

PADMASARAS. A lotus pond of Uttara Bhārata. The Pāṇḍavas on their way from Khāṇḍavaprastha to Girivraja met Śrī Kṛṣṇa at this place and talked with him for a long time. (Chapter 20, Sabhā Parva).

PADMASAUGANDHIKA. A lotus pond situated near Cedideśa. During the period of the Mahābhārata a company of merchants were attacked by wild elephants at this place. This is very nicely described in Chapter 66 of Vana Parva of Mahābhārata.

PADMAŚEKHARA. A Gandharva King. Padmāvatī of whom many stories are told in Kathāsaritsāgara was the daughter of Padmaśekhara. Padmāvatīlambaka of the said book is entirely devoted to stories about Padmāvatī.

PADMĀVATĪ I. A river which is the incarnation of Mahālakṣmī. (See under Gaṅgā).

PADMĀVATĪ II. Wife of Emperor Udayana. (See under Udayana).

PADMĀVATĪ III. Wife of Candragupta son of Sahasramukharāvaṇa. (See under Sahasramukharāvaṇa).

PADMĀVATĪ IV. A female follower of Subrahmaṇya. (Chapter 46, Śalya Parva).

PADMĀVATĪ V. Daughter of Satyaketu, King of Vidarbha. Ugrasena married her. After marriage she went and stayed once in her father's house for a short period. During that time through illegal intimacy with a messenger from Kubera named Gobhila she became pregnant. She started to destroy the foetus when from inside a voice said "I am being born to wreak vengeance on Mahāviṣṇu for killing Kālanemi." The son born thus was Kāṁsa. (Śṛṣṭikhaṇḍa, Padma Purāṇa).

PADMĀVATĪ VI. Wife of a Vaiśya named Praṇidhi. Once Praṇidhi went to a neighbouring village for trade. Padmāvatī and her companions were one day bathing in a river nearby when a Śūdra passed that way. Attracted by her dazzling beauty he remained there talking to her. The Śūdra named Dharmadhvaṇya was greatly enamoured of her and the companions of Padmāvatī, noticing that, just to make fun of him said "If you abandon your life at the point where the rivers Gaṅgā and Yamunā meet you can attain Padmāvatī." Without any hesitation, thinking that what they said was true, he went and ended his life at the place suggested. Immediately he became a replica of Praṇidhi and stood before Padmāvatī. The real Praṇidhi also came there then. Padmāvatī was in a fix to choose the real husband. Mahāviṣṇu appeared before them then and asked Padmāvatī to accept both of them as her husbands. Padmāvatī pleaded it was forbidden for women of her community to accept more than one husband and then Mahāviṣṇu took all the three along with him to Vaikuṇṭha. (Kriyā Khaṇḍa, Padma Purāṇa, Chapter 4).

PAHLAVA. A place of human habitation of ancient India. This is situated in the western zone. (Śloka 68, Chapter 9, Bhīṣma Parva).

PAIJAVANA. A śūdra. This śūdra conducted a grand Yajña similar to Aindrāgnayajña and gave as fees to priests a lakh of gold vessels. (Chapter 6, Śānti Parva).

PAILA. A disciple of Vyāsa. It was the five disciples of Vyāsa named Sumantu, Jaimini, Paila, Śuka and Vaiśampāyana who gave publicity to the original Mahābhārata. (See under Guruparamparā).

He was the son of a person named Vasu and attended the Rājasūya of Yudhiṣṭhira. (Śloka 35, Chapter 33, Sabhā Parva). Paila was also one among those who visited Bhīṣma while he was lying on his bed of arrows. (Śloka 6, Chapter 17, Śānti Parva).

PAILAGARGA. An ancient sage. Ambā, daughter of the King of Kāśī, once practised austerities in the āśrama of this sage. (See under Ambā).

PAIŚĀCA. A kind of marriage. (See under Vivāha).

PAITHAKA. An asura. This asura was killed by Śrī Kṛṣṇa. (Chapter 38, Sabhā Parva).

PĀKA. A mighty asura. Once this asura gathered a big army and went to fight against Indra. A grim battle which lasted for several days took place in which the asura army was destroyed and Pāka killed. Indra got thenceforth the name Pākaśāsana. (Chapter 70, Vāyu Purāṇa).

PAKAL. Malayālam word meaning Day. A story about the origin of day, night, dawn and dusk is contained in Viṣṇu Purāṇa. At the time of the great Deluge everything from gods down to the rocks lay submerged in Parabrahman (Supreme Being). Brahmā sat in meditation to initiate what he termed as Jagatsṛṣṭi, the four species of living beings like the devas, asuras, piṭṛs and men. When the meditation proceeded, the Tamoguṇa in Brahmā became prominent and so first and foremost of all, the asuras were born from his waist. Then Brahmā discarded his Tamoguṇa and the manifestation of the discarded Tamoguṇa became Night. Brahmā sat again in meditation and from his face sprang out the devas, who were embodiments of sattvagūṇa. Brahmā discarded the sattvagūṇa and it then became Day. That is why asuras are powerful at night and devas by day. Then another manifestation with sattvagūṇa predominating sprang out from Brahmā and it was called Piṭṛs. Brahmā discarded that also and it became Dusk. Brahmā sat again in meditation and then were born men who were a manifestation of Rajoguṇa. Brahmā discarded that also and it then became Dawn. That is why men are strong at dawn and the piṭṛs strong at dusk. It is because of these that it is said that day, night, dawn and dusk are bodies of Brahmā. All the above four are an asylum of the three guṇas.

Night is called Uṣā and day, Vyūṣṭi. Sandhyā (dusk) is the time between Uṣā and Vyūṣṭi. When the fierce and terrible Sandhyā commences, a set of ferocious demons called Mandehas desire to eat the Sun. A fight ensues then between the Sun and the demons and by a curse of Prajāpati the demons die daily though their bodies never perish. At that time the best of Brahmins with the sound of 'OM' vibrating recite the gāyatrī and throw water upwards. That water transforms itself into Vajrāyudha and burns to death the wicked demons. The first oblation to the sacrificial fire is performed reciting the mantra which begins with "Sūryojyotiḥ". 'OM' is but Bhagavān Viṣṇu, lord of the Vedas with the lustre of Rk, Yajus and Sāma. The very utterance of the word 'OM' therefore, destroys the demons Mandehas. (Chapter 8, Amśa 2, Chapter 5, Amśa 1, Viṣṇu Purāṇa).

PĀKHAṆḌA. An ancient place of habitation in Dakṣiṇa Bhārata. Sahadeva one of the Pāṇḍavas sent his messengers and subdued the country. (Śloka 70, Chapter 31, Sabhā Parva).