

Kāmasiddhistuti

“Praise to the goddess Kāmeśvarī”

by King Vatsarāja
(*fl.c.* 9th century C.E.)



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presented by Tripurā Tallikā

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Kāmasiddhistuti

“Praise to the Goddess Kāmeśvarī”

meter: *Anuṣṭubh* (verses 1-21) and *Vasantatilakā* (verses 22-46)

Editor's Note

We are incredibly grateful to Professor Diwakar Acharya for his kind permission and blessings to freely reproduce his wonderful edition and translation of the rare *Kāmasiddhistuti* specifically for the international Śrīvidyā community.

This abbreviated reproduction of the *Kāmasiddhistuti* was originally published in *Śaivism and the Tantric Traditions: Essays in Honour of Alexis G. J. S. Sanderson*. Leiden; Boston: Brill. pp. 364-386, 2020, an open-access publication that allows for attributed, non-commercial reproduction of the copyrighted work in any medium or format.

This presentation is not a facsimile reproduction of the original article and does not include the original introduction, scholarly footnotes, critical apparatus, or bibliography. Rather, this presentation only includes an excerpt from Professor Diwakar Acharya's introduction and the text and translation without notes. Parties interested in these details should consult the original publication referenced above.

Introduction

(an excerpt from Professor Diwakar Acharya's introduction)

“This essay concerns a *pūjāstuti* that guides its reciter through the mental or actual worship of the goddess Nityā. The text is composed in the first person but the author does not name himself in the text. The text is named *Vāmakeśvarīstuti* and attributed to Mahārājādhirāja Vidyādharmacakravartin Vatsarāja in the colophon of the sole palm-leaf manuscript of the text available to me. However, the last verse of the text calls it *Kāmeśvarīstuti* and describes it using two adjectives, *kāmasiddhi* and *atimaṅgalakāmadhenu*. It is not unnatural, I think, to name this *stuti* using its first adjective...

...Now I come to the issue of the poet's identity. The fact that he is a king and was perhaps somewhat distressed at the time of the composition of the *stuti* can be known from the text itself (cf. verse 40). Furthermore, in the colophon the text is attributed to Mahārājādhirāja Vidyādharmacakravarti Vatsarāja. Apparently, the first epithet is royal—he is the king of great kings—while the second is mantric: he is sovereign among the *vidyādharas*, who are supposed to possess esoteric mantric knowledge and due to this have supernatural powers. Vatsarāja is his personal name. The most famous Vatsarāja, the mythical king of Ujjayinī, does not fit the context. Another is King Vatsarāja of the Gurjara-Pratihāra dynasty (c. 775-805 CE), the father of Mahārājādhirāja Nāgabhaṭa II (805-833 CE). Vatsarāja is always called *paramamāheśvara*, but in the Pratāpagadh Stone Inscription of Mahendrapāla II (dated Year 1003 = 946 CE), Nāgabhaṭa II is called *paramabhaḡavatībhakta*. It may be a coincidence, but the latter's mother is named Sundarī. In any case, this Vatsarāja could be our poet. Our text represents an archaic tradition that does not even know the name Tripurasundarī, and thus this date in the early-ninth century CE fits it well.”

—Professor Diwakar Acharya

VERSE 1

*niḥsīmānandayā devyā nityaṃ samarasātmanah |
paramasya śivasyāhaṃ śraye śrīpādukādvayam || 1 ||*

I resort to the glorious sandals of Paramaśiva (Śiva in the Ultimate state), who is eternally in equilibril union with the Goddess characterised by boundless bliss (*niḥsīmānanda*).

VERSE 2

*sarvānugrāhiṇīṃ nityāṃ sarvamāṅgalamātaram |
sarvaśaktiṃ bhaje śaktiṃ pañcakṛtyakarīṃ prabhoḥ || 2 ||*

I revere the Nityā Śakti of the Lord, i.e. Paramaśiva. She possesses all powers and carries out the five tasks [for him]. She bestows grace upon all, is eternal, and is the motherly origin of all good.

VERSE 3

*pālitaṃ bahir indrādyaibḥ paramaiśvaryaśobhitam |
prapadye paścimadvāraṃ mṛḍānyā mandiraṃ mabat || 3 ||*

I approach the great temple of the goddess Mṛḍānī that opens to the west. It is guarded outside by Indra and the other [gods who guard the directions], and shines beautifully with utmost richness.

VERSE 4

*pāsāṅkuśaphalāmbhojaihḥ pāṇipadmam tu maṇḍitam |
bālam vighnacchidaṃ vande gajavaktraṃ gaṇeśvaram || 4 ||*

I venerate the young elephant-faced master of Śiva's gaṇas, the destroyer of obstacles. His lotus-hands are decorated with a noose, goad, fruit, and lotus.

VERSE 5

*kapālasūlau bibhrāṇaṃ kṛpālum kṛṣṇavigrabam |
trīkṣaṇam tīkṣṇam arcāmi kṣetreśam kṣatavidviṣam || 5 ||*

I worship the three-eyed sharp-natured Kṣetreśa. His body is black, he has destroyed his adversaries, he carries a skull-bowl and a spear, [but] he is compassionate.

VERSE 6

varābhayadharau dhīrau viśvasaṃkalpakalpakau |
śaṅkhaḥpadmāsanagatau śaṅkhaḥpadmanidhī śraye || 6 ||

I resort to Śaṅkhanidhi and Padmanidhi, who sit upon a conch and lotus [respectively] as their seats. They are patient, bear the gestures of generosity and protection in their hands, and bring about everyone's dreams.

VERSE 7

padmadvayaavarābhītibhāsvatpāṇicatustayam |
padmavallīṃ bhaje padmāṃ padmākṣīṃ padmavāsīṃ || 7 ||

I honour Padmā, [beautiful and tender like] a lotus plant. Her eyes are lotus-like and she dwells in a bed of lotuses. Her four arms look splendid with two lotuses [in two hands] and the gestures of grace and safety [in two others].

VERSE 8

śaṅkhaḥcakrāṅkitakarā kumārī kuṭilālakā |
mṛgēndravāhanā devī durgā durgāṇi hantu me || 8 ||

May the virign goddess Durgā annihilate my hardships (*durgāṇi*), I pray. Her hands are marked by the conch and discus. She has curly locks and rides [a lion,] the king of wild animals.

VERSE 9

akṣasrakpustakadharā pūrṇacandrāmaladyutiḥ |
viśvaśvidyāmayī devī bhāratī bhāsatāṃ mayi || 9 ||

May goddess Bhāratī shine upon me, I pray. She carries a rosary and a book in her hands, she has the stainless complexion of the full moon, and she embodies the entirety of knowledge.

VERSE 10 & 11

palāśapatalacchāyaṃ ramaṇīyaṃ ratipriyaṃ |
puṣpeṣucāpaṃ puṣpeṣumantaṃ vande manobhavam || 10 ||
prapadye prītidayitaṃ pūrṇendum iva veṣṭitaṃ |
āśrayaṃ śakticakrasya śrīcakrāñcitaye śrīye || 11 ||

I venerate the beloved husband of Rati, the beautiful Mind-born [God Kāmadeva]. He carries a bow and arrows of flowers and his complexion resembles the petals of Dhak. [Again,] I approach the beloved husband of Prīti, bent round (*veṣṭitaṃ*) like the full moon, [serving as] the base for the ring of goddesses, in order to draw the Śrīcakra for the sake of prosperity.

VERSE 12

cintāratnobbhayaakarāś candrottamaś trilocanāḥ |
aṇimādimahāsiddhīr aruṇāḥ siddhaye śraye || 12 ||

I take refuge with the goddess of becoming minute (*aṇimā*) and other great accomplishments (*mahāsiddhis*) for the sake of success. They hold wish-fulfilling jewels in both hands. They are moon-crested, three-eyed, and red in complexion.

VERSE 13

vamśīdalaśyāmalāṅgīḥ kapālotpaladhārīṇīḥ |
brahmāṇyādhīr bhaje mātṛr bandhūkarucirāmbarāḥ || 13 ||

I revere Brahmāṇī and the other mother-goddesses. They carry a skull-bowl and red lily in their hands, their bodies are dark-colored like the leaves of bamboo, and they are clad in lovely [red] clothes resembling *bandhūka* flowers.

VERSE 14

dāntāḥ pāsāṅkuśadharāḥ svasvamudrāvasoditāḥ |
anugrḥṇantu me 'bhīṣṭaṃ mudrādaśakadevatāḥ || 14 ||

May the deities of the ten gestures (*mudrās*), who [have forms that] are in accordance with the powers of their respective gestures, are mild, and carry a snare and goad, endow me with the object of my desire.

VERSE 15

*raktāḥ pāsāṅkuśadharāḥ kalā nityāḥ kalānidheḥ |
ākarsantu mamābhīṣṭam ṣoḍaśākṛṣṭīśaktayaḥ || 15 ||*

May the sixteen goddesses of attraction, [representing] the perennial constitutive digits (*kalā nityāḥ*) of Kalānidhi [i.e. the Moon], draw towards me the object of my desire.

VERSE 16

*aruṇāḥ karuṇāvṛttī devyās chāyā ivoditāḥ |
anaṅgāsaktīr aṣṭau tāḥ pūjayāmi sudurjayāḥ || 16 ||*

I worship those compassionately-disposed goddesses of red-complexion, the eight powers of the bodiless [love-god Kāmadeva], who have arisen like shadows of the goddess [Nityā Sundarī] and are very difficult to conquer.

VERSE 17

*sarvasaṃkṣobhaṇīpūrvāḥ śoṇabāṇadhanurdharāḥ |
caturdaśa bhaje śaktīś caturdaśajagannutāḥ || 17 ||*

I venerate those fourteen goddesses, with Sarvasaṃkṣobhaṇī at the fore, to whom [all] fourteen worlds bow. They carry a bow and arrows made of sugarcane.

VERSE 18

*śubhā varābhayabhṛto vande viśvakuleśvarīḥ |
sarvasiddhipradādyās tā bahirdaśakadevatāḥ || 18 ||*

I venerate all [ten] Kuleśvarīs, starting with Sarvasampatpradā, the goddess of the external ring of ten. They are auspicious and display the gestures of boon-giving and safety.

VERSE 19

*akṣasrakpustakadharāḥ karpūrarucirākṛtīḥ |
antardaśakadevīs tāḥ sarvajñādyāḥ samāśraye || 19 ||*

I resort to Sarvajñā and other goddesses situated in the internal ring of ten. They carry a rosary and a book [in their hands], and their appearance is charming like camphor.

VERSE 20

*cāpeṣupustakākṣasrakcārupāṇīcatuṣṭayāḥ |
raktā vāgīśvarī vande vaśīnyādyāṣṭadevatāḥ || 20 ||*

I worship those eight goddesses of speech, Vaśīnī and others, whose complexion is red. They carry in their four lovely hands a bow, arrows, a book, and a rosary.

VERSE 21

*raktā varābhayabhṛtaḥ svarūpāṅkitamastakāḥ |
catasro me diśantv ājñām iṣvādyāyudhaddevatāḥ || 21 ||*

May the four deities of the weapons [of the Goddess]— the arrows and others—red in complexion, displaying the gestures of generosity and protection, marked on the head by their own respective weapon-forms, grant me permission [for worship of the Goddess].

VERSE 22

*pāśāṅkuśāmṛtakapālavarābhayāṅkair
hastaiś caturbhīr abhirāmadṛśāruṅāṅgī |
koṇāgragā trinayanā taruṇenducūdā
kāmeśvarī mama dadātu samastakāmān || 22 ||*

May the goddess Kāmeśvarī, who dwells at the front angle [of the central triangle], give me all objects of my desire. She is three-eyed, her eyes are beautiful and her limbs are ruddy. She has the crescent moon on her chest. She looks beautiful with her four hands marked with a snare together with a goad, a plate with the nectar of immortality, the gesture of boon-giving, and the gesture of safety.

VERSE 23

*bālaprabālarucirā karaṣaṭkasakta-
cāpeṣupāśāśṛṅṇīpālakamātuluṅgā |
vajreśvarī prathitadakṣiṇakoṇavāsā
vajrojvalā vidīśatām mama vāñchitāni || 23 ||*

May the goddess Vajreśvarī give me all the objects of my desire. She is known to have her abode at the right corner [of the central triangle]. She is resplendent like a thunderbolt, beautiful like fresh coral, and has a bow, arrows, a snare, a hook, and shield, and a *mātuluṅga* fruit attached to her six arms.

VERSE 24

*tryakṣā śaśāṅkarucirā śritavāmakonā
pāsāṅkuśeḥṣugūṇapustakaśaṣṭrabastā |
udbhāvayatv anīsam adbhutabhūriśaktir
bhāgyaśriyaṃ bhagavatī bhagamālinī me || 24 ||*

May the three-eyed goddess Bhagamālinī give the glory of good fortune. She possesses abundant miraculous power and is as lovely as the moon. She is stationed in the left corner [of the central triangle] and holds in the row of her arms a snare, a goad, a sugarcane, ropes, a book, and a sword.

VERSE 25

*sūryenduṣabnimayabhāsurapīṭharohāṃ
svacchāṃ grhītaśrṅgīpāsāśareṣucāpām |
bālendumaulim alakāgralalāmanetrām
nityāṃ namāmi satataṃ mahanīyamūrtim || 25 ||*

I uninterruptedly bow to Nityā who has a form worthy of worship. She has ascended the shining throne made of the sun, moon, and fire. She holds in her hands, a snare, arrows, and a bow, and carries the crescent moon on her chest. She is pure and clean, and her eyes, adorned with the tips of the locks of hair, are very beautiful.

VERSE 26

*sindūrasundaratanuṃ tanumadhyabhāgāṃ
kāntyāśrayāṃ kalabhavatkucakumbhanamrām |
candrānanāṃ calakuraṅganibhāyatākṣām
mandasmitāṃ madanamaṅgalavaijayantīm || 26 ||*

Her body is beautiful and bears the hue of vermillion. Its middle part is slim, [and] she is the repository of beauty. She is slightly bent like a young elephant because of her pitcher-like breasts, resembling the temples of a young elephant. Her eyes are moving and wide like those of a deer. She is moon-faced, her smiles are gentle, and she serves as the felicitous banner of the Love-god.

VERSE 27

*koṭīriṇīm kaṭakakuṇḍalahāravallī-
kāñcīkalāpamaṇipuramaṇḍitāṅgīm |
bandhūkabandhuvasanām bahalānurāgām
kāsmīracandanasamullasitāṅgarāgām || 27 ||*

She has braided hair. Her limbs are adorned with bracelets, earrings, necklaces, twining laces, girdles, jewels, and anklets. Her clothes resemble Bandhūka flowers. She is full of affection, and the hue of her body is brightened up with saffron and sandal paste.

VERSE 28

*muktāvitānamabite maṇiviṣṭarāgre
paryāṅkaparṣarucire surasopaviṣṭām |
paryāṅkapāṅkajamukhīm dbutacāmarālām
hāse vilāṅghitalasadvadanāravindīm || 28 ||*

She is elegantly seated on a lofty couch studded with jewels, furnished with seats (*paryāṅka*) and pillows (*parṣa*), and decorated with a canopy of pearls. Her face is a fully developed lotus. She has a row of chowries being shaken around her, and her beaming lotus-face surpasses beautiful lotuses.

VERSE 29

*ārāḍhanamravibudhendraśaśvṛnda-
sīmantaratanarucirañjitapādapīṭhām |
loladviśālanayanām calakelikṣpta-
svārājyavaiśravaṇatādivarapradānām || 29 ||*

Her foot-rest is illuminated by the rays of jewels on the forehead of the king of gods and other gods as they bow in devotion [to her feet]. She has roving, wide-eyes, and she bestows as boons the sovereignty [of Indra] and status [equal to] Vaiśravaṇa, lord of riches, and still more, which she creates in fleeting acts of amusement.

VERSE 30

*ānandasāndraparamodyamadīpyamāna-
svacchandasaṃsphuradamandataraprakāśām |
devīm dayādrabhṛdayām hṛdayaṃ rahasyaṃ
śrīsundarīm śivakarīm śaraṇaṃ śrayāmi || 30 ||*

I seek refuge with the glorious goddess Sundarī, the benefactress of prosperity, the secret heart, whose heart is soaked with compassion. She is blazing with an utmost tenacity steeped in joy, and consequently beaming with plenteous light that shimmers spontaneously.

VERSE 31 & 32

*tvām devi devamahiṣīm avibhāgabhogām
bhogāpavargaphaladām bhuvaneśi dhārām |
śaivādbhūmyavadhiṣadgunitātmaṣaṭka-
vaicitryacitraracanodbhāvabhāvamārgām || 31 ||
ādhāravārirubaṣaṭkavilāsasaumye
sauṣumṇavartmani sudhāṃśurasān śravantīm |
ānanditatribhuvanām aruṇāruṇāṅgīm
vande 'ham ādyamahasaṃ manasāpi vācā || 32 ||*

O goddess, I praise you with mind and speech. Your greatness is primordial. Your limbs are slightly ruddy like the morning sun, and you have made the triple world happy. You are the bride of the god [i.e. Śiva], and possess a body inseparable [from his]. You bestow worldly enjoyment and also liberation from [the world]. You are the stream [of consciousness or immortality] (*dhārā*), O ruler of the worlds. Dwelling originally in the abode of Śiva, you multiply yourself sixfold and prepare the path of existence where you nurture wonderful and manifold creation with your own six forms. You shed moonlight on the path of Suṣumṇā that is charming due to the beautiful appearance of the six lotuses serving as [your] bases.

VERSE 33

*ekaikavaty api navāsi dasāsi devi
bhūyo dasāsi punar eva caturdasāsi |
itthaṃ trikādhikadaśadvitayadvayāṅke
śaktyarṇave vasasi śarmakarī kavīnām || 33 ||*

O goddess, though you are one and simple, you are [also] nine, you are ten, you are again ten, and again you are fourteen. Thus you, the benefactor of poets, swell in the sea of Śaktis marked with forty-three triangles.

VERSE 34

*lakṣmīm parāṃ prakṛtim atra jagaty aśeṣam
ekātapatradharacāmaracārucibhām |
mātar mabeśvari yaśaskṛtam ādyaśaktim
prābhūḥ parāparadṛṣaṃ parameśvari tvām || 34 ||*

O Mother! Great Goddess! Supreme Goddess! People proclaim you Lakṣmī, Parā Prakṛti, who has chowries as lovely distinctive marks and who bears a sole [royal] parasol covering the entire world. They proclaim you as the conferer of fame, the primordial power, and the supervisor of both higher and lower realms.

VERSE 35

*śrīs tvam śriyas tvayi giras tvayi gīs tvam ājñā
dhīs tvam dhiyas tvayi puras tvayi pūs tvam ādyā |
śaktiḥ parā tvam asi śaktiguṇās tavaite
kim vistareṇa nanu sarvam idaṃ tvam eva || 35 ||*

You are the goddess of prosperity, and prosperities depend upon you. You are the goddess of speech, and authority and words depend on you. You are the goddess of wisdom, and wise ideas depend upon you. You are the foremost fortress, and towns depend upon you. You are the primordial power, and yours are all the properties of power. What is the use of any further explanation: this entire world is nothing but you.

VERSE 36

*tvām āvadanti munayas tamaso nibantrīm
āhlādinīm smṛtimatām amṛtam dubhānām |
nityoditām anuditāstamayaprasaṅgām
antaścarīm śasīkalām akalaṅkaśaṅkām || 36 ||*

Sages address you as the destroyer of darkness, the bestower of delight, yielding the immoral nectar to all those who remember you. They address you as the ever-risen one with no possibility of rising and setting, as the underlying digit of the moon never suspected to have a stain.

VERSE 37

*tvattejasā tapati devi patir dinānām
āpyāyaty api karair amṛtaṃ himāṃśuḥ |
prāṇās tapanta iba vāyuvasāc charīre
tvām antareṇa na hi kasya cana pravṛttiḥ || 37 ||*

O Goddess! With your energy the sun burns, the moon expands the immortal essence with his beams, and here in our body the vital functions glimmer under the control of the vital air. For, without you none can function at all.

VERSE 37A

*lokās caturdaśa mahendramukhās ca devāḥ
mūrtitrayaṃ munigaṇās ca vasiṣṭhamukhyāḥ |
sadyo bhavanti na bhavanti samastamūrter
unmīlanena tava devi nimīlanena || 37a ||*

The fourteen worlds, all gods headed by Mahendra, the three embodiments [of the ultimate reality], and also the groups of sages headed by Vasiṣṭha, come into existence or cease to exist, O goddess, by the opening and closing of your eyes, because you embody all.

VERSE 38

*vedā vibhinnagatayo viduṣaḥ svatantrās
tantrāṇi mantraniṣāḥ mahitaprabhāvāḥ |
bhāvā vibhaktiviśayāḥ kavīgumphanās ca
mātaḥ param parinaṃanti tavāyutāṃśāt || 38 ||*

The Vedas, independent scholars of different capabilities, the Tantras, the collection of mantras with celebrated powers, and thoughts and feelings concerning syntax and grammar (*vibhaktiviśaya*) and poetic compositions, all these, O mother, evolve to excellence from a millionth part of you.

VERSE 39

*yas te vibhūni paramapraṇilambitātmā
buddhyaḥ pramitsati pumān puruṣaḥ pramāyāḥ |
saṃsprīyati sphuṭam asau bhuvane patīyān
cchāyāṃ svakīyaśīrasaḥ svapadakrameṇa || 39 ||*

Any person who is hanging on to the ultimate [reality of yours] (*paramapraṇilambitātmā*) and wishes to perceive and measure your proportions (*vibhūni*) with his [limited] mind, that man of perception (*pramāyāḥ puruṣaḥ*) smarter [than everyone] in this world evidently touches the shadow of his own head in a series of his own footsteps.

VERSE 40

*abhyarcya devi bhavatīm vibhavāmi bhūmim
āmnāyadarśitapathena yathā-kathāñcit |
vācoratair atibhavābhīdhakanyakāyā
vāllabhyavartmani janair na vigānyate kaḥ || 40 ||*

O goddess! Having worshipped you I somehow manage to govern [my] land following the path dictated by the scriptures. [But] who among the people on the path of winning the love of the young lady called Atibhavā—the one who has transcended the world—is not disrespected by those people who are engaged in gossip?

VERSE 41

*sā tvam samābitadhiyo hrdayaṅgamāsi
gāyanti gauri madhurās tava kīrtigāthāḥ |
hālāsugandhibharicandanavāṭikāsu
vidyādharā vibudhasindhutatasthalīṣu || 41 ||*

O goddess! You enter the heart of a man whose mind is composed. Sweet ballads of your renown, O Gaurī, the *vidyādharas* sing in the groves of Haricandana trees that emit the sweet fragrance of liquor on the banks of the heavenly river.

VERSE 42

*devi tvadīyamahasā mahitā mahānto
bhālekṣaṇāḥ śasībhrto bhujagendrabhūṣāḥ |
siddhāntasiddhiparamārthavidhiprasiddhāḥ
siddhāḥ sudhāmsuvadane śivatām vrajanti || 42 ||*

O goddess, those great people who are honoured with your greatness achieve Śivahood as they attain perfection. They are the people who have attained perfection following the regimen prescribed in the [system of] Siddhānta for the purpose of supernatural powers as well as the ultimate goal [of liberation]. O moon-faced [goddess, they] bear [the characteristics of Śiva]: the third-eye on the forehead, the moon on the head, and the ornaments of serpents.

VERSE 43

*drṣṭiprasādavalābhavatām tavāmba
pādau namaty amaraṛājagaṇo 'pi puṃsām |
prottālamaulimaṇimaṇḍitapādapīṭhāḥ
sarva kim aṅga caturabdhivasundharendrāḥ || 43 ||*

O mother! Even the kings of gods bow to the feet of those men who have acquired a drop of the grace of seeing you. Kings of all the rich lands extending to the four oceans [bow to them] all the more, illuminating their footrests with the studded jewels of their elevated crowns.

VERSE 44

*tṛvām kledanīti kulakuṇḍalinīti keti
nityeti nītir iti naur iti nāviketī |
vidyeti saṃvid iti viśvamayīty unmeti
kāmeśvarīti kamaleti vadanti santah || 44 ||*

Mindful men call you Kledanī, Kulakuṇḍalinī, Kā, Nityā, Nīti, Nau, Nāvikā, Vidyā, Saṃvid, Viśvamayī, Umā, Kāmeśvarī, and Kamalā.

VERSE 45

*ekām anuttarakalām kulanāthakāntām
bālām atulyamabasam bahumaṅgalādhyām |
ānandamūrtim akhilārthavilāsahetum
ādyām smarāmy aviratam paramārthavidyām || 45 ||*

I uninterruptedly remember [you], the Vidyā leading to the ultimate well-being, embodiment of bliss, the cause of the extension of all prosperities. [You are] the primordial one, the insurpassable Kalā. You are Bālā, the beloved of Kulanāth (namely, Śiva). [Your] glory is incomparable, and you are filled with many felicities.

VERSE 46

*yaḥ kāmasiddhim atimaṅgalakāmadhenum
kāmeśvarīstutim imām paṭhati pratītaḥ |
kāntyā śrīyā kavīyā guṇasampadā ca
so 'yam svayam vivṛta eva kimu priyābhīḥ || 46 ||*

One who recites this eulogy of Kāmeśvarī called *Kāmasiddhi*, which serves as a very auspicious wish-fulfilling cow, placing trust [in her], is specially chosen (*vivṛta*) by [the goddess of] Beauty, Prosperity, Eloquence, and Treasury of Qualities. So, what would he do with any [other] lovers?

CONCLUSION

iti śrīmahārājādhirājavidyādharaçakravartivatsarājaviracitā śrīvāmakeśvarīstutiḥ samāptā ||

Here ends the *Vāmekeśvarīstuti* composed by Vatsarāja, the king of great kings, the sovereign among the *vidyādharas*.

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