THE TWENTY FIFTH TALE
OF THE VETALA

KAMADHATU
FROM THE
VETALA PANCHAVIMSHATI.

वेतालपञ्चविंशति

OF
MAHACYUTI
TRANSLATED BY
TVAM CHHOLA PHUDAKNA

POEMS BY
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OUR DREAMS REAL OR UNREAL
WHAT WORLDS DO THEY REVEAL
IS THE REAL BUT A PART OF OUR DREAMS OR
SOME ONE ELSE'S DREAM IMAGE REEL
ARE OUR DREAMS OUR OWN OR PUT THERE
FROM ANOTHER'S DREAM REALM
IS THE DREAMER DREAMING OR ANOTHER
DREAMERS DREAM
REAL OR IDEAL
ARE OUR DREAMS BUT FIGMENTS OR REALLY
REAL
REALITIES REFLECTIONS IN SOME PLACE FOR
REAL
REFLECTIONS OF SOME UNDERLYING REALITY
ENTERING OUR MINDS BY SOME MYSTERY
Mighty Vikramaditya set out for the simsapa tree through the cremation ground. He did flee full of smoke from pyres fires enveloped in darkness. Skulls, guts, burning flesh littered the ground bloody and fresh all around. Decay, death the ground smeared with brains he did see. At the tree many corpses hung processed by a Vetala each he did see. "What be this illusions trick the Vetala plays on me" Vikramaditya hastily said at these words. At which the Vetala the illusion removed and to Vikramaditya this tale he told and with beautiful words he used.

**KAMADHATU**

In Lokamaya there is a city crystal built walls like frozen water violet-blue of hue decorated with gold and myriad gems reflecting refracting each gem in view like jewels on a magic quilt or Indras net the gems are set in the Krita-Yuga it was called Padmininagari in the Treta-Yuga it was called Chitrininagari in the Dvapara-Yuga

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1. A vampire or terrible spirit that enters dead bodies making them behave as is alive like zombies to commit atrocious crimes
2. The low world of earthly desire which causes delusion
3. World of illusion
4. "The age of gold" a happy state full of virtue and goodness
5. City of Padmani. The Padmani is described by Keshavadasa in his Rasikapriya as the best of the Nayika whose cunt has no hair of mien auspicious and odor sweet
6. "The age of silver" a less perfect age than the Krita but a nice age nevertheless
7. City of Chitrini The Chitrini is described by Keshavadasa in his Rasikapriya as the second best Nayika with scanty hair on her cunt whose mouth smells sweet
8. "The age of brass" an age that is degenerating a falling away of virtue and goodness
it was called Shankhininagari \(^9\) and in the Kali-Yuga\(^10\) it is called Hastininagari\(^11\) In this luminous city city of shimming lights lived myriad people all masturbators day and night but the greatest of all is Mahalingam a bhang\(^12\) eater night and day but the mightiest masturbator they all do say Mahalingam was the learnedest man in glittering Hastininagari a deep repository of bhang lore and history more learned in bhangs deep mysteries than pundits in the four Veda\(^13\) more skilled in the arcane art of the “three waters”\(^14\) than priests in the rituals of the Rig-Veda\(^15\) written more

\(^9\) City of Shankhini The Shankhini is described by Keshavadasa in his Rasikapriya as the third best Nayika whose body is moist and hairy whose cunt juice has a salty smell

\(^10\) “The age of iron” The last period of history in which we live degenerate the black period “the age of iron” of little goodness crime and mendacity

\(^11\) City of Hastini The Hastini is described by Keshavadasa in his Rasikapriya as the the worst of the Nayika who has a foul smell whose cunt juice smells like the ichor of the elephant

\(^12\) The dried leaves and small stalks of the hemp used in intoxication either by smoking or when eated mixed up into sweetmeats

\(^13\) The Vedas (Sanskrit वेद, “knowledge”) are a large body of texts originating in ancient India. Composed in Vedic Sanskrit, the texts constitute the oldest layer of Sanskrit literature and the oldest scriptures of Hinduism.\(^1\)

The class of "Vedic texts" is aggregated around the four canonical Sāṁhitās or Vedas proper (turīya), of which three (traya) are related to the performance of vajna (sacrifice) in historical (Iron Age) Vedic religion:

1. The Rigveda, containing hymns to be recited by the ṛṣi;
2. The Yajurveda, containing formulas to be recited by the adhvaryu or officiating priest;
3. The Samaveda, containing formulas to be sung by the udgātṛ.

The fourth is the Atharvaveda, a collection of spells and incantations, apotropaic charms and speculative hymns.\(^2\)

Some scholars also says that veda treya means three forms in veda, like 1) Poetry, 2) Prose and 3) Song. Under this theory Atharva Veda also comes into count.

\(^14\) The three times washing out of the leaves of the hemp

\(^15\) The Rigveda (Sanskrit: ṛgveda, a compound of ṛc: "praise, verse"\(^1\)) and veda "knowledge") is an ancient Indian sacred collection of Vedic Sanskrit hymns. It is counted among the four canonical sacred texts (śruti) of Hinduism known as the Vedas.\(^2\) Some of its verses are still recited
voluminous vidya\textsuperscript{16} on the art of pressing and rubbing the bhang than commentaries written on the Puranas\textsuperscript{17} or the cosmogonico-traditional lore of the Mahabharata more skilled in the magic art of filling the brass pot with water or milk than the conjuring priests of the Atharva-Veda\textsuperscript{18} Oh Mahalingam was a repository of esoteric skills a as Hindu prayers, at religious functions and other occasions, putting these among the world's oldest religious texts in continued use.\textsuperscript{[3]}

It is one of the oldest extant texts in any Indo-European language, Philological and linguistic evidence indicate that the Rigveda was composed in the north-western region of the Indian subcontinent, roughly between 1700–1100 BCE\textsuperscript{[4]} (the early Vedic period). There are strong linguistic and cultural similarities with the early Iranian Avesta, deriving from the Proto-Indo-Iranian times, often associated with the early Andronovo (Sintashta-Petrovka) culture of ca. 2200-1600 BCE.

\textsuperscript{16} Vidya normally means scientific knowledge in ancient India it meant knowledge of magic or knowledge of special esoteric things. Scientific knowledge of ancient India in such areas of smelting distillation building machines this kind of knowledge would have been kept secret and imparted to initiates

\textsuperscript{17} The Puranas (Sanskrit पुराण, "of ancient times") are a genre of important Hindu, Jain or Buddhist religious texts, notably consisting of narratives of the history of the universe from creation to destruction, genealogies of kings, heroes, sages, and demigods, and descriptions of Hindu cosmology, philosophy, and geography.\textsuperscript{[1]}

Puranas usually give prominence to a particular deity, employing an abundance of religious and philosophical concepts. They are usually written in the form of stories related by one person to another. The Puranas are available in vernacular translations and are disseminated by Brahmin scholars, who read from them and tell their stories, usually in Katha sessions (in which a traveling brahmin settles for a few we Of the many texts designated 'Puranas' the most important are the Mahāpurāṇas. These are always said to be eighteen in number, divided into three groups of six, though in fact they are not always counted in the same wayeks in a temple and narrates parts of a Purana, usually with a Bhakti perspective). Puranas are classified according to qualification of persons who can understand them: "Pūrāṇas are supplementary explanations of the Vedas intended for different types of men. All men are not equal. There are men who are conducted by the mode of goodness, others who are under the mode of passion and others who are under the mode of ignorance. The Purāṇas are so divided that any class of men can take advantage of them and gradually regain their lost position and get out of the hard struggle for existence."\textsuperscript{[23]} The Mahapuranas are frequently classified according the three aspects of the divine Trimurti,

\textsuperscript{18} The fourth Veda is the Atharvaveda, a collection of spells and incantations, apotropaic charms and speculative hymns.
celebrated man of excellent qualities a benefactor to all bhongs masticatories but of highest esteem of surpassing resounding renown was his skills masturbatory

Cock higher than Merus 19 height
The mighty rod Mahalingam flogged with might
Through the days light and the long dark night
Mahalingam did flog his cock with might
More spoof did flow than Ganges waters stream
Till his bodies tapas 20 hot grew and the air filled with steam
Feats more wondourous than yogies austerities

19 Mount Meru (Sanskrit: मेरु) (also called Sumeru i.e the "Great Meru") is a sacred mountain in Hindu and Buddhist cosmology as well as in Jain cosmology, and is considered to be the center of all the physical, metaphysical and spiritual universes. It is also the abode of Lord Brahma and the Demi-Gods (Devas).

The mountain is said to be 84,000 Yojanas high (which is around 672,000 miles or 1.082 million kilometers). Many famous Hindu and Jain temples have been built as symbolic representations of this mountain. The highest point (the finial bud) on the pyatthat, a Burmese-style multi-tiered roof, represents Mount Meru.

20 The Sanskrit word tapas is conventionally translated as "austerities." But its root, tap, means "to heat." It eventually came to mean "generating magical or supernatural powers by accessing one's internal heat/fire through asceticism" (suffering physical pain and arduous meditation). By practicing tapas, an individual accesses the original creative energy of the cosmos described as Brahman. Tapas (Skt., 'heat'). Asceticism conceived as a force of creative heat in Indian religions. This force is instrumental in the acquisition of spiritual power (siddhi) and in gaining liberation (moksa).

In the Vedas, tapas has both a cosmic and a human aspect. 1 As a cosmic force it is the power underlying manifestation. For example, Prajāpati creates the universe by heating himself (Sātapatha Brāhmaṇa 7. 1. 2, 13).2 At a human level, tapas could be created in the fire sacrifice (agnihotra) and in the sacrificial priest (hotra) who manifested tapas by sweating.

With the Upanisads and the development of yoga, tapas becomes not a preparation for ritual but a means of realizing the self (ātman) and gaining release (moksa). The practice of austerity produces inner heat; for example, in Buddhism the Majjhima Nikāya (1. 244) speaks of the heat obtained by holding the breath; and in Hinduism, the rise of Kundalini is associated with the arousal of heat.
Mahalingam ensconced himself in a splendid garden with raiment fine and scent divine to indulge himself with bhangs visions sublime Streams flowed meandering like liquid glass that gleams through channels boarded by flowers multi-colored poppies rose narcissi and violets the fragrant languid scent heaven sent mixed with the breath of the zephyrs and the bhangs blue haze the nose savors intoxicating senses with the rhapsodic singing of the peacocks and the glossy blue green koels Asokas blood red leaves Priyangus yellow hues Labiapriyas pink petals hanging to view Jasmines flowers falling like white flakes of snow o’er the ground the Sirisa florets rosy leaves perfumed blossoms scented air euphonic songs myriad colors intoxicated Mahalingam sent his senses to euphoric heights Mahalingam squatting pulling his cock his white long beard trailing like a he goats growth had the thought of a Nayika vivid and bright

A luminous beauty appeared to his sight

Deceiving the eyes with lustrous light

Sandal-paste smoothed o’er limbs so bright

Deceiving the nose with exquisite delight

Kumuda hued skin more white than moon at night

Deceiving all senses this heavenly sprite

In the thought –stream of Mahalingam amongst lilting bird-song and intoxicating flower blossoms the Nayika to her bed did go set in a crystal palace floating on water

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21 The dictionary definition of nakiya is beautiful young women but Hindi poets classify nakiyas under different classifications according to qualities moods or age. Some writers give as many as fourteen classifications Keshavadasa has a four fold scheme following Vatsyayana ie padmini, chitrini, shankhini and hastini from the point of view of qualities he has three divisions svaliya, parakiya and samanya

22 The night-blooming lotus is white and symbolizes the beauty of white-complexioned women. Women living in the region towards the east of Mt Meru are liked to night-blooming lotuses in complexion beautiful and charming
built cooled by the sprays from fountains gem studded fiery bright perfumed by Sephalikas pollen-dust sweet ragas played on sitars through the night luring the senses on her bed the Nayika did play as colored glass flowers on sapphire glossy stems glittered in the light reflected from candles refracting through water falling like curtains myriad mica bowls candle lit like a thousand fire-flies littered the room like stars in the milky-way a thousand mica eyes watching the Nayika and flickering to her sighs as all around golden pollen like golden snow softly fall languid and slow

Like Indras\textsuperscript{23} net the lights did flicker and shine
The images did merge and combine
Interlace like the vines that climb
Within each other the room did outline
Reflecting refracting the images so fine
Real unreal the mind could not reveal
Real ideal all surreal
Luring the senses with images fine
To the mind all exquisite and divine
Entrapping the mind in the sublime
The soul the images secretly steal
As all around spins images to appeal
The room a flickering images of rapturous delight
Capturing the mind with desires tight

\textsuperscript{23} Indra's net has a multifaceted jewel at each vertex, and each jewel is reflected in all of the other jewels. Indra's net symbolizes a universe where infinitely repeated mutual relations exist between all members of the universe
The Nayika a shimmering envelope of light amidst the candles bright on her body did
gaze even her feet were enough to craze

The Kumuda\textsuperscript{24} lotus feet
Each with anavata\textsuperscript{25} gem replete
Glittering more brilliant than the eye of the sun
Ten tips like a young girls teat
To bite and suck with fun
Well arched equally placed
Delicate feet her body graced
More exquisite than any poets feat
Toe-nails rosy like ten half moons
Delightful crescents refracting light into the rooms
Glass-like reflecting back her face she swoons

The Nayika into her toe-nails did look and saw an Arab Ali al-Kus who shook from
taps on the head from a quill pen that from the sky did rend Around him did sit five
nadims\textsuperscript{26} in a garden intoxicating was it In mirrored pools reflected trees glittering
with gold and silver leaves as around them glistened gem-studded metals of
copper bronze and gold. Bridges and pavilions of red wood aloe-wood teak
mahogany and sandal wood sent sweet scents wafting o'er the grounds.

\textsuperscript{24} The night-blooming lotus is white and symbolizes the beauty of white-complexioned women. Women living in the
region towards the eat of Mt Meru are liked to night-blooming lotuses in complexion beautiful and charming
\textsuperscript{25} An ornament shaped like a ring often with gem set in it worn by Indian women on the toe
\textsuperscript{26} A nadim is cultured man a cup-companion of the Caliph or princes who entertained them with wit and stories poetry
Ponds were of pewter from which channels spread out of pewter more dazzling than polished silver through which limpid cool water crystal clear bubbled along. O'er the emerald grass lay carpets from Samarkand Cathy and Hind rich yellow silks sapphire and ruby colored threads lacing out Arabesques. Around the grass lay pebbles in the colors and patterns of the carpets. Near each nudama sat a vase of agate jasper lapis lazuli amethyst emerald into each a different wine did fill. Fruit trees arrayed their brilliant fruits: sultani peaches colored like bowls of shimmering jewels, pears from al-Tur Aleppo and Rum soft as a virgins inner cunt lips, oranges brilliant balls like the glowing sun, kabbad citrons like polished gold, lemons like birds eggs, almonds like the eyes of gazelles, damani apples sweet like dew, pomegranates with seeds like red rubies. Flew around or walked the ground doves, quail, young pigeons, peacocks and bulbuls sang with sweet sound. As the scents did tease the nose from spikenard, jasmines, henna blossoms, roses, myrtle and lotus blooms. To the bhang doped nadims in dismay Ali-Al-Kus did say.
Oh nudama⁵⁷ at these words from my robes my prick I did shove and to it I did flog in my hand like a tight glove

As sayeth the poet Kohl’ in al-Deen

The virgin displayed slender legs to my dismay

Alabaster white of adequate height

Shaped like plantain stems like young stalks in the lotus pool twin gems

Smooth tapered supporting buttock cheeks a heavenly delight

The lilies grieve and the roses pine

Those stately stems put all to shame

None can comparest in loves game

Their snow like white shimmeringly doth shine

The brilliance of those lovely stems

Pierces the heart and gently rends

What artless grace

The senses do race

Inducing desires

Flaming passions fires

All resting upon the Kumuda lotus feet

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⁵⁷ Nudama is the plural of nadim
The nadim on their hooker did suck and their cocks did tug the birds did sing
as they fell asleep on their rug

In bhangs ecstatic sleep they all did dream the dream the same a shared dream for six and all all the same dream one and all to their minds they saw in the city of the Gandharva in a garden by a river interlaced with myriad streams flowing like liquid glass sitting a Nayika looking at her self in the water flowing past Birds in tree did deliciously sing Nightingales sweet tune and Peacocks soft croon the Koels song did lilt through the garden as the Cakravakas sang in loves swoon The euphonic tunes teased the ears of the Nayika audile delights to hypnotizes and delight The trees trunks were stems of blue sapphire or topaz yellow gold-like or ruby bright like the sunset sun leaves were of emeralds their green shining under the midnight moon as red blue crimson pink flowers made of glass sent splinters of color scintillating o’er the glossy green grass Within the trees leaves hang multicolored lights illuminating the grounds and reflecting from the streams a kaleidoscope of shadow and light a magic light mesmerizing ones sight The lamps were of mica crystal turquoise and moldavite shaped like lotuses cupolas others decorated with shades all fine and exquisitely made Myriad colors in the water did play in which the Nayika gazed at herself in an hypnotic daze

Nestled twicts buttocks neat
Cushioned by soft rounded cheeks
Lay the highest art of a magicians feat

28 Gandharvanagar is a city inhabited by magicians and demigods i.e. Gandharva they are regarded as the consorts of the celestial nymphs the Apsarases who plague Hindu ascetics One of their best tricks is building cities in the sky. These cities are built in cloud that dissolve away and vanish but they are even not water vapor at all these cities are used as metaphor for not things that are mistaken but for maya ie illusion

29 Ruddy geese This bird is a paradigm of love in Sanskrit poetry for their fidelity in love . They also mate for life
Folds of skin pinkish from beneath peeks
   Lips softer than petals of rose
   Musk scented to torture every nose
   A top the grape-like bud sits
   Hooded like all other clits
   Little lips tightly shut like an un-open nut
   The cunt like rose bud-like
      A moisty moat
      A lotus pool of loveliness
   No poem of exquisiteness a poet ever wrote
      Oh what delightful comeliness
      Held aloft by legs brilliant bright
      Alabaster white of adequate height

The Nayika in a maze of intoxication with the sensual delights and the beauty of her form fell into a trance and in that trance did see the poet Kohl’in al-Deen up to a window prance. Into a room Kohl’in al-Deen did voyeur glance and see a silk curtain folded apart by chance Persian China Samarkand carpets spread wide o’er marble floor Porcelain jade crystal vases stood on stools glittering bright they the room made In glass gem studded bowls were heaped ruby apples red like blood topaz oranges bright like the sun emerald grapes brilliant green orbs sapphire plums sky blue hue turquoise currents black like the night All around they glimmered in brilliant light reflecting the multi colored wines in goblets fine Crystal chandeliers hang from the vaulted roof flickering candles sent shadows and light refracting in fruits bowls wines and every goblet mesmerizing and divine Soft cloths and fabrics the ground did surround Silks softer than labias inner lips Velvets smoother than new babies cheeks
Satins feel like a child’s hair Kashmir shawls of soft sheep wool Baghdad scarfs and China ribbon of the lightest touch. Every where soft tactile garments to send the touch into ecstatic delights. Languid on yellow velvet couch a Nayika did lay. Slippers brocaded with silver arabesque curved at the toes on her Kumuda lotus feet peeped out of loose saffron pyjamas. A gold embroidered bodice burst at the breasts hang open revealing her delicious chest.

Breasts rounded jelly soft
Twin apples held aloft
Nestling close like Ruddy geese in love
Close as a close fitting glove
Areolas red coral red
Sat on each teat like a Rajni in bed
Turgid nipples full blood red
Spiked up high that Kohl’in al-Deen did sigh
Beneath those breasts twin-like
The cunt like rose bud-like

The Nayika swooned from the tactile delights and the mesmerizing lights display and her finger dancing play and on a goose down stuffed saffron yellow pillow her head did lay. In her mind-stream she did see a Nayika at tea surrounded by dishes bowls and trays. Tasty morsels to thrill the tongue, Grilled fish in fennel seed sauce baked lamb with rosemary sprays. Roast goose in plum jam apples boiled in sugary syrups in many ways dates currents stewed in rose water pastries made with cheese and sweet honey pears sprinkled with cinnamon and orange flavored liquors Infinite tastes to

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30 Cakravaka this bird is a paradigm of love in Sanskrit poetry for their fidelity in love. They also mate for life
31 Queen
enchant the tongue Around the room and in gilded water sprays scents exquisite did the air perfume ambergris musk nard and bensoin in incense burners the air did flavor while jasmine roses tulips lilies and jonquils in vases scented the room hypnotic scents All in all a sensual delight to the senses to enthrall But of more delight more delight than all the rooms enchanting might was the Nakiyas captivating face to the Nayikas sight

Her brilliant face like the full moon
To make Vidyadharas\textsuperscript{32} swoon
Cheeks more lustrous than Kumuda blossoms
Shinning bright a luminous white
Eyes gazelle-like turquoise-like emitting black beaded light
Glass-like a mesmerizing sight
Porcelain teeth like rows of pearls glittering bright
Coral red lips a passions delight
To kiss such lick and to bite
Curls along the face like rows of black bees
Her tresses more sumptuous than peacocks train
Black as the cloud that bring monsoon rain
Face-like jewel all can see
A gem set aloft
Breasts rounded jelly soft

\textsuperscript{32} They are semi divine beings skilled musicians and possessing magical powers and scientific knowledge., Said to very beautiful
At her repast the Nayika looked up at last to see YOU looking at her with eyes of glass The Nayika into YOUR eyes did stare into YOUR mind-stream she did glare There she did see a cremation ground death and decay all round black smoke from pyres and bleached bones strewn on the ground demons danced all round swirling hair arms swinging around the dance of death stomping feet the earth do pound whips of flames as yells filled the air On a tree she did see a corpse hanging swinging free processed of a Vetela in its mind-stream she did see Mahacyuti proclaim verbally

I MAHACYUTI TO OMNIPRESENT MAYA IN REVERENCE I DO BOW THE MIGHTY DREAM WEAVED OUT OF LUSTROUS KAMAS ILLUSTRIOUS BOW TO ENSNARE I AND THOU WITH EXQUISITE WORDS THIS TALE I DO SOW

Mighty Vikramaditya set out for the simspapa tree through the cemetery he did flee full of smoke from pyres fires enveloped in darkness skulls guts burning flesh littered the ground bloody and fresh all around decay death the ground smeared with brains he did see at the tree many corpses hung on the tree processed of Vetala each he did see “what be this illusions trick the Vetala plays on me” Vikramaditya hastily said at these words the Vetala the illusion removed and to Vikramaditya this tale he told and with beautiful words he used

KAMADHATU

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33 A vampire or terrible spirit that enters dead bodies making them behave as is alive like zombies to commit atrocious crimes
34 The low world of earthly desire which causes delusion