

OPHIOLATRY

A GUIDE TO NAGAS



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This booklet, *Ophiolatriy: A Guide to Nagas*, serves as an introduction to naga folklore and related practices. It is split into two sections: part one being about the nature of nagas and some folklore regarding them, and part two being about why and how to work with nagas. While it does not provide an exhaustive account, it aims to offer readers a foundational understanding and inspire further investigation into the subject. As a Thai native born and raised in Bangkok, my insights are primarily shaped by local beliefs, with additional exposure to Northern Thai folklore via my heritage. My upbringing within Theravada Buddhism, along with my recent initiation into the Drikung Kagyu lineage of Tibetan Buddhism as of August 2024—and the subsequent Nāgeśvararāja empowerment I've received since then—further informs this perspective. Consequently, while this guide predominantly emphasizes Thai beliefs and customs concerning nagas, it also touches upon Tibetan and Indian beliefs and practices, acknowledging their historical and cultural significance within the broader context of Thai spirituality. It is my hope that this booklet provides a starting point for further exploration of naga and serpent folklore and practices.

PART 1: WHAT ARE NAGAS?

The Home of Nagas and Other Folklore

Nagas, in the simplest terms, are magical serpents from South and Southeast Asian folklore. In Thailand, they are called ‘phayanak’, or ‘nak’ (‘phaya’ being a title akin to ‘lord’). To truly define nagas, however, one must first look to their place of origin. Just as the Fair Folk of European folklore can be understood through their connection to Elphame, so too can the nagas be comprehended by examining their mystical home—the ‘Underworld’.

In Vedic myths, this Underworld is known as Patala, the subterranean realms of the universe. Symbolically, Patala represents the lower regions of the cosmic body of Vishnu, the Hindu God of Preservation, extending downward from his hips. Patala itself comprises seven distinct realms, known as lokas—or ‘lok’ in Thai, meaning ‘world.’ The deepest of these is Nagaloka, literally the ‘World of Nagas.’ The Vishnu Purana vividly portrays this realm through the visit of Narada, a revered divine sage and devotee of Vishnu who makes his descent to Nagaloka. Narada describes Nagaloka as a breathtaking realm filled with precious jewels, lush groves, serene lakes, and air imbued with sweet fragrances and melodious music. Captivating maidens dwell in this idyllic domain, a realm no less resplendent than the celestial heavens themselves. Nagaloka is ruled by the great Naga King Vasuki, the naga who coils around the neck of Shiva, the Hindu God of Destruction.

In Thai folklore, Nagaloka similarly serves as the essential dwelling place of the nagas, though it diverges notably from its Vedic counterpart. Rather than clearly divided into seven distinct realms, the Thai underworld is imagined as a watery domain submerged beneath the terrestrial plane yet poised above the infernal depths (known as ‘naraka’—the Buddhist conception of hell, or referred to in Thai as ‘narok’). Nagaloka (or ‘nagalok’) is ruled by high-ranking nagas (king, nobles and such) and accompanying them are a myriad of servants such as prai (roughly translated to mean spirits of the dead), aquatic entities, reptiles, venomous creatures, and common serpents of various kinds.

Colloquially, this naga underworld is referred to as Mueang Badan. The term ‘mueang’ traditionally describes a town or city-state fortified by defensive walls and governed by a ruler holding at least the Thai noble rank of khun (ขุน), including its dependent villages. The word ‘badan’ translates literally as ‘bowels,’ akin to the depths or bowels of the earth, and figuratively denotes an underworld or netherworld. For example, in Thai, the term ‘naam badan’ (น้ำบาดาล) means groundwater, with ‘naam’ meaning ‘water’ and ‘badan’ meaning ‘underground.’ It is believed that Mueang Badan serves as an endless water source that prevents the Mekong River and all other rivers from drying out. This mirrors the belief held by locals in Chiang Saen, a city in northern Thailand, who claim that there are six naga holes in total around Chiang Saen with one of these holes located under the water by the Mekong riverbank. These underwater naga holes function as entrances to the naga underworld, and the locations of these entrances are sacred and not supposed to be known by the general public. What can be revealed though is that two of these holes are on the Thai side of the Mekong River, while four other holes lie on the Laotian side of the river.

There are other folklore in Thailand too about the so-called home of the nagas. One such place is Kam Chanot, an island covered densely with chanot (taraw) palm trees. Locals refer to Kam Chanot as Wang Nakin, which translates literally to 'Naga Palace'. A temple ('wat') has been built there to propitiate the nagas, and it is believed that a gateway to the naga underworld is located on the island. Additionally, folklore mentions another entrance beneath the grounds of Phra That Luang, a prominent, gold-covered Buddhist stupa situated in the center of Vientiane, the capital city of Laos. Moreover, Wat Nak Prok (Nak Prok Temple), a temple dedicated to the Buddha depicted in the naga-prok attitude, located in Bangkok, Thailand, claims that a waterhole beneath its premises is connected to the naga underworld as well.

From the nature of their dwelling place, several inferences can be made regarding the nagas of South and Southeast Asian folklore. Their association with watery, subterranean realms suggests that nagas are deeply connected to both chthonic and watery elements. The belief that Mueang Badan serves as an inexhaustible water source sustaining major rivers, particularly the Mekong, reinforces the idea that nagas are not only guardians of hidden realms but also maintainers of natural cycles. Water, as a vital and life-giving force, symbolizes fertility, sustenance, and renewal. By being associated with underground water sources and sacred wells, nagas take on the role of protectors of life-sustaining resources. The secrecy surrounding naga entrances, particularly the naga holes of Chiang Saen, also implies that the realm of the nagas is not meant to be accessed by ordinary humans. This suggests a level of exclusivity and sanctity, reinforcing the idea that nagas exist in a space beyond human reach, where only the chosen, the spiritually attuned, or those with exceptional circumstances may enter. Additionally, the hierarchical structure of the naga realm, with kings, nobles, and servants, mirrors human societal organization. This suggests that nagas, while otherworldly, are conceptualized in familiar terms, reflecting the social structures of the cultures that revere them.

Moreover, at least among the locals of Chiang Saen, there exists a strong cultural imperative against directly invoking or casually speaking the names of nagas without explicit permission, as this is believed to cause offense or even invoke their wrath. Consequently, this has influenced local place-naming conventions significantly, particularly around the Chiang Saen basin, where rivers—which are thought to be the waterways or even the physical bodies of nagas—bear indirect, descriptive names, rather than explicitly referencing the nagas themselves. Examples include rivers like Kham (meaning 'gold') and Rak ('to drag', or perhaps slither). Each name subtly alludes to naga-related actions or characteristics without directly invoking their presence. This cautious approach to naming emphasizes that nagas are not only custodians of waterways but rightful owners of the land itself. Ritual observances thus precede human activities on land associated with nagas, such as constructing dwellings. In Chiang Saen, before erecting the first foundational pole of a new home, certain rites must be performed to seek the naga's consent. Even the orientation and design of the building must conform to patterns reflecting the naga's movements and resting positions.

Whilst nagas are folklorically thought to be capable of conversing with humans through visions and dreams, or appearing before humans in shapeshifter humanoid forms, they are also known to occasionally pick certain humans to be their mediums. An example of this is a woman known in her community as Mae Khwan, a naga medium, who was an orphan in destitute and was working at a temple in the Chiang Saen basin when a naga

possessed her. The possession caused many people to visit her in order to ask her to predict the rainfall or to tell if someone was sick, of which she was accurate in foreseeing. Similarly, Mae Wanna is another devout Buddhist working at a different temple who could also communicate with the nagas. She claims to have met Phor Pu Phanthu Nakkharat—the naga lord Phanthu —through a dream. She agreed to be the naga’s medium on the condition that she did not have to be possessed, communicating with nagas instead through a yellow, gem-like oval-shaped stone given to her.

Case Study: Chiang Saen Basin

If one wishes to study how the naga is perceived through indigenous perspectives in contemporary times, then a good case study is that of the naga beliefs in the Chiang Saen Basin, as touched upon previously. Before the city was named Chiang Saen, the basin area was home to the town of Yonok which the locals believed was built by a prince who was assisted by a naga lord disguised in human form. The town ‘Yonok’ was named after the aforementioned naga lord, and after five hundred years of prosperity the town faced destruction by the hands of the same naga lord, as a consequence of the immoral deeds of its king. In a study conducted by Moonkham (2017), interviewees have described the story of Yonok’s fall as the following:

“People believed later it was a naga who escaped from their world and came and played with water up here. It transformed itself into a big white eel [...] after they found the white eel, the people were surprised about its size as it seemed unusually humongous [...] then they killed it, and after they killed it, they dragged it along the place where it became the stream (Huay Mae Rak) [...] the place where it was killed became a river (Kok River) [...] the place where it was distributed became another river (Lua River) [...] and the place where they found it became a village (Bann Mae Ha).”

“The smell of cooking the eel went over every house in the town and they all ate it, [...] except one widow named Mae Bua Khiaw who lived isolated by herself on one of the hills outside the town. Nobody came to offer her anything. Then one young gentleman came and asked her what was happening and what was the smell of the food they were cooking and eating. Mae Bua Khiaw told him that ‘they caught the big white eel from the river today and distributed it to everyone, but nobody would come and offer me anything, plus I am too old to go anywhere,’ [...] Then the young gentleman told her to not feel despair and suggested to her that no matter how loud or terrible the noise she heard, she should not at all come out and the widow agreed, [...] Later that night she heard noises very loud like a falling sky and the earth quaked, [...] and in the morning, she saw the whole town disappear, only the big lake in the middle of the town, [...] That young gentleman was the Phanthu Nakkharat, the same nak who built the town.”

The folk tale concerning the fall of Yonok exhibits intriguing parallels to the European fairy tale categorized under the Aarne-Thompson-Uther (ATU) Index as ATU 673, ‘The White Serpent’s Flesh.’ In both narratives, the act of encountering and consuming a white serpent serves as a pivotal event. In the Chiang Saen narrative, the white serpent takes the form of a naga, transformed into a white eel. The locals’ act of killing, cooking, and

collectively consuming the naga constitutes an act of profound desecration, resulting in catastrophic retribution. The Naga King Phanthu, having once aided in the founding and prosperity of Yonok, retaliates against this sacrilege, annihilating the entire town, save for a single respectful widow spared through divine warning. In comparison, the German version similarly involves the consumption of a white serpent's flesh, the difference being that the act bestows upon the servant who ate the dish the magical ability to understand the language of animals.

It should be noted, too, the significance attributed to the language of animals in the broader context of witchcraft and mystical traditions. In Abrahamic and European mythology, medieval literature, and occult practices, the language of animals—particularly the language of birds—is often depicted as a divine or mystical form of communication. Known as 'the language of the birds,' it is postulated as a perfect, sacred tongue that grants those who master it access to hidden truths and mystical knowledge. In the realm of witchcraft, the ability to communicate with animals is more than mere linguistic proficiency; it symbolizes deep spiritual insight and entry into esoteric realms. In other words, knowing the language of an animal means unlocking its mysteries.

Although the Chiang Saen folklore regarding Yonok does not explicitly mention the naga bestowing powers akin to understanding animal languages, it is plausible to infer such an ability from broader naga mythos. If the consumption of the white serpent's flesh in European tales grants the power to understand animal speech, it is reasonable to speculate that, within Southeast Asian traditions, the naga—being both serpent and something other-than-human—might similarly possess the capacity to confer mystical comprehension of animal languages upon those they choose to bless.

Likewise, the tale of Yonok is an example of the folklore that nagas are capable of shapeshifting. In the case of Yonok, the naga transformed into a giant white eel. Similarly, in the *Traibhumikatha*—a fourteenth-century Thai text on Buddhist cosmology—it is written that there are two different kinds of naga: the 'water-born', and the 'land-born'. The latter can change their form when they are on land but are unable to shapeshift in the water. Vice versa, the water-born naga can transform themselves in the water, but not on land. Strangely enough, neither kind of naga can shapeshift in the place where it sleeps nor when they are sloughing their skins. It is also stated that they can take forms as angelic as the *devyata*, with female nagas becoming as graceful as the female inhabitants of the celestial heavens. When they are hunting the land in search of food, they can transform into whichever form most suits their needs, such as water snakes, cobras, green pit vipers or other forest beasts

Furthermore, what is interesting about the folk beliefs of Chiang Saen is the belief that nagas are ancestors of the people. The naga medium Mae Wanna of Chiang Saen believes that she is a descendant of the naga. She believes that the people who come to Chiang Saen have some connection with Phor Pu Phanthu Nakkharat, that they all 'somewhat relate to him or the naga' in general. She claims that Phor Pu Phanthu Nakkharat is the one who brought them here, even the reason that the interviewer Moonkham came to visit too. In her own words: 'We are the children of the naga, [...] this land is the land of him, he built it and he destroyed it because some people offended him and became immoral'.

This reflects the views of the abbot of the Phrachao Lanthong temple of Chiang Saen, who stated that:

“The naga is with us since the beginning of time, [...] especially with people of the Tai ethnic groups, [...] they embedded this belief in their blood since the emergence of the Tai people [...] it cannot be separated from us, [...] it is like our individual self.”

This view is additionally supported by folklore where the naga is an ancestor of races of humans. In a legend by the Tai Lu people – an ethnic group of China, Laos, Thailand, Burma and Vietnam – which speaks of how the Tai race originated from the water serpent. Whilst fishing in the Mekong river near her home in Southern Yunnan, a young woman named Nang Sa touched what she believed to be a log floating in the water. Later, she gave birth to ten baby boys of which a naga king claimed to be his sons. Frightened, Nang Sa tried to escape with the children but her youngest son failed to escape. Thus, the naga king found the boy and bathed him in the Mekong river. When he grew up, the boy was appointed as the leader of his tribe and their descendents became what is now known as the Tais, the ancestors of the Thai and Laotian people.

Many oral traditions from the Chiang Saen basin and wider Thailand are believed to have emerged from spiritual beliefs which existed prior to the introduction of Buddhism in Siam (Thailand). This is supported by how the abbot of the Phrachao Lanthong temple claims that naga worship was practiced by locals long before around 200 BC when Buddhism arrived in the region. Likewise, it could also be argued that the term ‘naga’ was developed later on as attempts were made to try and describe the mythic serpent in a Buddhist context, suggesting that the existence of the naga as we know it today may have emerged from ancient serpent cults. Archeological evidence in support of this theory can be seen in the painted earthenware pots discovered around the Siam peninsula. In places such as Ban Chieng, Udonthani, Ban Kao, and Kanchanaburi, painted earthenware pots depicting many wave-like serpent designs decorated around the pottery body were found. These findings indicate the possibility that serpent cult worship was possibly practiced by the primitive society in the Siam peninsula during the Metal Age around about 2000–3000 years ago.



Case Study: The Tragedy of Padaeng and Nang Ai

There are several tales of nagas loving and marrying humans, both within and outside Thailand. An example is the story of the Khmer king who was expected to mate each night with a nine headed serpent princess to continue the royal lineage and ensure the prosperity of the kingdom. There also exists a Khmer tale of how Princess Nang Neak, daughter of King Naga, was married to Prince Preah Thong. In the 13th century, the Thais adapted this story into their own legends, claiming that the first king of the Sukhothai Kingdom has lineage from the naga princess

For the purpose of this booklet, we will focus on the tale of Phadaeng and Nang Ai. The tale is both a Thai and Laotian one, with many local variations. The one discussed here is but one version of the tale, adapted from the research by Tossa (1990):

Prince Phadaeng of Phaphong, captivated by tales of Princess Nang Ai's extraordinary beauty, sent lavish gifts to express his admiration and win her affection. Nang Ai, intrigued by stories praising Phadaeng's strength and charm, invited him to visit her palace. Upon meeting, they quickly fell deeply in love and soon married. Meanwhile, Prince Pungkee, son of a Naga King Suttbo, longed desperately for Nang Ai. In a previous lifetime, Pungkee had married her but treated her poorly, causing Nang Ai to pray that they would never reunite in any future existence.

In her current life, Nang Ai became renowned far and wide for her unparalleled beauty, leading to a fierce competition during the Bun Bang Fai Rocket festival among numerous suitors vying for her hand. Both the human Prince Phadaeng and the Naga Prince Pungkee participated, yet neither emerged victorious. Unable to overcome his longing, Pungkee transformed himself into an albino squirrel, adorning his neck with a golden bell in hopes of catching Nang Ai's attention. Enchanted by the sight of the squirrel with its golden bell, Nang Ai ordered it captured. After an arduous pursuit, a hunter struck the squirrel—Naga Prince Pungkee—with a poisoned dart. Knowing his death was inevitable, Pungkee made a final wish: "May my meat be very delicious and may it be enough for everyone in the city."

After his death, all the townspeople had a share of his meat, except for the widows, since they did not have any official duties. Pungkee's retinue, witnessing their master's passing, went back to inform Naga King Suttbo. The Naga King became so furious that he amassed tens of thousands of soldiers and declared that whoever ate the meat of Pungkee would die, before making his way to the human city. Chaos engulfed the city as the naga forces attacked and, amidst the turmoil, Prince Phadaeng desperately sought Nang Ai, only to discover her unknowingly preparing a meal from the squirrel meat. She had eaten some of the meat but Prince Phadaeng had not. Understanding Nang Ai's grim fate as one of those marked for death, the two fled the city.

The Naga King knew that Nang Ai had escaped, so he followed her. Where he passed, the earth would sink. He pursued them as the horse grew more and more tired. When the Naga King caught up with them, he threw his tail up and pulled Nang Aikham down from the horse with it. She fell from the horse and drowned in the waters, and the Naga King carried Nang Ai to the naga underworld. The house of anyone who had eaten the squirrel's meat sank and the whole land became the sea. The widows who did not eat the squirrel's meat were safe. Their houses and land were left on a little island and it has since been called the Widow's Island.

Prince Phadaeng escaped but was consumed by sorrow, so he made a wish to the angels: he wished to die in order to fight for Nang Ai. Thus, he died and became a ghost, bringing a ghost army to fight against the nagas. The war between the ghosts and the nagas lasted for a long time, to the point where the water in the rivers, ponds, and swamps became muddy and the land became infested with dust. Indra, the King of Devas, had to intervene to end the war.

In both the fall of Yonok and the tragedy of Phadaeng and Nang Ai, the naga's transformation into a white animal marks a critical turning point, initiating a chain of catastrophic events. In Yonok, the naga lord assumes the form of a giant white eel; its killing and consumption by the townspeople triggers divine fury, ultimately destroying the city. Similarly, in the story of Phadaeng and Nang Ai, Prince Pungkee, a naga prince, transforms into an albino squirrel bearing a golden bell. His death and consumption provoked the wrath of the naga kingdom, leading to widespread destruction and the submergence of the land beneath the waters. The recurrent motif of the color white in these narratives once again bears similarities to fairy folklore traditions, in which the fae are described as the Fair Folk, Pale Ones, White People, and Shining Ones: white, like the color of bone, like pallor mortis, like the color of death. It should be noted too that in both naga stories, widows—individuals who themselves exist in close symbolic proximity to death and mourning—are notably spared amid the devastation, highlighting a selective mercy that underscores the naga's judgment, sparing only those perceived as morally innocent or isolated from collective guilt.

The narratives of Yonok and the tragedy of Phadaeng and Nang Ai portray nagas as beings capable of immense devastation and destruction, capable of sinking entire cities and waging wars that alter landscapes irreversibly. Yet, crucially, such destructive acts stem from profound emotions—namely, rage and grief. In the tale of Phadaeng and Nang Ai, the Naga King Suttho's violent retribution emerges directly from an overwhelming sorrow at the murder and desecration of his cherished son, Prince Pungkee. However, woven throughout these tales too is the theme of love and desire. Prince Pungkee's affection toward Nang Ai, characterized by longing and regret stemming from his mistreatment of her in a past life, reveals an possessiveness. Despite Nang Ai explicitly praying to sever all connections with him in any subsequent reincarnations, Pungkee disregards her wishes, unable or unwilling to respect the boundaries she set. His obsessive pursuit transcends lifetimes set into motion tragic events culminating in the death of his object of affection: Nang Ai's demise at the hands of Naga King Suttho.

Another motif that occurs prominently in both the tale of the fall of Yonok and the tragedy of Phadaeng and Nang Ai is that of consumption. In the tale of Phadaeng and Nang Ai, the act of devourment takes on significant symbolic meaning, aligning closely with Hélène Cixous' insights into the intimate, often unsettling relationship between cannibalism and love. The quote below is from *Stigmata: Escaping Texts*:

"For us, eating and being eaten belong to the terrible secret of love. We love only the person we can eat. The person we hate we 'can't swallow.' [...] Because loving is wanting and being able to eat up and yet to stop at the boundary [...] Everything in love is oriented towards this absorption. At the same time real love is a don't-touch, yet still an almost-touching. Tact itself: a phantom touching. Eat me up, my love, or else I'm going to eat you up. Fear of eating, fear of the edible, fear on the part of the one of them who feels loved, desired, who wants to be loved, desired, who desires to be desired, who knows there is no greater proof of love than the other's appetite, who is dying to be eaten up, who says or doesn't say, but who signifies: I beg you, eat me up. Want me down to the marrow. And yet manage it so as to keep me alive."

In this passage, Cixous articulates a paradox inherent in love: the intense desire to become completely one with the beloved through literal or symbolic consumption, yet simultaneously respecting boundaries to preserve the beloved's autonomy. Love becomes an act of delicate equilibrium—an insatiable hunger tempered by restraint.

By applying Cixous's thoughts on love and devourment to the tale of Phadaeng and Nang Ai, Prince Pungkee's wish to be consumed reflects precisely this blurring of boundaries. With his wish, he deliberately offers himself up to Nang Ai and the townspeople, seeking not only physical union but complete integration into their being. Through the consumption of his flesh, it can be implied that Pungkee hopes to overcome the separation between himself and Nang Ai, desiring her to partake of him, to absorb him entirely. This profound act symbolizes both ultimate surrender and ultimate possession, dissolving the distinctions between lover and beloved, eater and eaten. However, this act does not merely symbolize union—it leads to catastrophic destruction, suggesting that such intimate consumption carries with it immense vulnerability and the potential for devastation when boundaries between Self and Other collapse completely.

More than a warning against possessive love, the tale is a warning against consequences of humanity's transgressions against supernatural boundaries. Both the fall of Yonok and the tragedy of Phadaeng and Nang Ai illustrate how disrespect toward spirits invites divine retribution, devastating entire communities. These narratives are deeply connected to the traditional legal and moral consciousness of Lanna (ancient Northern Thai) society, where laws were not merely secular codes but intertwined with spiritual order and locality. Historically, the Lanna legal tradition was intricately bound to place, spirits, and community, operating within an animistic worldview. Local wrongdoing was understood as a transgression against spirits inhabiting a specific location, potentially disturbing the delicate balance of that spiritual geography. In this sense, places themselves possessed sacred qualities, and humans had a responsibility to respect boundaries established not by man-made edicts, but by spirits who embodied the land, forests, mountains, and rivers. Therefore, violations carried

consequences that extended far beyond personal harm, affecting the entire community's 'khwan'—their shared spiritual essence.

This concept of khwan highlights collective identity, affirming that humans, spirits, and natural environments are intimately interconnected. An individual's wrongful action could damage not just their own spirit but those of their neighbors, as well as the spiritual essence of rivers, mountains, and forests. Thus, the naga tales reflect precisely such a worldview: the entire community suffers due to one act of sacrilege, a consequence that acknowledges the inseparable spiritual bonds linking people, place, and supernatural beings. In these tales, the sinking and submergence of cities beneath water after their destruction symbolizes an act of reclamation by the nagas, an assertion that humanity's settlement upon the land is always conditional and subject to the approval of the supernatural entities who govern the spiritual ecology. Human constructions—cities, palaces, temples—are vulnerable and temporary, existing only by permission of spiritual entities. Hence, the sinking of cities can be understood as both punishment and restoration: punishment for human transgressions, and restoration of a primal spiritual order disrupted by humanity's violations.



Nagas and the Buddhist Faith

It would be remiss to discuss nagas without highlighting their deep ties to the Buddhist faith. In Buddhist traditions, particularly within the Theravada sect prevalent in Thailand, nagas hold significant religious and cultural symbolism. Their importance is vividly reflected in temple architecture and art across Thailand, where nearly every Buddhist temple features naga imagery—whether as ornate handrails guiding visitors up the temple steps, detailed wall art narrating sacred stories, or elaborate decorations gracing temple rooftops.

One prominent folk tale illustrates the profound connection between nagas and Buddhism through the story of Naga Prince Nantopananta. According to legend, Nantopananta was subdued by Maudgalyayana, one of the Buddha's most esteemed disciples, an encounter that inspired the naga prince's deep interest in Buddhist teachings. Yearning to become a monk, Nantopananta transformed himself into human form and successfully ordained as a monk. However, his true serpent nature was eventually revealed one night when a fellow monk awoke in terror upon discovering the giant serpent beside him. Following this incident, the Buddha informed Nantopananta that, due to his nature as a serpent, he could not become a monk. The naga prince was saddened by this. To comfort Nantopananta, the Buddha decreed that the ordination ceremony would henceforth be known as the 'buat nak' ceremony, literally meaning 'ordination of the naga,' and pre-ordinands would be referred to as 'nak', the Thai word for naga, acknowledging and honoring the naga prince's devotion to the faith.

Further illustrating the significance of nagas within Buddhist literature, the Buddhist text Khuddaka Nikaya recounts the episode of the Naga King Mucalinda protecting Gautama Buddha. Six weeks into the Buddha's meditation beneath the bodhi tree, a severe storm arose, causing torrential rains and darkness lasting seven days. At this critical juncture, Mucalinda emerged from the earth, sheltering the Buddha beneath his expansive hood. Upon the storm's cessation, Mucalinda assumed human form, bowed respectfully before the Buddha, and joyfully returned to his palace. This pivotal event inspired the 'Nak Prok' iconography, depicting an attitude of Buddha ('attitude' referring to a pose or posture) seated in meditation beneath the protective canopy of a multi-headed naga. Such imagery can be seen in numerous temples across Thailand, notably Wat Nak Prok in Bangkok, established in 1748 specifically to honor this revered depiction of the Buddha. It is also said that those born on Friday are under the protection of the Nak Prok Buddha.

Additionally, oral traditions from Northeastern Thailand reinforce the naga's protective symbolism, particularly in the tale of Phra Upakut, a revered deity known to shield believers from evil influences. In this narrative, Phra Upakut is identified as a naga, intriguingly described as the offspring of a mermaid and the Buddha himself. According to the tale, Phra Upakut was conceived when a mermaid swallowed the Buddha's semen, which had come off while he washed his robes in a river. Among Thais, Phra Upakut is commonly known as Phra Bua Khem and is venerated as an arhat, one who has attained profound insight into the true nature of existence and

achieved Nirvana. In Chiang Mai, the former capital of Lanna, there is a temple dedicated to Phra Upakut (Wat Upakut) which was built in the 1300s and predates the former ancient capital.

In Mahayana Buddhism, the concept of the *astasena* (often translated as the "eight hosts" or "eight legions") refers to a collection of supernatural beings whose primary role is to protect and uphold the Dharma— simply put, the teachings of the Buddha. These groups are referenced in Buddhist scriptures such as the Lotus Sutra and the Golden Light Sutra. The *astasena* consist of diverse beings, including the *devas*, *yakshas*, *gandharvas*, *asuras*, *garudas*, *kinnaras*, *mahoragas* and, as is the focus of this booklet *nagas*. Collectively, these beings fall under the broader category of *dharmapala*, or 'protectors of Dharma,' which encompasses wrathful or powerful deities who guard Buddhism and its followers against obstacles or harm.

Among the prominent protective figures in Buddhist cosmology are the Four Heavenly Kings, revered deities who each oversee one cardinal direction of the world. *Virupaksa*—also known as *Virupak*—is identified as the King of *Nagas* and guardian of the western direction. Known as the 'One Who Sees All,' *Virupaksa* is depicted wielding a serpent or a red cord symbolizing a dragon, reflecting his association with *nagas*. Traditionally, *Virupaksa* is believed to vigilantly observe humanity, identifying those who have yet to embrace Buddhism and guiding them toward the faith. While *Virupaksa* is recognized as the King of *Nagas*, it is worth noting a subtle but important distinction: in some cases, he is not himself a *naga* king but rather a king *of* *nagas*. Interestingly, in Thai folklore, *Virupaksa* and the other Heavenly Kings are considered to be *yaksha*—a distinct class of spirits often described as giants, ogres, or fairy-like nature spirits, but further discussion on that is beyond the scope of the booklet.

When it comes to gods and kings who preside over *nagas*, the deity *Varuna* is another *naga* king who holds a deific status, ruling over the subterranean kingdom of *Patala*, a realm said to be home to *nagas*. Like *Virupaksa*, *Varuna* is associated with the cardinal direction of the west. In contemporary Thailand, *Varuna*—known locally as *Phra Pirun* or occasionally as *Virun*—occupies an esteemed position within cultural and agricultural traditions. Typically depicted in royal attire, wielding a sword-staff and mounted upon a *naga*, *Phra Pirun* is venerated as a deity who presides over rain and agriculture, ensuring prosperity through his control over water. His significance in Thai society is underscored by his adoption as the official emblem of Thailand's Ministry of Agriculture, symbolizing his crucial role in sustaining the nation's livelihood.

This enduring cultural reverence was notably illustrated during the Tham Luang cave rescue incident in 2018, when a Thai youth soccer team became trapped deep within a flooded cave complex. Near the cave's entrance stood two small shrines where locals prayed to *Phra Pirun*, seeking his mercy and intervention to hold back the relentless monsoonal rains. Perhaps these earnest prayers were answered, as mere hours after the successful rescue of the final team members, the skies opened dramatically, unleashing the heaviest rainfall in over a week. To many, this event further solidified *Phra Pirun*'s powerful and compassionate presence within Thai spiritual beliefs.

Outside Thailand, Varuna holds a similarly profound position across various cultures. In Japan, Varuna is closely associated with Sui-ten, the Shinto god of water, highlighting his universal connection to aquatic realms. Meanwhile, within Indian religious traditions, notably the Vedas, Puranas, and other sacred texts, Varuna embodies multifaceted aspects including the sky, oceans, water, and even celestial phenomena such as the moon and stars. His influence extends beyond natural elements, encompassing cosmic order through the concept of Rta. Varuna also carries the complex dual identity of both a deva (benevolent deity) and an asura (a powerful being often associated with more ambiguous moral alignments). Historically, he has been revered and feared for his connection to magic, with black rams traditionally offered as sacrifices in his honor.

In Tibetan Buddhism, Nagesvararaja is another significant deity recognized as a King of Nagas. Alongside Varuna, he is among the Thirty-Five Confession Buddhas mentioned in the Sutra of the Three Heaps, assisting practitioners in purification rituals involving confession and prostration. Nagesvararaja is traditionally depicted in the serene form of the nirmanakaya—the physical manifestation of Buddha. He has a peaceful, white face contrasting elegantly with his blue body. Seated in the vajra posture with the right leg over the left, his hands, held at his heart, form a mudra known as ‘that which prevents lower rebirths’. Above him, the protective hoods of seven serpents fan out, symbolizing his authority over nagas. Due to his connection with nagas, Nagesvararaja is especially invoked in times when illnesses attributed to naga spirits occur.

In Thai folk astrolatry, Rahu occupies a unique and complex position as both a shadow planet and a beheaded naga king. The origins of Rahu, along with his counterpart Ketu, are vividly recounted in the Vedic tale of the Samudra Manthan, commonly translated as the Churning of the Milk Ocean. In a version of this myth, the devas and asuras used the serpentine body of Vasuki—a naga king associated with Shiva—as a rope wrapped to be around Mount Mandara. Pulling back and forth, they churned the cosmic Ocean of Milk, aiming to obtain the nectar of immortality, known as amrita. When the nectar emerged, the devas sought to exclude the asuras from its divine benefits, igniting fierce conflict. Amidst this turmoil, Vasuki stealthily consumed some nectar but was quickly discovered. In anger, Vishnu hurled his celestial discus at Vasuki, dividing him into two beings due to the serpent’s partial immortality: Rahu, representing the serpent’s upper half, and Ketu, representing the lower.

In traditional Vedic beliefs, Rahu is depicted as a terrifying, bodiless serpent resembling dark blue-black smoke, dwelling in forests and inspiring fear with his formidable appearance. He rules over the metal lead and the stone agate and is symbolized by a crescent moon adorning his head. Rahu’s myriad titles reflect his intimidating nature, including Minister of Asuras, the Half-Bodied, the Ever-Angry, the Serpent, Persecutor of the Luminaries, the Horrible, King of Seizers, the Black, the Terrifier, the Powerful, the Fanged, Bloody-Eyed, among others.

However, contemporary Thai interpretations of Rahu differ significantly from traditional Vedic perspectives. Rather than solely embodying a malevolent force, Rahu is worshiped as an averter of misfortune and a bringer of prosperity, wealth, and good fortune. This seemingly paradoxical reverence arises from the belief that appeasing Rahu through worship can mitigate life’s suffering and redirect his influences towards abundance, fertility, and

positive transitions. Consequently, numerous temples dedicated to Rahu exist throughout central and northeastern Thailand, the most famous being Wat Srisathong, literally translated as the ‘golden-headed temple,’ named in reference to Rahu’s iconic golden headdress.

In Thai folk astrology, individuals born on the 8th, 18th, or 28th of any month are particularly encouraged to pay homage to Rahu. The deity is symbolically linked to the color black and the number eight, reflecting traditional offerings such as black chicken, black jelly, black glutinous rice, black beans, black coffee, or even Coca-Cola. Wednesday evenings are conventionally associated with Rahu, and offerings are often made at this time, though regional variations may involve twelve offerings or ceremonies performed on Saturdays. Additionally, donations of light—such as providing light bulbs or funding electricity for temples and impoverished households—are believed effective in countering Rahu’s shadowy influence. Moreover, those born specifically on Wednesday nights are thought to be under Rahu’s direct influence and are advised to venerate the Buddha in the Phra Lae Lai posture to ward off the deity’s potentially negative effects.

All of this serves to illustrate the intricate connection between nagas and the Buddhist faith across various cultural contexts. In my opinion, one need not identify as a Buddhist or Hindu to engage meaningfully with nagas. However, it remains important to recognize and understand their deep historical, cultural, and religious significance within these traditions.



PART 2: WHY AND HOW TO WORK WITH NAGAS?

THE WHY

A Quick Word of Caution

Before delving into how and why one might seek to connect and work with nagas, a note of caution should be considered—not out of the desire to fear-monger, but out of respect and mindfulness.

As illustrated throughout folklore, nagas, much like humans, can be fiercely protective, possessive, and even wrathful if provoked or offended. They may develop deep attachments, perceiving that those who engage with them belong to them in some intimate way, even believing your possessions are inherently shared. Such tendencies can complicate interactions if clear boundaries are not firmly and respectfully established from the outset. This, however, isn't a blanket statement on all nagas. Due to how nagas are diverse beings with unique personalities, temperaments, and inclinations, not all nagas exhibit possessiveness or jealousy, just as not all humans do. Still, it is better to be aware of the potential for these traits prior to engaging with such spirits.

In my own experience, naga nobles and royals tend to hold themselves to a higher standard of conduct than their more 'common' counterparts. They are typically more composed, less prone to rash behavior, and less inclined to interfere or toy with humans without cause. However, one must not mistake their royal status for inherent kindness or gentleness—royalty or nobility among nagas demands an even greater awareness of etiquette, decorum, and respect. Diplomatic and graceful though they often are, naga kings and queens command authority and expect courtesy in return. Approaching them without appropriate reverence or failing to uphold proper protocol can swiftly strain interactions, leading to misunderstandings or offense.

Additionally, it can be a pitfall to assume all nagas follow or adhere strictly to Buddhist teachings. It is from my experience that I have observed that whilst many nagas recognize and respect Buddhism, not all actively practice it; some remain indifferent to religious adherence entirely. Approaching nagas exclusively through a Buddhist lens can limit or distort one's understanding of their complex, individualistic natures. Reducing spirits—or anyone, for that matter—to their religious affiliations can lead to significant oversimplifications. Assigning fixed expectations to spirits according to their religion or lack thereof risks overlooking the richness of their personal experiences, identities, and desires. It is important, therefore, to approach each naga openly, free from preconceived notions or biases, and allow their true nature and individuality to guide your interactions.

Moreover, in Tibetan beliefs, nagas (known as 'klu') can be responsible for certain diseases ('klu nad') if offended. To paraphrase the words of a lama: one may accidentally offend the nagas by acts such as cutting trees, digging the earth, turning over rocks, breaking boulders, killing sheep and goats that are owned by them, cutting up snakes' bodies, hooking the mouths of fish, cutting the limbs of frogs, destroying the palaces of the nagas and emptying their wells, for blocking their springs, and for harming the nagas themselves. Doing so may cause a person to be inflicted with dementia, rashes, or even leprosy. It is believed that nagas cause diseases that affect

sensory perception, nervous system (like in the case of leprosy), common sense (like insanity), and sense of discernment. Ergo, one should remain mindful and respectful when interacting with nagas, as the potential risks or consequences of offending them—even unintentionally—can be severe.

There are methods, however, to determine one's affinity with nagas. One such method is to receive an astrological reading from a reputable Thai astrologer. Yet, just because one's astrological placements may indicate that working with nagas may prove difficult does not mean that one cannot venerate or work with nagas at all. For those familiar with western astrology, an analogy may be how just because one has a natal planet that is fallen or in detriment, it does not mean that one should avoid engaging with that planet at all. If anything, it may be useful to engage with those planets to remediate them, or simply to get to know them in order to make peace with them. Sometimes there may be ancestral issues with nagas as well, such as ancestors breaking pacts with nagas which may require a case-by-case approach to determine the best path forward. Nonetheless, one could also engage with nagas out of pure curiosity and desire too, without any prior connection to the spirits—there is nothing wrong with reaching out just because you feel a fascination!

Ultimately, the key to a successful relationship with nagas lies in genuine respect, attentive observation, and thoughtful caution. By approaching interactions with an open mind and by actively establishing mindful boundaries, you minimize risks and create the foundation for meaningful, mutually beneficial relationships. With this understanding firmly in place, we can now move forward to explore why and how one might choose to respectfully engage, honor, and work with these remarkable spirits.

Magic of Rain and Fertility

Nagas have long been revered for their ability to command water and rain. This is particularly evident in the Chiang Saen Basin, where each April, ceremonies are conducted to request rain from the nagas. Central to these traditions is Varuna—known in Thailand as Phra Pirun, as aforementioned—the naga king associated with rainfall and agriculture. Historical evidence reinforcing this connection dates back to texts like the *Vajratuṇḍasamayakalparāja*, a Buddhist agricultural ritual manual from at least the 5th century. This ancient manuscript provides instructions for monks to perform services for lay communities, including practices intended to ensure rainfall, control weather, and protect crops. Notably, the ritual text invokes four naga kings presiding over the cardinal directions: Sāgara in the east, Samantākārachhatraparikara in the south, Lambūlaka in the north, and Varuna in the west. Therefore, it can be seen that nagas have maintained an enduring role within agricultural and meteorological practices in Thailand.

Consequently, those seeking to master weather magic, particularly rituals intended to summon rainfall, may greatly benefit from venerating and working with nagas. Likewise, due to nagas' connection with agriculture and rainfall, those pursuing fertility magic would deeply benefit from fostering a devotional relationship with nagas as well. Fertility magic, in its essence, embodies life's infinite capacity for renewal and creation, encompassing not only agricultural abundance and physical reproduction but also the emergence and flourishing of all kinds: ideas,

projects, and personal transformations, for example. Therefore, by honoring nagas and seeking their favor, practitioners can significantly enhance their ability to manifest growth and bring all kinds of aspirations to vibrant life.

Magic of Wealth and Treasure

Nagas are depicted to be keepers of treasures and wealth, both mundane and spiritual. They are entrusted with the preservation of sacred relics, as exemplified by their protection of the relic-shrine at Rāmagrāma from desecration. Similarly, nagas safeguarded for centuries the sacred Prajñāpāramitā text, originally revealed by the Buddha but deemed too profound for his contemporaries to grasp. Thus, the nagas preserved this holy scripture—and the sacred knowledge and wisdom contained within—until a worthy individual arose to receive it. It was only upon the emergence of Nagarjuna, the esteemed Mahayana master, that the nagas invited him into their underwater realm, finally entrusting the treasured text to his care.

The nagas are renowned not only for their vast and legendary riches of precious metals and gemstones, but also as possessors of numerous invaluable treasures, some with magical properties. Occasionally, they bestow these extraordinary items to individuals they favor. For instance, after the Bodhisattva ended his extended fast by accepting milk-rice in a golden bowl from Sujata, it was the naga princess of the River Nairajana who presented him with a throne adorned with jewels. Similarly, the Jataka tales recount the story of the Naga King Bhūridatta, who offered his Brahmin guest divine clothing, luxurious ornaments, and notably, the renowned Cintamani—the wish-fulfilling jewel. However, the treacherous Brahmin did not enjoy these gifts for long. While bathing, he removed the ornaments and placed them beside the riverbank, only for the jewels to immediately return to the naga realm. The wish-granting gem met a similar fate, slipping from his grasp and disappearing instantly into the earth, returning to Nagaloka.

Whereas the nagas are, on the one hand, regarded as guardians and dispensers of wealth, they are, on the other hand, known to covetously rob precious objects from mortals. In the Uttanka legend, recounted in two different versions within the Mahabharata, it is a naga who steals the earrings that the Brahmin protagonist had received from a queen as a gift intended for his guru's wife. Kalidasa also employs this theme in the sixteenth canto of his *Raghuvamśa*. In that narrative, a king bathing in the Sarayu River loses a precious, victory-bestowing ornament when it slips from his arm and disappears beneath the waters. Fishermen instructed to search the riverbed fail to recover the jewel, ultimately concluding that a greedy naga residing in the river must have claimed it.

Therefore, practitioners interested in wealth magic might benefit from cultivating relationships with nagas. When properly propitiated and honored through ritual and reverence, nagas may graciously bestow upon seekers not merely worldly treasures, but deeper forms of wealth—magical gifts and spiritual attainments. It may be interpreted that the greatest treasures guarded by nagas are knowledge and wisdom, the true foundations of lasting power and insight. Yet, the nagas' dual nature as both guardians and thieves means their favor can also be sought by those wishing to reclaim treasures wrongly taken from them, or even to acquire riches belonging to

others, whether for noble or darker purposes. However, those who seek to acquire treasures for morally ambiguous reasons should proceed with caution, carefully selecting nagas to work with who do not adhere strictly to Buddhist precepts—particularly the prohibition against theft.

Magic of Healing and Purification

Tibetan beliefs associate poison with the elements. The poison of earth is heavy and lying in wait, the poison of water is cool and chilling, the poison of fire is hot and rapacious, whilst the poison of wind is light and sneaking. The association with poison and the elements is akin to how, in Vedic texts, serpents are associated with the elements too. Celupā's commentary on the Guhyasamājantra, Chap. XV, verse 103, mentions that the expression 'various snakes (sarpa)' means snakes of water, snakes of the wind, and so on. Nagas, ergo, are creatures of poison.

This association with poison also occurs in Vedic belief. During the churning of the Ocean of Milk, the act caused poison to escape from the mouth of Naga King Vasuki, terrifying both the devas and Asuras as the poison held the potential to destroy all of creation. Shiva intervened and consumed the poison to protect the three worlds, thereby causing his throat to turn a distinctive blue color, hence his epithet of 'neelakantha' meaning 'blue throat'. In the wrong amount, poison is toxic and potentially fatal. In the right doses, poison can be a medicine. Hence, it may be why Naga King Varuna is also known to be invoked in a Tibetan healing rite when one is unable to determine the type of poison one is dealing with. The practitioner should clearly visualize a white serpent on a trident; and recite Varuna's mantra as much as is necessary: *OM PHUH VARUNAYA NAGARAJA PHUH HUM PHAT*. Then, when the practitioner has clearly determined the poison, one should recite the earth mantra for wind poison; the fire mantra for earth poison; the water mantra for fire poison; and the wind mantra for water poison.

Furthermore, as previously discussed in this booklet, two prominent naga kings, Varuna and Nagesvararaja, are included among the Thirty-Five Confession Buddhas outlined in the Sutra of the Three Heaps, actively aiding practitioners during purification rites involving confession. Moreover, given that water is universally recognized as an element strongly linked to cleansing and spiritual purification, and nagas themselves are intimately connected to this element, their assistance can be especially effective in facilitating spiritual cleansing and renewal. Therefore, practitioners aiming to cure poisons—whether literal toxins or spiritual afflictions—may find significant benefit in collaborating with nagas, who possess the transformative capacity to convert poison into healing medicine.

Magic of Love and Glamour

Nagas can assist with love and glamour magic. For example, there is a folklore of how a human musician fell in love with a nakini (a female naga) and thus composed a song so beautiful that the father of the nakini was moved by it, enough that he allowed the human his daughter's hand in marriage, thereby letting the human marry the nakini. Excerpts of this 'song' is available to be read at Wat Nak Prok temple, last when I was there, where there

is a nakini with pearlescent pale pink-white scales by the name of Manwika who is worshipped there and is known to accept petitions related to romantic relationships, to aid those who wish to find love to meet the ones who would love them and to help couples strengthen their existing relationships. I have also personally known a nakini spirit who is capable of teaching serpentine glamour magic: magic to get people to like you, to say yes to you, workings of attraction and persuasion, et cetera. Thus, practitioners pursuing mastery in matters of the heart or aiming to cultivate personal allure and charisma may greatly benefit from learning directly from nakinis or petitioning them for blessings.

Magic of Shapeshifting

Nagas possess shapeshifting abilities, as evident by various folklore, capable of shifting into both human and bestial forms. Metaphorically, shapeshifting embodies the process of shedding one's old skin—letting go of past identities, limitations, and attachments in order to embrace new forms of growth and transformation. Just as a serpent periodically casts off its outer layer, practitioners may invoke nagas (or, subsequently, the constellation Hydra as I've discussed in the past in [a blog post](#)) to aid them in releasing outdated beliefs or restrictive perceptions, thus facilitating personal rebirth and renewal. On a more practical level, from the perspective of a practitioner of witchcraft, if one's fetch-beast has a serpentine form then nagas may be able to teach you how to adopt those forms in spirit flight, and undertake journeys in those forms. Therefore, those interested in shapeshifting magic, whether for purposes of personal transformation or for acts of skin-turning and spirit flight, may find it beneficial to foster respectful connections with nagas.

Magic of Protection

As illustrated in folklore, nagas are renowned guardians of treasures, both material and spiritual. If a naga spirit comes to view you as someone they treasure, someone they hold affection or fondness for—not necessarily romantic, but often through respect, offerings, or caring for their natural environment, or ancestral reasons—they can become profoundly protective of you, shielding you from harm and misfortune. Consequently, nagas make exceptional protective familiar spirits, provided one can successfully negotiate a pact or otherwise earn their esteem. Additionally, there are also numerous talismans inspired by or drawing upon the protective blessings of nagas. Notable among these are the renowned Thai 'naga fang' amulets (amulets in the shape of a naga's fang or claw) widely available for purchase throughout Thailand. However, as with all magical items, practitioners are advised to perform divination to assess the suitability of any talisman and ensure they purchase from reputable sources—preferably directly from monks or temples—to guarantee authenticity and potency.



THE HOW

Layperson vs Initiatory Practices

When it comes to working with nagas, there are two main ways to approach it: as a layperson propitiating nagas, or as someone in an initiatory practice under the guidance of a lama or monk. I will not be discussing the initiatory practices that can be found in Tibetan Buddhism as I am not qualified to teach on such things. After much deliberation, I have also decided that I do not wish to write about the folk practices in Tibet either as I do not feel like I could accurately represent such a rich practice, although I recommend people look up the concept of Lutor and Lusang offerings if you are interested. I will also refrain from discussing Indian naga practices aside from one mention of a Vedic mantra. And, I would like to make it clear that naga worship is a living tradition—what some folk practitioners do may seem different or even incorrect or heretical to what those with a different religious background or training may do. In my view though, that is simply the nature of living folklore and traditions, that perspectives may change and evolve from region to region, that practices may differ even from one village to another, even within the same local area. If you are uncertain which is the best approach to take, my personal advice would be to divine on it prior to engaging with naga spirits.

Taboos: Garuda, Eggs and Meat

Firstly, do *not* carry images or amulets or any association with the garuda into rituals to do with nagas. The garuda, in Buddhist and Hindu mythology, is known as the king of birds. Nagas are enemies of the garuda, and to mention or expose nagas to the garuda is akin to showing an iron blade to the Fair Folk. If one is in a situation where one needs immediate and extreme protection from nagas, then perhaps utilizing a garuda talisman may help solve the issue, but this will most likely be akin to burning a bridge with the nagas as it will massively offend them. It is for this reason that it is not recommended to wear garuda and naga amulets at the same time, or have the garuda and naga share shrine spaces.

Secondly, there are some debates about whether eggs and meat are taboo to nagas. Some claim that meat and egg offerings should be avoided because the scent of it is dirty or unclean to the nagas. Others give reasons of how certain nagas may adhere to Buddhist precepts and thus may be avoiding meat in their diet. If one wishes to be better safe than sorry, I would recommend avoiding meat and eggs entirely, both in terms of offering and in the sense that one should avoid consuming meat and eggs prior to working with nagas so as to not make oneself unclean to them. In Thai folk belief, however, eggs are common offerings. There have been cases even of an individual who made promises to a naga king that should their wish come true, they will offer the naga nine-hundred and ninety nine eggs... and since the petition indeed came through, they ended up having to offer nine-hundred and ninety nine eggs to the naga shrine.

At a shrine to Naga King Sri Suttho, there have also been cases where meat offerings such as that of a pig's head has been offered. The shrine-keeper had explained the occurrence that, even if the naga king himself may abstain from meat, the offering is not offensive because naga kings have many soldiers and attendants among their courts and retinue, and some of these spirits (especially the 'lower' ones who still engage in 'base' desires, or the warrior spirits who find indulgence in violence and blood) will enjoy offerings of bloody meat. Hence, the offering will be distributed among the spirits who serve under the naga king.

Thai Offerings: Khan Ha and Khao Tip

Some of the more pleasant and basic offerings to the nagas can be as simple as a glass of water and some candle and incense, or some auspicious fruits or flowers. If one wishes to give a slightly more complicated offering, however, then two offerings local to Thai folk practices can also be made: the Khan Ha and the Khao Tip.

The Khan Ha (ขัน 5) refers to an offering of five items in a bowl (a *khan*). There are several versions of this, including a variation with eight items known as a Khan Pad (ขัน 8) but we will keep things straightforward and focus on the Khan Ha.

The Khan Ha with the five items include:

1. A bowl
2. White flowers (can be five individual flowers, or a bunch of flowers which would be later split into five bundles, or just flowers strewn in the bowl, or a garland of white jasmine flowers).
3. Five individual small candles, or five pairs of small candles (white candles preferably, or yellow can be used as well)
4. Five incense stick, although I've seen the number of sticks vary (some use ten sticks split into five pairs of two sticks, or fifteen sticks split into five pairs of threes etc)
5. 24 baht in coins (feel free to adapt it to whatever currency you have, or just offering five coins of your currency can work too as a substitution—I've also seen people just offering hundreds or thousands of baht as well)
6. Banana leaves

Different people have different preferences on how to set up the Khan Ha. Some simply leave the offerings in a bowl, others put more care into using the banana leaves to wrap up five different bundles of the offerings. I will include photos below as inspiration ideas.



For some historical and religious context, the term Khan Ha is an allusion to the Buddhist concept of the Skandhas or the Khandhas which explains the five components that constitute a sentient being, the ‘five aggregates of clinging’. These five ‘khan’ describe how we experience the world and form a sense of self, which Buddhism teaches is ultimately an illusion, that clinging to such experiences would prevent one from reaching enlightenment. These include rūpa (the ‘sense objects’), vedanā (the sensations we experience—pleasant, unpleasant, or neutral—that arise from contact between our senses and the world), sañña (our perceptions, the recognition and labeling of what we perceive), sankhāra (thoughts, intentions, and volitions) and viññāna (the consciousness).

Ergo, by offering these five khan to the naga serpents, you are essentially giving away and offering them the components (the temptations, some may say) which would distract you from the path of enlightenment.

The other offering that a shrinekeep of a naga shrine claims can be given to nagas is that of the Khao Tip (ข้าวทิพย์), a rice dish used in religious ceremonies. The concept of Khao Tip originates from an event in Buddhist folklore. Before attaining enlightenment, it is believed that the Buddha received an offering of madhupāyāsa—a sweet rice dish—from a woman named Sujata. This meal provided the Buddha with the necessary nourishment to meditate and ultimately achieve enlightenment. Consequently, the Khao Tip symbolizes spiritual sustenance and is associated with wisdom and clarity of mind.

As a layperson, a folk method one can use to create Khao Tip for naga offerings is to combine jasmine rice with honey, butter, sugar, fresh cow’s milk (or, nowadays sweetened condensed milk is also used), coconut milk, and various grains, seeds and legumes (peanuts, job’s tears, melon seeds, lotus seeds, black and white sesame seeds etc), either mixed into it or sprinkled on top. The recipe isn’t fixed and can be adapted based on what is available.

I also wish to draw parallels to how, in Tibetan practices, it is believed that if one wishes to make an offering to the nagas, one should gather the following offerings: five precious substances (gold, silver, pearl, coral and lapis lazuli), five grains (barley, rice, wheat, bean and sesame), five nectars (honey, sugar, milk, curd and butter), five medicines (heart-leaved moonseed, kantakari, markata, cuttlebone and sweet flag), five fragrances (white sandalwood, red sandalwood, nutmeg, camphor and saffron) and six excellent medicines (bamboo pith, saffron, clove, nutmeg, small cardamom and greater cardamom).

Ergo, I also believe that these offerings mentioned in Tibetan practices could also be given to nagas as well, even when one is approaching nagas from a Thai perspective.

Inner Fire Meditation

I have learnt from a Nath yogi acquaintance of mine that inner fire practices can help an individual be more easily accepted by the nagas, that the nagas will begin to see you as one of their own should they recognize that inner fire within you. There are a myriad of ways to cultivate inner fire or practice inner fire meditations (tummo practices, for example) and one can even receive empowerments from a lama specifically for the cultivation of inner fire (blessings of the body, mind, speech etc). But, for a layperson or for those who are practitioners of witchcraft, I recommend reading [*Stoking the Witchfire: Yoga Cultivation for Sorcerers*](#) as a guide for those who are new to the practice.

Folk Method of Constructing a Naga Shrine

The simplest way to construct a naga shrine is to include:

1. A naga statue, as the centerpiece, preferably consecrated from a temple (if one cannot find a consecrated statue, I will offer alternatives later)
2. A bowl of water, where the naga statue is to sit upon (you can construct a raised dais for the naga to be elevated upon if you do not wish the naga statue to get wet)
3. Glass ball(s) in various colors placed on, in front of, or around the naga
4. [Optional] treasures such as gold or silver or pearls to decorate the shrine

Regarding the statue, if you do not have a specific naga king or queen or spirit in mind, it is fine to use a statue of a single-headed naga. However, naga kings and queens are usually depicted with multiple heads (not always, but usually), like a hydra, so keep that in mind when selecting the statue. If you venerate a specific king or queen, then you can use the statue for whomever you are worshipping (or pick one whose scale color matches the description of the specific king or queen). If you are unable to find a pre-consecrated statue, it is my personal belief that should you make the aforementioned offerings and perform the prayers listed below for a consistent period of time, *a naga spirit or a spirit of whatever is the closest to a naga in your area will inevitably be drawn by the offerings and the prayers, and may choose to inhabit the statue.*

Regarding the glass balls, it is common in Thai naga shrines for a naga to be possessing glass balls(s) of various colors, the glass balls being representative of the nagamani. I have also personally found success in placing upon my shrine:

1. A hagstone from the Mekong river
2. A pathavithat (ปฐวิຫຸດ) from the a temple located by the Mekong riverside
3. A vial of water collected from a specific waterhole believed to be connected to the naga underworld
4. A myriad of naga-related talismans

[Hagstones](#), sometimes called adder stones, are stones with a hole (or several holes) naturally bored through them by running water (from a stream or river etc). Various folklore worldwide associate them with snakes, including how adder stones are said to be formed from the solidified saliva of numerous serpents gathered together, with the characteristic holes created by their tongues. Other beliefs suggest an adder stone originates either from the head of a snake or is produced by the bite of an adder. Thus, a hagstone from a river that nagas are believed to swim in can act as a potent shrine-piece for a naga shrine.

In contrast, a pathavithat refers to a stone found underwater, naturally polished by the elements for hundreds or even thousands of years until it becomes translucent enough for light to pass through. It is believed that the stone must be taken exclusively from beneath the Mekong river at an exact location specified by a revered master or a knowledgeable monk. It is alleged that the stones are sacred to and created by the naga kings themselves, and have esoteric properties such as the protection from harm, the bringing of wealth, or the increase of charm and admiration.

The naga statue should also be washed every so often with 'nam ob', a Thai scented water used in religious ceremonies. Or, equivalent spiritual washes from whatever is local to you can be used, such as Florida water or the 4711 cologne.

I am not comfortable sharing photos of my personal naga shrine so publicly, but I will include examples of folk naga shrines commonly found among Thai households below.









Prayers to Call Upon and Venerate Nagas

1. Opening Prayers

The following prayers should be said prior to calling upon the nagas. These are the Vandana and Tisarana chants, which are the prayers I (much like most Thai/Theravada Buddhist) was taught to recite daily growing up. The Vandana translates roughly to “Honour to the Blessed One, the Exalted One, the fully Enlightened One”. For those familiar with Thai occult practices, it is also the most basic prayer to say to empower a talisman. Meanwhile, the Tisarana is a prayer to thrice take refuge in the Buddha, the Dhamma and the Sangha (known as the Triple Gems).

It is in my personal opinion that one does not have to be a Buddhist to recite these prayers, even if faith does help make it more potent. It is no different than witches or folk magicians using psalms in their magic. So long as it is said reverently, with respect, there is no offense with saying the prayers even if you are not a Buddhist.

The Vandana and Tisarana are as follows:

Namo tassa bhagavato arahato samma sambuddhassa
Namo tassa bhagavato arahato samma sambuddhassa
Namo tassa bhagavato arahato samma sambuddhassa

Buddham saranam gacchami
Dhammam saranam gacchami
Sangham saranam gacchami

Dutiyampi buddham saranam gacchami
Dutiyampi dhammam saranam gacchami
Dutiyampi sangham saranam gacchami

Tatiyampi buddham saranam gacchami
Tatiyampi dhammam saranam gacchami
Tatiyampi sangham saranam gacchami

2. Prayer to Offer Metta

The concept of ‘metta’ in Buddhism could be explained in the simplest terms as form of ‘compassion’ or a ‘loving-kindness’. To ‘phae metta’ (แผ่เมตตา) is a ritual act of ‘spreading’ this loving-kindness to whomever you are intending to share your it with. In this case, the prayer below—taken from the *Tipiṭaka, Siam Rath Edition (Pāli), Volume 21, pages 94–95, item 67*—is meant as a show metta towards the four clans of nagas (the

gold-scaled nagas of the Virupak clan, the green-scaled nagas of the Erapata clan, the rainbow-scaled nagas of the Chappayaputta clan, and the black-scaled nagas of the Kanhakotama clan), as well as to creatures without feet, those with two feet, four feet, and many-footed beings. It wishes that all these creatures may have kindness and cause no harm to the chanter, who is protected by the supreme virtues of the Buddha, the Dhamma, and the Sangha.

It is believed that once, while the Buddha was residing at Jetavana Monastery in the city of Sāvattthī, a monk died from a snakebite. Upon learning of this, the Buddha instructed his monks to learn a protective incantation against serpents—a mantra he had previously taught his disciples in a past life as a Bodhisattva. This powerful chant helps protect against harm caused by dangerous animals and venomous creatures. It is commonly recited to neutralize poisons and to treat wounds caused by animal bites, such as from centipedes, scorpions, and snakes.

The prayer is as follows:

*Virupakkehi me mettung
Mettung erapattehi me
Chappayaputtehi me mettung
Mettung kanhagotamakehi ja
Apatagehi me mettung
Mettung tipatagehi me
Jatuppatehi me mettung
Mettung pahuppatehi me
Ma mung apatago hungsi
Ma mung hungsi tipatako
Ma mung jatuppato hungsi
Ma mung hungsi pahuppato
Sappe satta sappe pana
Sappe puta ja gewala
Sappe patrani passantu
Ma ginji papamakama*

*Appamano buddho
Appamano dhammo
Appamano sangko
Pamanawantani
Siringsapani ahi wijchiga
Satapati unnanapi sarapu
Musika gata me rakka*

*Gata me paritta patikkamantu
Putani sobhung namo bhagavato
Namo sattannung sammāsambuddhanung*

Or, one can also recite the shortened, ‘heart’ version of the prayer, as follows:

*Patikkamantu pūtāni sobhung
Namo bhagavato namo sattannung
Sammāsambuddhānung*

3. General Prayer to the Nagas

A general prayer to the nagas is as follows:

Ah Mu Ha Ga Su Pu Na Ya Ka (x3)

Say the mantra thrice.

4. A Prayer to Venerate the Nine Families of Nagas

Below is a prayer to venerate the nine families of nagas, whilst also petitioning the nagas for wealth.

*Arāhang Putto Namo Putaya Naki Naka
Lapo Lapa Poka Poka Namamihang
Prasittimang Namo Putaya Ma Ah Oo*

Say the prayer once, but if you do not wish to petition the nagas for wealth you can choose to skip this step.

5. The 2600 Year-Old Buddha Chant

This step is also optional. It is a mantra from Wat Nak Prok temple, said to be an excerpt of a song composed by the Enlightened One to win the heart of the naga, one sung over two thousand years ago by a human suitor who wished to court a naga princess, who had to earn permission from the naga king to do so.

*Chatawaratibadi racha rachamano rachasiro
Arachung wiracho hoti rachung paloti wujati*

Repeat this mantra once loudly, and once you recite it, you can ask for additional blessings or petitions of happiness from the nagas.

Prayers to Venerate Specific Naga Kings

There are countless naga kings and queens, but nine among those are more commonly known throughout Thailand, believed to be the rulers of Patala. From the nine naga kings, I have selected two of which are more easily ‘accessible’ in the sense that their talismans can be more readily found and acquired. I will also touch upon one other naga king who has a more sorcerous bent to him, in case they may be of interest to any practitioners of magic wishing to venerate him.

It is also worth noting that, even if one has no intention of venerating or working closely with a specific naga king in the long term, gaining their favor is still beneficial. Other nagas—both common and noble—recognize and respect a naga king’s authority, making it considerably easier to engage with them if you have the king’s favor in the first place.

1. Naga King Sri Suttho

When it comes to naga kings and queens, Naga King Sri Suttho (pronounced See-Sut-Toh) and his wife Naga Queen Sri Pattuma (pronounced See-Pattooma) are possibly the most famous pair who are worshipped throughout Thailand. He, like many naga kings, are said to have several wives but the one who is his primary consort that is commonly venerated alongside him is Naga Queen Sri Pattuma. He is often depicted as having green (and/or gold) scales whilst his queen is often depicted as having white scales. Despite being known in certain folklore (like the tale of Nang Ai) for being capable of great wrath and destruction, he is commonly venerated in contemporary Thailand as a bringer of wealth and prosperity.

Because of this, talismans of Naga King Sri Suttho are widely available in Thailand and can be acquired online with relative ease as well. Hence, to venerate Suttho, one merely has to construct a naga shrine, place upon the shrine a talisman of his (to act as a link to him, or one can wear the link during rituals), give the right offerings, and say the right prayers. If one is able to travel to Thailand and visit his shrine in Thailand (and there are many, many out there), I would also recommend paying respect to him and acquiring some dirt from the base of his shrine to be added to your own shrine at home in order to strengthen the connection to him.

The following prayer is technically a format of prayer that can be adapted for several naga kings and queens. Below is one that is adapted to specifically venerate Naga King Sri Suttho and his queen consort:

Gaya Waja Jitung Ahungwanta Ong Payanakatibadi Sutto Wisutewa Puchemi

Repeat this prayer three times to venerate Naga King Sri Suttho

Gaya Waja Jitung Ahungwanta Ong Payanakini Pattuma Wisutewi Puchemi

Repeat this prayer three times to venerate Naga Queen Sri Pattuma

2. Naga King Mucalinda

Naga King Mucalinda is, as aforementioned, best known for shielding Buddha from rains and storms during Buddha's meditations. It is in my opinion, informed by folklore and experience, that Naga King Mucalinda could be approached for help in spiritual protection or protection of any kind. He, like most other nagas, could also be petitioned for wealth and prosperity as well. Although according to certain folklore, he belongs to the naga clans who have golden scales, I have also found local shrines and temples depicting him with various colors, whether it be gold or white or green or deep purple.

Furthermore, there is also more obscure folklore about nagas dwelling in forests and among trees (such as a myth in the Mahāvāṇijjāṭaka about a naga dwelling inside a banyan tree, who ordered his followers to kill all the merchants who wished to cut down the tree). Similarly, it is said in folklore too that Naga King Mucalinda dwelled among the freshwater mangrove tree—a tree which, in Thai, is named after him—which would suggest that Naga King Mucalinda may have associations with such trees.

Although talismans specific to Naga King Mucalinda are less easy to find, it is my belief that one can use a (ideally temple-consecrated) statue of Buddha in the Nak Prok attitude as a shrine image of his. Adding a statue of the Nak Prok Buddha (statues of which can be found online through various sources) to the naga shrine can be an easy way of dedicating the shrine to Naga King Mucalinda. As before, if one is able to travel to Thailand and visit his shrine in Thailand or the Wat Nak Prok temple in Bangkok, I would also recommend paying respect to him and acquiring some dirt from the base of his shrine to be added to your own shrine at home in order to strengthen the connection to him.

The following prayer can be used to venerate Naga King Mucalinda, the format the same as the one used for Naga King Sri Suttho:

Gaya Waja Jitung Abungwanta Ong Payanakatibadi Mujalin Wisutewa Puchemi

Repeat this prayer three times to venerate Naga King Mucalinda

3. Naga King Puchong

Naga King Puchong is known to most as a naga king who became a ruesi (sometimes referred to as lersi or rishi), a figure which could be described as something between a sage or a hermit or a monk, known to be a practitioner of the sorcerous arts. This is why in his human form, he is often depicted as an old man with a long beard,

wearing the garments of a ruesi. In his naga form, he is depicted as having green or gold or grey scales, depending on the shrine.

Some claim he is an emanation of Indra, whilst others claim that he accompanies Shiva as one of his many attendants. As a caveat, Naga King Puchong has been known to be at war with Naga King Sri Suttho before, so I recommend *against* having them share shrine space, just to be safe. I hesitate to write much about Naga King Puchong out of respect for oral folklore, and for the fact that there are some things I have been advised against sharing publicly. I will make it clear though that if you have interest in magic or occultism, he is one of the naga kings known explicitly for his esoteric, magical abilities.

If you are, however, interested in working with him or learning more from him, I would recommend first doing divination on it and if you still wish to know more, I am happy to potentially discuss and share more privately. What I am able to share publicly though is this prayer, publicly available from Wat Nak Prok and other shrines elsewhere, which can be used to venerate Naga King Puchong:

*Eesi Nakaracha Abung Matapitunung Ja Sappatewatanung Ja Aparatung Kamami Sata Soti
Pawantu Te*

Say this prayer followed by whatever petitions you may have.



The Ritual Structure

To surmise and put together all that was said, a general ritual structure would be something like the following:

1. Cleanse yourself in whatever ways is appropriate to you (e.g. washing yourself with *nam ob* or another spiritual cologne etc)
2. Visit the naga shrine, and recite the appropriate prayers (the opening prayers, the prayer to offer metta, the general prayer to the nagas, prayers for specific petitions or prayers addressed to specific naga kings etc)
3. Place the appropriate offerings (eggs, rice, flowers, coins, incense, candles etc)
4. Sprinkle spiritual cologne upon the naga shrine to refresh it
5. Remove the offerings once flowers have wilted, incense and candles have finished burning, fruits begin to grow stale etc.

I personally would not recommend eating food offerings after the nagas (as in my view, nagas are creatures of the chthonic underworld and it may not be a good idea to eat food offerings dedicated to the chthonic worlds). As for when to perform the offerings, I would recommend having a consistent schedule (daily water changes, weekly food and flower offerings etc, or whatever suits your schedule so long as it is consistent). However, you can choose to do bigger rituals with more fanciful feasts during special festivals or holy days. In Thai folk practices, nagas tend to be venerated on วันพระขึ้น 15 ค่ำ. This refers to the Buddhist holy day on the Thai lunar calendar, falling upon the 15th night from when the moon is waxing, which corresponds to the full moon of that month.

In 2025, these dates include 10th June, 10th July, 9th August, 7th September, 7th October, 5th November and 5th of December. In 2026, these dates include 3rd January, 2nd February, 3rd March, 2nd April, 1st May, 29th June, 29th July, 28th August, 26th September, 26th October, 24th November and 24th December.

It is also encouraged that, if you wish to, you may perform naga offerings and rites during Nag Panchami—a day in Buddhist, Jain and Hindu faith where serpents and nagas are honored. As part of the celebration, images or idols of nagas—crafted from silver, stone, wood, or painted—are ritually bathed in milk, and their blessings are invoked for the well-being of one's family. In some regions, live snakes, particularly cobras, are venerated with milk offerings, often in the presence of a snake charmer. Nag Panchami is observed on the fifth day of the waning moon in the Hindu lunar month of Shravana, which typically falls between July and August.

A Note Regarding Names and Titles

There are several different titles used in addressing naga kings and queens, many of which are used interchangeably. For example, nagas are generally referred to as ‘payanak’ (or sometimes spelled ‘phayanak’), with the term ‘paya/phaya’ meaning a ‘lord’ whilst ‘nak’ means serpent, making the word translate literally to ‘lord serpent’ or ‘serpent lord’. In that same vein, the honorific ‘paya’ is often placed in front of the name of a naga king, and will be followed by the term ‘nakaraj’ which means ‘king (raj) of nagas (naka)’. For example, Phaya Puchong Nakaraj. Sometimes the term ‘Si/Sri’ is also used as an honorific too, such as in the case of Sri Suttho. Additionally, the term ‘nakatibadi’ is sometimes also used as an honorific, in which the term ‘tibadi’ means ‘ruler’.

To further complicate matters, nagas (much like monks, actually) are sometimes called ‘Por’ or ‘Mae’ or ‘Pu’ or ‘Ya’, which are terms which mean father or mother or grandfather or grandmother. A part of it, I believe, is due to the Asian custom to call everyone (even strangers) by familial titles, like auntie or uncle or brother or sister. Another part of it is due how many Thai, especially to the north and northeast, believe themselves to have genuinely descended from nagas. Thus, in a way, nagas are revered with a status akin to ancestor-gods.

Naga and the Celestial Skies

Although nagas are mostly associated with the chthonic realms, there are certain constellations which may be linked to nagas via various folklore.

The first constellation is that of Hydra, the water serpent. The connection between nagas and Hydra is obvious: both are serpentine and both are connected to water, and both nagas and Hydra are known to have several heads. Likewise, the poison associated with Hydra shares similarities with the poison of the nagas, such as the poison of Vasuki. Moreso than that, Hydra is associated with the concepts of Love and Desire. I recommend checking out the writings and lectures of Sasha Ravitch and Maeg Keane on Hydra for those interested. Yet, both nagas and Hydra are not just creatures of water, but also fire, whether that be the ‘inner fire’ that the nagas respect and possess, or the stellar fire of the Hydra constellation. In the practical sense, I have also found it useful to perform naga magical rites during times when the moon is conjunct the fixed star Alphard, the heart star of the constellation Hydra.

Another constellation is, perhaps to the surprise of many, the Pleiades. I have written about the Pleiades before and how they relate to the bird-women of Thai folklore but, via mythos and personal experience, I have come to learn that the seven stars of the Pleiades are as much associated with serpents as they are associated with crane-birds. Genie Raftopoulos wrote a small article on the Pleiades and their association [with serpents here](#), [drawing upon Balkan folklore](#). Moreover, when it comes to nagas, the connection between the Pleiades and nagas exists via Kadru, the mother of nagas in Hindu folklore. Kadru is thought to be the mother of all nagas,

mother to many naga kings, including Vasuki and Shesha, along with being the mother of Manasa, the goddess of serpents. In Hindu astronomy, there are only six stars in the Pleiades constellation and Kadru is among one of the six stars. She is wife to the sage-seer Kashyapa, one of the Saptarishis—the seven rishis mentioned in the Rigveda—who in turn is associated with the constellation of the Big Dipper.

One other fixed star, however, that I believe via unique personal gnosis that nagas are associated with is the fixed star Spica, a star within the constellation Virgo. For more information, please read my blog post titled [On Nagas, Vasudhara and the Fixed Star Spica](#). On a more general note though, the constellation Virgo is associated with the goddess Demeter (as per Marcus Manilius in his 1st-century Roman work *Astronomicon*). Demeter herself is often depicted in artwork as riding a chariot drawn by drakones. Likewise, in Chinese astrology, the fixed star Spica is thought to be the horn of the Azure Dragon. Ergo, it can be said that Spica, and the larger constellation of Virgo, have associations with serpents/winged serpents/dragons.

Aside from constellations, there are also lunar mansions (also known as nakshatras) associated with nagas. The most known one is the lunar mansion of Ashlesha, which corresponds to part of the Hydra constellation. The nakshatra of Uttara Bhādrapadā is also ruled by with the naga Ahirbudhnya, known as the ‘serpent of the deep/depths’, whose name comes ahi (which means ‘serpent’) and budhna (which refers to the ‘foundation of the world’). I recommend listening to J.M. Hamade’s lecture titled [Eclipses, Dragon Gods and World Snakes: The Serpent as Celestial Phenomena](#) for more information. All of this to say, it may be worth experimenting around with timing naga rites to match these celestial placements.

FINAL WORDS

Throughout this booklet, I have sought not only to present what I have studied, but also to share fragments of what I have encountered firsthand. These reflections are not offered as universal truths, nor do the beliefs and practices described here claim authority over any tradition. Rather, they arise from the intersection of my Thai heritage, my Buddhist upbringing, and my lived perspective as a magical practitioner.

May this booklet serve as both a guide and a repository of knowledge. And if it offers anything of lasting value, let it be a deeper respect for the nagas as sovereign and sacred beings—complex and many-faced, capable of immense generosity as much as fierce retribution—whose favor must be earned through patience, reverence, and humility.



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