

***THE TWENTY FIFTH TALE
OF THE VETALA***

***KAMADHATU
FROM THE
VETALA PANCHAVIMSHATI.***

वेतालपञ्चविंशति

OF

MAHACYUTI

TRANSLATED BY

TVAM CHHOLA PHUDAKNA

**POEMS BY
C DEAN**

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PREFACE

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

I MAHACYUTI TO OMNIPRESENT MAYA IN REVERENCE I DO
 BOW THE MIGHTY DREAM WEAIVED 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 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 Vetala¹ 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

KAMADHATU²

In Lokamaya³ 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-Yuga⁴ it was called Padmininagari⁵ in the Treta-Yuga⁶ it was called Chitrininagari⁷ in the Dvapara-Yuga⁸

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 Shankhinagari ⁹ and in the Kali-Yuga ¹⁰ it is called Hastininagari ¹¹ In this luminous city city of shimmering 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 eaten mixed up into sweetmeats

¹³ The **Vedas** ([Sanskrit वेद](#) *véda*, "[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 *Saṃhitās* or Vedas proper (*tuṛīya*), of which three (*traya*) are related to the performance of [yajna](#) ([sacrifice](#)) in historical ([Iron Age](#)) [Vedic religion](#):

1. The [Rigveda](#), containing hymns to be recited by the [hotr](#);
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: ऋग्वेद](#) *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 vidya¹⁶ on the art of pressing and rubbing the bhang than commentaries written on the Puranas¹⁷ or the cosmogonic-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-Veda¹⁸ 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. ^[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^[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.

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

¹⁷ The **Puranas** ([Sanskrit](#): पुराण *purāṇa*, "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. ^[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 weeks 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: "Purāṇas 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."^[23] The Mahapuranas are frequently classified according to the three aspects of the divine [Trimurti](#),

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 bhangs 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 spooof did flow than Ganges waters stream
 Till his bodies tapas ²⁰ hot grew and the air filled with steam
 Feats more wondrous 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.

²⁰The 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, [Prajapati](#) creates the universe by heating himself (*Śatapatha Brāhmaṇa* 7. 1. 2, 13).² At a human level, tapas could be created in the fire sacrifice ([agnihotra](#)) and in the sacrificial priest ([hotr](#)) 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 [Kundalinī](#) is associated with the arousal of heat.

Mahalingam ensconced himself in a splendid garden with raiment fine and scent divine to indulge him self 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 Priyangu 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 Nayika²¹ 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
 Kumuda²² 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

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 gives 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 svakiya, 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 Indras²³ 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

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 Kumuda²⁴ lotus feet
Each with anavata²⁵ 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
nadims²⁶ 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.*

²⁴ 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 likened to night-blooming lotuses in complexion beautiful and charming

²⁵ An ornament shaped like a ring often with gem set in it worn by Indian women on the toe

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 nudama²⁷ 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

²⁷ 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 Gandharva²⁸ 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 Cakravakas²⁹
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
shinning 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 Gandharvanagarm 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 geese³⁰ in love
 Close as a close fitting glove
 Areolas red coral red
 Sat on each teat like a Rajni³¹ 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

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 Vidyadharas³² 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

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

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BOW THE MIGHTY DREAM WEAIVED 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 simsapa 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 Vetala³³ 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

KAMADHATU³⁴

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

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