

sexual sport. Tired by the prolonged carnal sport and shaken by the impact of the hot semen Rādhādevī perspired profusely and the exhaustion produced deep and long breaths. The whole universe was covered with her sweat and her sighs became the goddess of the life-giving breaths of all created animals. From the left side of goddess was born Vāyupatnī and to her were born the Pañcaprāṇas. Besides these, another five younger prāṇas were also born. From the sweat of the Devī was born Varuṇa and from the left side of Varuṇa was born Varuṇānī. (9th Skandha, Devī Bhāgavata).

Māṇḍūkyaopaniṣad gives the following details regarding the working of the Prāṇas in the body :—Prāṇa was first used in the sense of breath. Later it got the meaning of life. Life is in fact breath to all living beings. Only when a man is awake, his mind and sense organs are active. But Prāṇa is active always both in the state of wakefulness and sleep. Therefore Prāṇa is the vigour of life. It may be said that when a man is asleep his senses merge with his mind and his mind with the prāṇa. The five factors of Prāṇa are the Pañcaprāṇas. The first of the five is called Prāṇa itself. It is called Mukhyaprāṇa or chief Prāṇa. Just as a King appoints his ministers at different places to do specified jobs the chief Prāṇa posts the other prāṇas at different parts in the body with specific purposes of their own. Prāṇa is seated in the heart and does the work of breathing. Apāna is seated in anus and directs the organs of excretion of the body. Vyāna is spread throughout the body and it is this life-wind which keeps one alive even when breathing is stopped for some time. When an archer stands in deep concentration with his bent bow without breathing he lives with the help of Vyāna. Samāna controls the breathing-in and breathing-out to a specified rhythm. Samāna (equaliser) is so called because it balances the force of the in-coming and out-going breaths. There is a school of thought that Prāṇa is not seated in the heart but spread over the ears, eyes nose and face. Samāna is seated at the navel midway between the seats of Prāṇa and Apāna. This is also a reason why life-wind got that name. This breath does the work of prompting digestion. The four prāṇas, Prāṇa, Apāna, Samāna and Vyāna sustain life. The fifth one, Udāna, takes the soul of the being out of the body when it dies.

PAÑCĀPSARAS. A lake of distinction. During the exile of Śrī Rāma in the forests, Agastya showed Śrī Rāma this lake and described its origin thus : “In times of old a sage named Māṇḍakarnī built this lake. This sage living on air alone stood in the waters of this lake and practised severe austerities for ten thousand years. Devas were frightened by the rigorous penance of Māṇḍakarnī and they sent five devakanyakās (celestial damsels) to the earth to entice the sage and stop his penance. The sage was attracted by the divine beauty of the girls and he lived with them in a grand building constructed within the lake itself. Even after the passing away of the sage and the damsels people used to hear dance and music from inside the lake. Because five apsaras lived in that lake it became known as Pañcāpsaras.

(Apsaras = celestial damsels who are servants of Indra).
(Sarga 1, Aranya Kāṇḍa, Vālmiki Rāmāyaṇa).

PAÑCARĀTRA. An āgama (a system of philosophy).
(Chapter 218, Śānti Parva).

PAÑCARĀTRA. A book of spiritual doctrines. He who learns this will attain the position of Uparicaravasū. (Sloka 25, Chapter 325, Śānti Parva).

PAÑCAŚIKHA. A sage of ancient times. The Purāṇas give the following details about him.

He was a disciple of Āsuri. He was brought up breast-fed by Kapilā, wife of Āsuri and so he was known as Kāpila also. He dwelt in Pañcasrotas and performed a Yāga for a thousand years and got his name Pañcaśikha. He went to the assembly of the learned king Janaka and entered into a polemic contest with him and defeated him. The defeated King gave Pañcaśikha great respect and he lived in the court of Janaka as his Guru for a number of years. (Chapter 218, Śānti Parva).

PAÑCĀŚVA. A King of the Puru race. (See under Puru-varṇa).

PAÑCATANTRA.

A. General information. An ancient book of distinction written by the scholar Viṣṇuśarmā in the form of stories for the use of children to give them an idea of the different aspects of life.

1) *Origin.* There is a statement in the preface itself regarding the composition of this book : “Three sons were born to an emperor named Amaraśakti. All the three were dull-witted. The emperor was very sorry for them but found no way to improve them. Greatly disappointed the King called the royal council and told them about his sons. Then one of the members of the council, a man named Sumati, stood up and said “Oh best of Kings, let us not try to teach your children the śāstras one by one. It will not only be unpleasant study but would also take a long time to complete. If we can mix all the śāstras cleverly and make it palatable like sweetmeats the children would take it easily. There is a suitable man also for this work in our state. He is Viṣṇuśarmā, a kind-hearted scholar who is not only well-versed in all the śāstras but also an adept in the art of the up-bringing of children. I am sure he would make your children wise and learned.”

When the emperor heard this he sent for Viṣṇuśarmā and told him everything. After understanding well the nature of his would-be disciples and the ambition of their father, Viṣṇuśarmā took charge of his wards and within six months he taught the sons of the emperor the science of government. The stories which he used to teach them the science of administration were all compiled into a volume called Pañcatantra.”

2) *A general idea of the book.* The book contains five divisions each division illustrating one tantra (tact, diplomacy) by several stories. It contains prose and verse. The first tantra is called Mitrabheda. Stories under this head explain the philosophy of “Divide and rule” in politics. The main characters in these stories are two foxes named Karaṭaka and Damanaka. Stories under Mitrabheda relate to how these sly foxes enjoy themselves in breaking the intimacy between a lion and an ox using slander against each other. ‘Mitrālābha’ is the theme of the next tantra. It is an advice that you should select your friends with care selecting them only after studying them in detail properly. The author has selected as characters in his stories for this purpose a tortoise, a deer, a crow and a rat. The third tantra is called Kākolūkīya. This deals with the evils behind an intimacy between born enemies. The main characters in the stories relating