender
कमलाम्बा नवावरण सार्थम्

वह who wears the crescent moon
श्री-करि - who cherishes the
devotees of shiva and guruguha
एकाकाश्रि - 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-त्रिपुर-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 kRiti 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