

Śrī
Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

The Lamp That Illuminates Śrī Rādhā-Kṛṣṇa's Dear Associates

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śrī śrī guru-gaurāṅgau jayataḥ

ŚRĪLA RŪPA GOSVĀMĪ'S

Śrī
Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

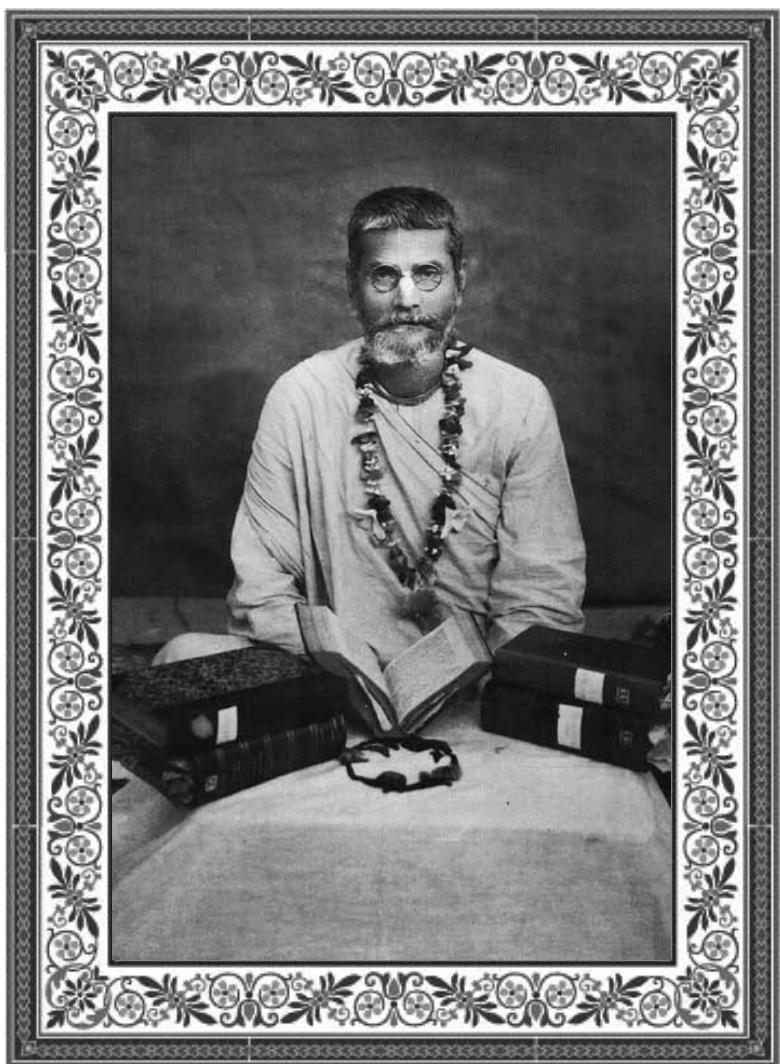
The Lamp That Illuminates Śrī Rādhā-Kṛṣṇa's Dear Associates

Translated from the Hindi Edition of

Śrī Śrīmad
Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja



VRINDAVAN, UTTAR PRADESH, INDIA



DEDICATED TO MY HOLY MASTER

śrī gauḍīya-vedānta-ācārya-kesarī
nitya-līlā-pravīṣṭa
om viṣṇupāda aṣṭottara-sata śrī

Śrīmad
Bhakti Prajñāna Keśava Gosvāmī Mahārāja

*the best amongst the tenth generation
of descendants in the bhāgavata-paramparā
from Śrī Kṛṣṇa Caitanya Mahāprabhu,
and the founder of
Śrī Gauḍīya Vedānta Samiti
and its branches throughout the world*

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Foreword

(to the first Hindi edition)

Today I am feeling unprecedented happiness to be able to present a Hindi edition of *Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā* to the faithful readers. The author, Śrīla Rūpa Gosvāmī, is an eternal associate of Śrī Sacī-nandana Gaurahari, and he is the crest jewel in the community of those who relish pure *bhakti-rasa*. This unparalleled scripture is a prominent guide that illuminates worship in the wake of the spontaneous devotional moods of Vraja. Although its language is profound, it is easy to understand.

Śrīla Rūpa Gosvāmī's inherent nature is superlatively sweet. He established in this world the innermost desire of Śrī Caitanya, and he has written a brief yet vital description of the names, forms, qualities and different services of Śrī Rādhā's and Śrī Kṛṣṇa's cherished companions. In the *Bṛhad-bhāga*, or first part, of this composition, he describes those in *vātsalya-rasa* and *madhura-rasa*, and in the *Laghu-bhāga*, or second part, he describes those in *sakhya-rasa* and *dāsy-a-rasa*. Sometimes, especially in the second part, he depicts in detail the beautiful forms of Śrī Rādhā and Śrī Govinda, as well as Their bodily limbs, Their ornaments and the astonishing paraphernalia used by Them. Such a comprehensive description of Śrī Kṛṣṇa and His companions will not be found in any other single scripture. This book is entitled *Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā* because it briefly introduces the dear associates (*gaṇa*) of Śrī Rādhā and Śrī Kṛṣṇa.¹

1 *Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā* literally means 'a small lamp (*dīpikā*) that is used for the purpose (*uddeśya*) of illuminating the dear associates (*gaṇa*) of Śrī Rādhā and Śrī Kṛṣṇa'.

Fortunate living beings who give attention to hearing from pure *rasika* devotees of Vraja the transcendent narrations of the Supreme Lord's pastimes, and in whose hearts an excessive eagerness thus awakens to devotedly serve Šrī Kṛṣṇa in the mood of the residents of Vraja, are qualified to practise *rāgānugā-bhakti*.

"What are the sweet emotions that Šrī Kṛṣṇa's eternally perfected associates have for Him? Is it possible that I may also attain a mood such as theirs? How can it be attained?" When the moods of the heart are characterised by this type of ardent yearning, it is symptomatic of the aforementioned excessive eagerness, or greed.

When, in the *sādhaka*'s life, he comes to such a stage, he follows the path revealed by the spiritual authorities. In his external body he renders service – such as hearing the glories of the Lord and daily chanting the holy name a fixed number of times – following in the footsteps of the residents of Vraja like Šrī Rūpa and Šrī Sanātana. And internally, in his *siddha-deha*, or perfected spiritual body, he performs *mānasī-sevā* under the guidance of Šrī Lalitā, Šrī Viśākhā, Šrī Rūpa Mañjarī and others.

To constantly cultivate that *mānasī-sevā*, or transcendental service within the purified mind, it is essential to become acquainted with the eternal associates of Šrī Rādhā and Šrī Kṛṣṇa and their way of performing loving service to Them. This is the information given in this literature. Thus it is not an exaggeration to pronounce this scripture as the very beacon that guides the devotee who has already attained perfection (*svarūpa-siddhi*), to attain complete maturity in his internal service.



A Brief Life History of Śrīla Rūpa Gosvāmī

In the pastimes of Śrī Gaurāṅga, Śrīla Rūpa Gosvāmī is the leader of the six Gosvāmīs, and in Śrī Kṛṣṇa's pastimes in Vraja, he is Śrī Rūpa Mañjarī. His ancestors resided in the province of Karṇāṭaka. For some reason, one of his ancestors left that place and came to live in Bengal. Śrīla Rūpa Gosvāmī appeared in this dynasty of Bhāradvāja-gotra's *yajurvediya-brāhmaṇas* in about 1411 Śakabda Era (1489 AD) in a village named Moragrāma Mādhāipura in Bengal. His father's name was Kumāra-deva. He had two brothers – Śrīla Sanātana Gosvāmī was elder and Anupama, or Vallabha, was younger. Śrī Jīva Gosvāmī was the son of Anupama. Even in their childhood, these three brothers felt immense attachment to Śrī Bhagavān's lotus feet.

When they had completed their education and had grown to youths, the ruler of Bengal (Gauḍadeśa) Husain Shah became impressed by their sharp intelligence, noble character and various other good qualities. He appointed Śrī Sanātana Gosvāmī as his prime minister and Śrī Rūpa Gosvāmī as his private secretary. In 1514 AD, Śrī Caitanya Mahāprabhu started out for Vraja for the first time. On the way, He came to the village of Rāmakeli, where He met these three brothers. Then, instead of continuing to Vṛndāvana, He returned to Jagannātha Purī. Now, having had Mahāprabhu's divine association, Śrīla Rūpa Gosvāmī was tormented by such an eagerness to attain Śrī Kṛṣṇa that he abandoned his governmental duties and everything else.

Then, for the second time, Śrī Caitanya Mahāprabhu set out for *darsana* of Śrī Vṛndāvana. Upon His return from Vṛndāvana, Śrī Rūpa Gosvāmī met Him at Prayāga

(Allahabad). It was there that Mahāprabhu inspired His dear Rūpa with a unique presentation on the eternal fundamental principles of *bhakti-rasa* and then empowered him to expound them. A description of this is found in *Śrī Caitanya-caritāmṛta* (Madhya-līlā 19.136–7):

*prabhu kahe,—śuna, rūpa, bhaktirasera-lakṣaṇa
sūtrarūpe kahi, vistāra nā jāya varṇana

pārāpāra-śūnya gambhīra bhaktirasa-sindhu
tomāya cākhāite tāra kahi eka ‘bindu’*

Śrīman Mahāprabhu said, “My dear Rūpa, I will tell you, in condensed aphorisms, the symptoms of *bhakti-rasa*, because it is not possible to describe them in their entirety. This nectarean ocean of the mellows of *bhakti* (*bhakti-rasāmṛta-sindhu*) is so deep and so vast that its length or breadth cannot be calculated. I am imparting to you just one drop from that ocean.”

Thus, for ten consecutive days during their stay in Prayāga, Śrīman Mahāprabhu presented *bhakti-rasa-tattva* in a way that had no precedent. Śrīla Rūpa Gosvāmī expounded this subject in his *Bhakti-rasāmṛta-sindhu*, *Ujjvala-nīlamaṇi*, *Lalita-mādhava*, *Vidagdha-mādhava* and other books.

Śrīla Rūpa Gosvāmī’s attachment for Śrī Caitanya Mahāprabhu is extraordinarily deep. Consequently, he is naturally renounced from family life, humble, detached from sense objects and full of other such exalted qualities for which he is famous. Śrī Caitanya-caritāmṛta, *Bhakta-māla* and other books portray his personal qualities as well as his life’s achievements. Śrīla Narottama Ṭhākura Mahāśaya has rightfully proclaimed him to be ‘śrī-caitanya mano ’bhīṣṭa-saṁsthāpaka – he who establishes the innermost desire of Śrī

Caitanya Mahāprabhu's heart'. Śrī Caitanya Mahāprabhu gave him two specific orders: to re-establish the lost places of Śrī Vraja-maṇḍala, and to write scriptures delineating *bhakti*.

While still living in Bengal, he began to compose verses for the dramas *Lalita-mādhava* [Śrī Kṛṣṇa's pastimes in Dvārakāpuri] and *Vidagdha-mādhava* [His pastimes in Vraja]. He planned to combine these dramas, in the hope that they would pacify the Vrajavāsīs' feelings of separation from Śrī Kṛṣṇa. However, at Satyabhāmāpura in Orissa, he received an order by Śrī Satyabhāmā-devī to write two separate dramas. Then, in Nilācala (Jagannātha Puri), Mahāprabhu directly instructed him to do the same. Only those who are *rasika*, or able to relish the astonishing devotional moods of transcendence, can fathom the joy of Śrī Caitanya Mahāprabhu when He heard these writings of Śrīla Rūpa Gosvāmī in the assembly of devotees. The Lord fully empowered Śrī Rūpa, gave him the position of *ācārya* (one who teaches by his own example) and sent him to Vṛndāvana. Thereafter, Śrī Rūpa fulfilled the Lord's innermost desire. Śrīla Narottama Ṭhākura Mahāśaya has written:

*śrī-caitanya mano 'bhīṣṭam sthāpitam yena bhūtale
svayam rūpaḥ kadā mahyam dadāti svapadāntikam*

When will Śrī Rūpa Gosvāmī give me the shelter of his lotus feet? Because he understood the innermost desire of Śrī Caitanya Mahāprabhu, he was able to establish His mission in this world and is very dear to the Lord.

The following are some of the books composed by Śrī Rūpa Gosvāmī: *Bhakti-rasāmṛta-sindhu*, *Ujjvala-nīlamanī*, *Laghu-bhāgavatāmṛtam*, *Vidagdha-mādhava*, *Lalita-mādhava*, *Nikuñja-rahasya-stava*, *Stavamālā*, *Mathurā-māhātmya*, *Padyāvalī*,

Uddava-sandeśa, Haṁsadūta, Dānakeli-kaumudī, Kṛṣṇajanmātithi-vidhi, Prayuktākhyāt-mañjarī and Nāṭaka-candrikā.



The Vaiṣṇava-toṣanī-tīkā's Mention of Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

At the end of Śrī Sanātana Gosvāmī's Vaiṣṇava-toṣanī commentary on the Tenth Canto of Śrimad-Bhāgavatam, there is a description of the books composed by Śrīla Rūpa Gosvāmī:

tayloranujasṛṣṭeṣु kāvyaṁ śrī-haṁsadūtakāṁ
bṛhad laghutayā khyātā śrī-gaṇoddeśa-dīpikā

The meaning is that Śrī Sanātana Gosvāmī's younger brother, Śrīla Rūpa Gosvāmī, has written a poetic work named Śrī Haṁsadūta, as well as Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā, which is famous for its divisions named Bṛhad and Laghu.

The Fifth Wave of Bhakti-ratnākara also mentions Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā.



Śrīla Rūpa Gosvāmī's original composition of this book is in the Sanskrit language. Although many editions with Bengali translations have been published, in almost all of them, textual variations, changes of sequence, additional texts or omitted texts can be detected. We have revised the book and as far as possible, systematically arranged it and ornamented some of the verses with commentaries. I sincerely hope that Śrīla Rūpa Gosvāmī and the rūpānugā guruvarga (spiritual teachers guided by him) will be pleased by this endeavour and bestow upon us their merciful blessings. Then the readers' study of this work will be simplified.

I am fully convinced that devotees thirsty for *bhakti* – both those who are *rasika* and *bhāvuka*, as well as those practitioners of *rāgānugā-bhakti* who are eager for *vraja-rasa* – will deeply cherish this book. Faithful readers will gain entrance into Śrī Caitanya Mahāprabhu's *prema-dharma* (eternal religion of pure, transcendental love for Śrī Kṛṣṇa) by studying this book.

In conclusion, may my most worshipful Śrīla Gurupāda-padma, the very embodiment of the Supreme Lord's compassion, shower abundant mercy upon me. By his doing so, my qualification to fulfil his innermost desire through my service may eternally increase. This is my humble entreaty at his divine feet, which can bestow *prema*.

This first edition was completed in haste, so it may contain minor typographical errors. We request the faithful reader to inform us of these errors so we can correct them in future editions of this work.

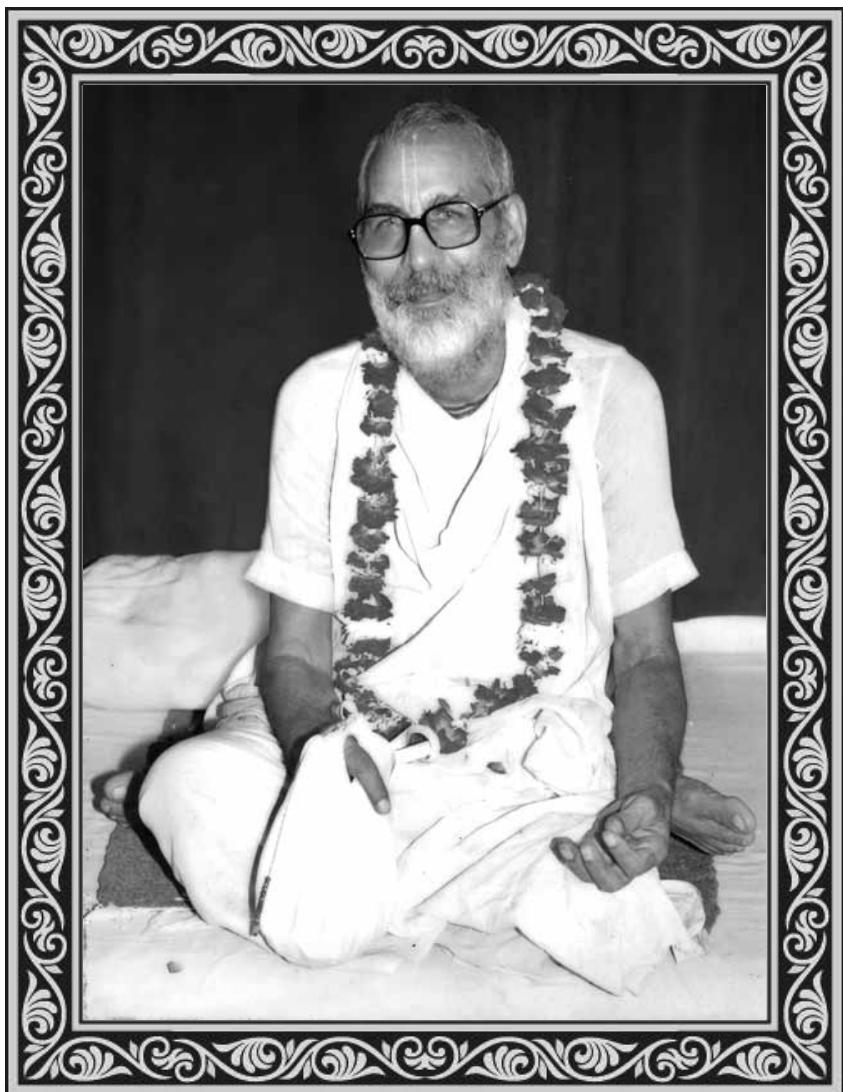
Praying for the particle of mercy from Śrī Hari, Guru
and the Vaiṣṇavas,

Humble and insignificant,

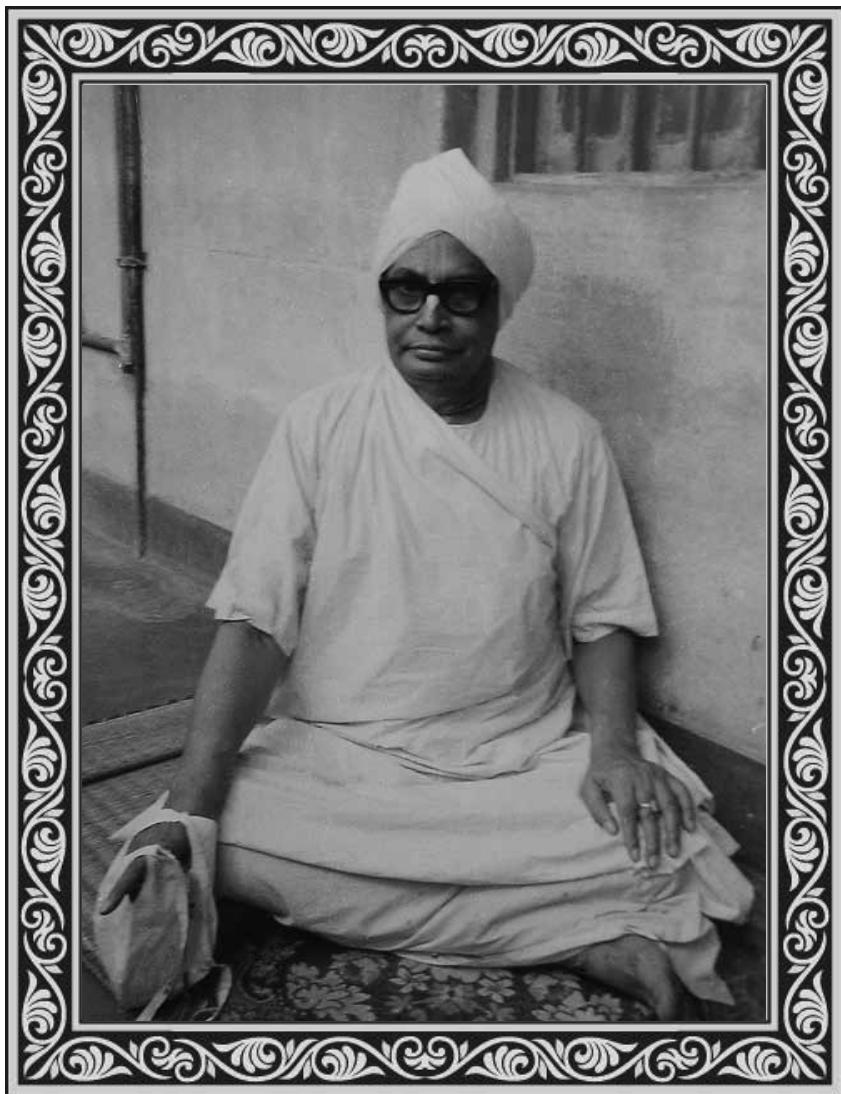
Tridaṇḍibhikṣu Śrī Bhaktivedānta Nārāyaṇa

Śrī Kāmikā Ekādaśī

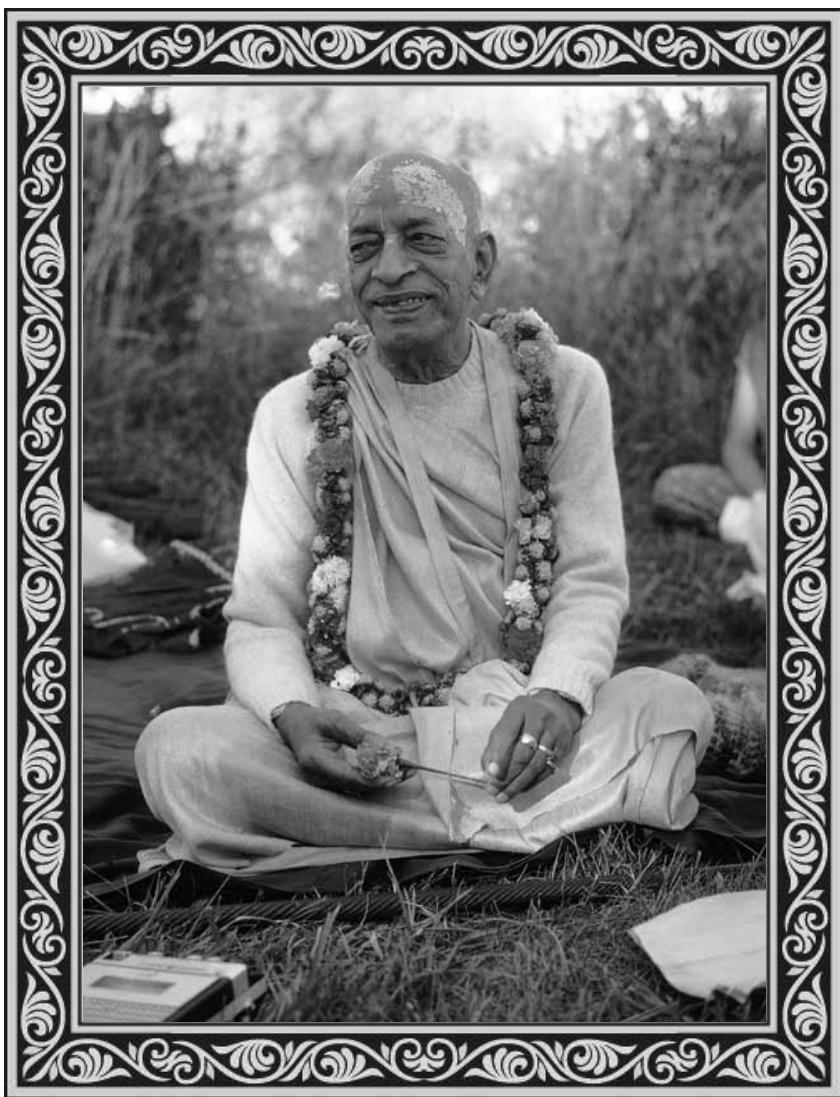
9 August 2007



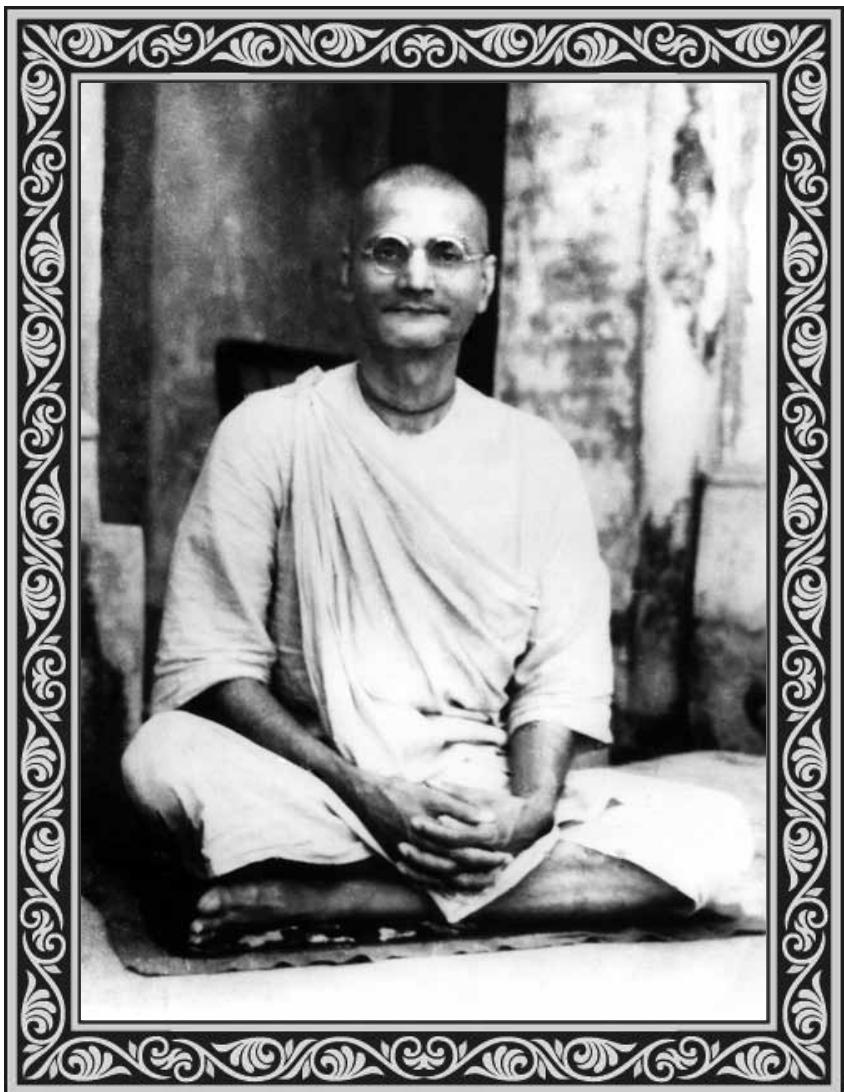
*oṁ viṣṇupāda paramahaṁsa parivrājakaśācārya
Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja*



nitya-līlā-praviṣṭa oṁ viṣṇupāda
Śrī Śrīmad Bhaktivedānta Vāmana Gosvāmī Mahārāja



*nitya-līlā-praviṣṭa oṁ viṣṇupāda
Śrī Śrīmad Bhaktivedānta Svāmī Mahārāja*



nitya-līlā-praviṣṭa oṁ viṣṇupāda
Śrī Śrīmad Bhakti Prajñāna Keśava Gosvāmī Mahārāja

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gaṇoddeśa-dīpikā

Bṛhad-bhāga

Auspicious Invocation

*vande guru-pada-dvandvam bhakta-vṛnda-samanvitam
śrī-caitanya-prabhūm vande nityānanda-sahoditam (1)*

First of all, I offer homage to the lotus feet of my Holy Master, accompanied by all the devotees, as well as to Śrī Caitanya Mahāprabhu, who descended into this world together with Śrī Nityānanda Prabhu. (1)

*śrī-nanda-nandanam vande rādhikā-caraṇa-dvayam
gopī-jana-samāyuktam vṛndāvana-manoharam (2)*

I offer homage to the divine lotus feet of Śrī Nanda-nandana and Śrīmatī Rādhikā. They are surrounded by the gopīs and steal the hearts of all the residents of Vṛndāvana. (2)

Introduction to the Book

*ye sūtritāḥ satā ratyā prasiddhāḥ śāstra-lokayoḥ
vyākriyante parīvārāḥ te vṛndāvana-nāthayoh (3)*

*mathurā-maṇḍale loke grantheṣu vividheṣu ca
purāṇe cāgamādau ca tad-bhakteṣu ca sādhuṣu (4)*

*te samāsād vilikhyante sva-suhṛt-parituṣṭaye
ānupūrvividhānenā rati-prathita-vartmanāḥ (5)*

I (Śrī Rūpa Gosvāmī) have gathered all the well-known information about the associates of Śrī Kṛṣṇa and Śrīmatī Rādhikā, the King and Queen of Vṛndāvana, that is available in the area of Mathurā, in histories told by general people from generation to generation, in various scriptures such as the Purāṇas and āgama-śāstras, and in the knowledge gathered by the devotees currently in the assemblies of the sādhus. Based on this information, I will systematically and concisely describe the different groups of the eternally perfected residents of Vraja, as is favourable for the path of *rāga*. I am doing this for the pleasure of my well-wisher (Śrī Sanātana Gosvāmī). May an attachment for Śrī Rādhā, Śrī Kṛṣṇa and Their associates awaken in everyone by this description. (3–5)

Śrī Kṛṣṇa’s Family (śrī-kṛṣṇasya parivārāḥ)

te kṛṣṇasya parīvārā ye janā vraja-vāsināḥ
paśu-pālās tathā viprā bahiṣṭhāś ceti te tridhā (6)

The residents of Vraja are actually Śrī Kṛṣṇa’s family members. This family of His consists of three groups: the herdsmen (*paśu-pālas*), the priestly class (*viprās*) and the artisans (*bahiṣṭhas*). (6)

1. Herdsmen (paśu-pālāḥ)

paśu-pālās tridhā vaiśyā ābhīrā gurjarās tathā
gopa-ballava-paryāyā yadu-vamśa-samudbhavāḥ (7)

The herdsmen are further divided into three groups: *vaiśyas*, *ābhīras* and *gurjara*s. They are descendants of the Yadu dynasty and are known by such appropriate names as Gopa and Ballava. (7)

a. vaiśyas (vaiśyāḥ)

*prāyo go-vṛttayo mukhyā vaiśyā iti samīritāḥ
anye 'nulomajāḥ kecid ābhīrā iti viśrutāḥ* (8)

The *vaiśyas* generally maintain themselves by taking care of cows. They are considered to be superior to the *ābhīras* and *gurjaras*. The *vaiśyas* whose father belongs to a higher social class and mother to a lower are also known as *ābhīras*. (8)

b. ābhīras (ābhīrāḥ)

*ācārādyena tat-sāmyād ābhīrāś ca smṛtā ime
ābhīrāḥ śūdra-jātiyā go-mahiṣādi-vṛttayah
ghoṣādi-śabda-paryāyāḥ pūrvato nyūnatāṁ gatāḥ* (9)

The *ābhīras* are similar to the *vaiśyas* in customs and behaviour. They belong to the *śūdras* and maintain their life by taking care of cows, buffaloes and other animals, and are also known by the name *Ghoṣa*. The *ābhīras* are considered slightly inferior to the aforementioned *vaiśyas*. (9)

c. gurjaras (gurjarāḥ)

*kiñcid ābhīrato nyūnāś chāgādi-paśu-vṛttayah
goṣṭha-prānta-kṛtāvāsāḥ puṣṭāṅgā gurjarāḥ smṛtāḥ* (10)

The *gurjaras* are herdsmen who live at the outskirts of the pasturing grounds¹ and who take care of goats and other animals. They are somewhat inferior to the *ābhīras* and are often strong and robust. (10)

1 Here, ‘pasturing grounds’ refer to Nanda-Vraja – in other words, any place where Nanda Bābā used to reside with his family, cows, and the other *gopas* and *gopīs*.



2. The priestly class (brāhmaṇas) (viprāḥ)

sarva-veda-vido viprā yājanādy-adhikāriṇah (11)

The *brāhmaṇas* know all the Vedas and are engaged in the following six duties: performing sacrifices, engaging others in performing sacrifices, studying, teaching, giving charity and accepting charity. (11)

3. Craftsmen (bahiṣṭhāḥ)

bahiṣṭhāḥ kāravāḥ proktā nānā-śilpopajīvinah (12)

Craftsmen, who maintain their lives by various kinds of trades and crafts, are known as *bahiṣṭhas*. (12)

[The aforementioned groups are further divided into eight:]

*ebhiḥ pañca-vidhair eva parīvārā harer iha
pūjyā bhrātṛ-bhagīny-ādyā dūtyo dāsāś ca śilpiṇah
dāsikāś ca vayasyāś ca preyasyāś ceti te ḫāḍhā* (13)

These five groups within Śrī Kṛṣṇa's family (*vaiśyas, ābhīras, gurjaras, vipras* and *bahiṣthas*) are further divided into eight. They are: honourable elders, brothers-and-sisters and so forth, messengers, servants, craftsmen, maidservants, friends of the same age and beloveds. (13)

Personalities honoured by Śrī Kṛṣṇa (pūjyāḥ)

mānyā bhrātrādayas tasya vayasyāḥ sevakādayāḥ
śrī-goṣṭha-yuva-rājasya preyasyaś ca purāḥ kramāt (14)

The brothers of Śrī Kṛṣṇa, the Crown Prince of Vraja; His contemporary friends; servants and so forth; and His beloved *gopīs* are all respected by Him. (14)

pūjyāḥ pitā-mahādyāś ca tathā jñeyā mahīsurāḥ
pitāmaho harer gauraḥ sita-keśaḥ sitāmbaraḥ (15)

maṅgalāṁṛta-parjanyaḥ parjanyo nāma ballavaḥ
variṣṭhaḥ vraja-goṣṭhīnām sa kṛṣṇasya pitāmahaḥ (16)

Śrī Kṛṣṇa's paternal and maternal grandfathers, the *brāhmaṇas* and other such elders are worshipful to Him. The name of Śrī Kṛṣṇa's paternal grandfather is Parjanya (cloud) because he showers torrents of auspicious nectar. His bodily complexion resembles molten gold and both his hair and clothing are of white colour. Grandfather Śrī Parjanya is the object of veneration to all in Vraja. (15–16)

yāḥ surarṣer nideśena lakṣmī-bharttur ḫpāsanām
purā nandīśvare cakre śreṣṭha-santati-kāṅkṣayā
vāg-amūrttā tate vyomni prādūrāśit priyāṅkari (17)

In bygone times, Śrī Parjanya lived in the area of Nandīśvara. He wished to beget illustrious offspring, so following the

instructions of Devarṣi Nārada he worshipped Šrī Nārāyaṇa, the husband of Lakṣmī-devī. After performing austerities for a long time, Parjanya Mahārāja heard a most pleasant divine voice from the heights of the sky. The voice said, (17)

“tapasānena dhanyena bhāvinah pañca te sutāḥ
varīyān madhyamas teṣāṁ nanda nāmnā bhaviṣyati (18)

nandanas tasya vijayī bhavitā vraja-nandanaḥ
surāsura-śikhā-ratna-nīrājita-padāmbujah” (19)

“O Parjanya, five sons will be born to you as a result of your most excellent austerities. The best of them will be the middle one. He will be famous by the name Nanda. The son of this Nanda will be victorious in the entire world and bestow joy in the land of Vraja. Both the demigods and the demons will worship His lotus feet with the jewels decorating their heads.” (18–19)

tuṣṭas tatra vasann atra prekṣya keśinam āgatam
parīvāraiḥ samāṁ sarvair yayau bhīto bṛhad-vanam (20)

With a happy heart Šrī Parjanya resided in the area of Šrī Nandīvara for some time, but when he heard about the Keśī demon’s arrival there, he became fearful and moved to Mahāvana (Gokula) with his entire family. (20)

pitāmahī mahī-mānyā kusumbhābhā harit-paṭā
varīyasīti vikhyātā kharvā kṣīrābha-kuntalā (21)

Šrī Kṛṣṇa’s paternal grandmother is Varīyasī. She is most revered throughout Vraja-maṇḍala. Her bodily complexion resembles the colour of the orange-red *kusumba* flower (safflower) and her garments are green. She is short and her hair is completely white as milk. (21)

*pitṛvyaḥ pitur ūrjanya-rājanyau ballavau ca yau
naṭī-suverjanākhyāpi pitāmaha-sahodarā* (22)

guṇavīraḥ patir yasyāḥ sūryasyāhvaya-pattanam (23a)

Śrī Kṛṣṇa's father, Śrī Nanda Mahārāja, has two paternal uncles named Ūrjanya and Rājanya. They are both cowherd men by occupation. Suverjanā, who is expert in the art of dance and therefore is famous by the name Naṭī (dancer), is the sister of Śrī Kṛṣṇa's paternal grandfather. She is, in other words, Śrī Nanda Mahārāja's paternal aunt. Suverjanā's husband is named Guṇavīra, and they reside at Sūrya-kuṇḍa. (22–23a)

pitā vṛaja-janānando nando bhuvana-vanditah (23b)

*tundilaś candana-rucir bandhujīva-nibhāmbarah
tila-taṇḍulitarām kūrcam dadhāno lamba-vigrahah* (24)

Śrī Kṛṣṇa's father is Śrī Nanda Mahārāja. He is worshipped throughout the world and is the source of happiness to the residents of Vraja. He has a big belly, his bodily complexion is like sandalwood paste (*candana*), and his dress resembles the colour of the yellowish red *bandhujīva* flower. He is tall and his beard resembles the colour of sesame seeds mixed with rice, or in other words, a mixture of white and black. (23b–24)

*upanandānujo nando vasudeva-suhṛttamah
goparāja-yaśode ca kṛṣṇa-tātau vṛajeśvarau* (25)

Śrī Nanda is the younger brother of Upananda and a close friend of Vasudeva. Goparāja Nanda and Yaśodā are Śrī Kṛṣṇa's father and mother, and they are also widely known as the King and Queen of Vraja. (25)

*vasudevo 'pi vasubhir dīvyatīty eṣa bhaṇyate
tathā droṇa-svarūpāṁśah khyātaścānakadundubhiḥ* (26)

nāmedam gāruḍe proktam mathurā-mahima-krame
vr̥ṣabhānur vraje khyāto yasya priya-suhṛd-varah (27)

Śrī Nanda Mahārāja's friend is called Vasudeva because he is radiant with piety, jewels and wealth, which are all denoted by the word *vasu*. Viśuddha *sattva-guṇa*, or the transcendental platform of pure existence, is also called *vasudeva*, and according to this meaning his name is Vasudeva because he is endowed with this viśuddha *sattva-guṇa*. He is a partial manifestation of a Vasu called Droṇa and is also well known by the name Ānaka Dundubhi.

A description of these names is found in the *Mathurā-māhātmya* of the *Garuḍa Purāṇa*. The renowned Śrī Vṛṣabhānu Mahārāja of Vraja is Śrī Vasudeva Mahārāja's most dear friend. (26–27)

mātā gopa-yaśo-dātrī yaśodā śyāmala-dyutih
mūrttā vatsalatevāsau śakra-cāpa-nibhāmbarā (28)

Because she gives (*dā*) fame (*yaśa*) to the society of the cowherds, Śrī Kṛṣṇa's mother is called Yaśodā. Her bodily complexion is blackish blue (*śyāmala*). She is the very personification of parental love and her attire is colourful like the rainbow. (28)

nātisthūla-tanuh kiñcid dīrgha-mecaka-kuntalā
aindavī kīrttidā yasyāḥ priyā prāṇa-sakhī varā (29)

Śrī Yaśodā's body is of medium size – neither plump nor thin. Her hair is quite long and black. Her best friends, who are as dear to her as her own life, are Aindavī and Kīrttidā. (29)

gokulādhīśa-gṛhiṇī yaśodā devakī-sakhī
gopeśvarī goṣṭha-rājñī kṛṣṇa-māteti bhaṇyate (30)

She is well known as the wife of the ruler of Gokula, Vrajarāja Śrī Nanda Mahārāja; as Yaśodā; as a friend of Śrī Vasudeva's wife Śrī Devakī; as Gopeśvarī (the Queen of the cowherds); as Goṣṭharānī (the Queen of Vraja) and as the mother of Śrī Kṛṣṇa. (30)

According to the Ādi Purāṇa

“*dve nāmni nanda-bhāryāya yaśodā devakiti ca
ataḥ sakhyam abhūt tasyā devakyā śauri-jāyayā*” (31)

“Śrī Nanda Mahārāja's wife has two names: Yaśodā and Devakī. Devakī, the wife of Śauri Śrī Vasudeva, has the same name as Yaśodā, and therefore they naturally have a special friendship.” (31)

*rohiṇī bṛhad-ambāsyā praharṣārohiṇī sadā
sneham yā kurute rāma-snehāt koṭi-guṇam harau* (32)

Śrī Rohiṇī-devī is known as the elder mother of Śrī Kṛṣṇa. She is an embodiment of ever-increasing joy. She even feels millions of times greater affection for Śrī Kṛṣṇa than for Śrī Balarāma. (32)

*upanando 'bhinandaś ca pitṛvyau pūrvajau pituḥ
pitṛvyau tu kanīyāṁsau syātāṁ sananda-nandanau* (33)

Śrī Nanda Mahārāja has two elder brothers – Upananda and Abhinanda – and two younger – Sananda and Nandana. The four of them are Śrī Kṛṣṇa's paternal uncles. (33)

*ādyah sitāruṇa-rucir dīrgha-kūrco harit-paṭah
tuṅgī priyāsyā sāraṅga-varṇā sāraṅga-śāṭikā* (34)

The eldest of the brothers, Śrī Upananda, has a pinkish bodily complexion like that of the mixture of white and the

reddish colour of dawn. His beard is long and he wears green clothes. His wife's name is Tuṅgī. Both her complexion and the colour of her sari are similar to that of the cātaka bird. (34)

*dvitīyah kumbu-ramya-śrī-lamba-kūrco 'sitāmbaraḥ
bhāryāsyā pīvarī nīla-paṭā pāṭala-vigrahā* (35)

The second eldest brother, Śrī Abhinanda, has a fair complexion resembling the colour of a conch shell and his beard is long. He wears black clothes. His wife, Pīvarī, has blue clothing and a pinkish complexion. (35)

*sunandāpara-paryāyah sanandasya ca pāṇḍarāḥ
śyāma-celah sita-dvi-tri-keśo 'yam keśava-priyah* (36)

bhāryā kuvalayā-rakta-celā kuvalayacchavīḥ (37a)

Sananda is also called Sunanda. His bodily complexion is pale whitish yellow and his garments are black. Only a few of his hairs have turned white. He is extremely dear to Keśava. His wife, whose name is Kuvalayā, wears clothes of a mixed colour of blue and light red (*kuvalaya*), and her body also bears the same complexion. (36–37a)

nandanaḥ śitikaṇṭhābhaś caṇḍāta-kusumāmbaraḥ (37b)

*aprthag vasatiḥ pitrā taruṇa-praṇayī harau
atulyāsyā priyā vidyut-kāntir-abhra-nibhāmbarā* (38)

The bodily complexion of Nandana is like the colour of the throat of the peacock and his clothes resemble the colour of an oleander flower (*caṇḍāta*). Śrī Nandana lives together with his father, Śrī Parjanya Mahārāja, and has gentle love for Śrī Hari. His wife's name is Atulyā. Her complexion resembles lightning and her clothes are like the blackish blue colour of rain clouds. (37b–38)

sānandā nandinī ceti pitur ete sahodare
kalmāṣa-vasane rikta-dante ca phena-rociṣī (39)

mahānīlaḥ sunīlaś ca ramaṇāvetayoh kramāt (40a)

Śrī Kṛṣṇa's father, Vrajarāja Nanda, has two sisters named Sānandā and Nandinī. They wear many different types of colourful clothes. They do not have many teeth and their bodily complexions are whitish like foam. Sānandā's husband is Mahānila and Nandinī's is Sunīla. Mahānila and Sunīla are thus Śrī Kṛṣṇa's uncles. (39–40a)

pitur ādya-pitṛvyasya putrau kaṇḍava-daṇḍavau (40b)

subale mudam āptau yau yayos cāru mukhāmbujam (41a)

Śrī Kṛṣṇa's eldest paternal uncle, Śrī Upananda, has two sons named Kaṇḍava and Daṇḍava. They both gladly stay in Subala's company and their attractive faces are as beautiful as lotus flowers. (40b–41a)

rājanyau yau tu dāyādau nāmnā tau cātu-vāṭukau
dadhisārā-haviḥsāre sadharmiṇyau kramāt tayoh (41b)

Śrī Nanda Mahārāja has two cousins, who are sons to his uncle Rājanya [mentioned in Verse 22, Bṛhad-bhāga]. Their names are Cātu and Vāṭuka. Cātu's wife is Dadhisārā and Vāṭuka's is Haviḥsārā. (41b)

mātāmaho mahotsāhah syād asya sumukhābhidhah
lamba-kambu samaśmaśruḥ pakva-jambū-phalacchavih (42)

Śrī Kṛṣṇa's maternal grandfather is called Sumukha. He is energetic and enthusiastic by nature. His long beard is white like a conch shell and his bodily complexion resembles [the purple colour of] a ripe jāmun fruit. (42)

mātāmahī tu mahiṣī dadhi-pāṇḍara-kuntalā
pāṭalā pāṭalī-puṣpa-pāṭalābhā harit-paṭā (43)

The name of Śrī Kṛṣṇa's maternal grandmother is Pāṭalā. She is well-known as the Queen of Vraja. Her hair looks yellowish just like yoghurt made from cow milk, her complexion is pale pinkish like a *pāṭala* flower (rose), and her clothes are green. (43)

priyā sahacarī tasyā mukharā nāma ballavī
vrajeśvaryai dadau stanyam sakhi-sneha-bhareṇa yā (44)

Mukharā, who by caste belongs to the cow herders, is a dear friend of Grandmother Pāṭalā. Mukharā has so much affection for her friend that sometimes, when Pāṭalā was busy (no need to even mention all her various duties), she even used to breast-feed Pāṭalā's daughter, Vrajeśvarī Śrī Yaśodā. (44)

sumukhasyānujaś cārumukho 'ñjana-nibhacchavīḥ
bhāryāsyā kulaṭī-varṇā balākā nāma ballavī (45a)

Grandfather Sumukha's younger brother is Cārumukha. His bodily complexion is [blackish] like *kājala*. His wife is a *gopī* named Balākā. Her complexion can be compared to one kind of deep blue gram or to *kājala*. (45a)

golo mātāmahī-bhrātā dhūmalo vasana-cchavīḥ (45b)

hasito yaḥ svasur-bhartrā sumukhena krudhoddhuraḥ
durvāsasam upāsyasau kulaṁ lebhe vrajojjvalam (46)

yasya sā jaṭilā bhāryā dhvāṅkha-varṇā mahodarī (47a)

Grandmother Pāṭalā's brother is called Gola². His clothes and complexion are of a greyish purple colour. When his

2 Same person as Vṛka Gopa mentioned in *Laghu-bhāga* Verse 173b–174.

brother-in-law Sumukha makes fun of him and laughs, he becomes mad with anger.

He received the good fortune of taking birth in an illustrious family of Vraja by worshipping Śrī Durvāsā.

Gola's wife is called Jatīlā. She has a big belly and her complexion resembles that of a crow. (45b–47a)

yaśodhara-yaśodeva sudevādyāḥ tu mātulāḥ (47b)

*atasī-puṣpa-rucayah pāṇḍarāmbara-samvṛtāḥ
yeśāṁ dhūmra-paṭā bhāryāḥ karkati-kusuma-tviṣāḥ* (48)

remā romā suremākhyāḥ pāvanasya pitṛ-vyajāḥ (49a)

Yaśodhara, Yaśodeva, Sudeva and others are Śrī Kṛṣṇa's maternal uncles. They all have a complexion that resembles a [blue] linseed flower (*atasī*) and wear clothes that are white mixed with a tinge of pale yellow. Their wives – Remā, Romā and Suremā – are Pāvana's [Śrī Viśākhā's father's] cousins from his father's side. Remā, Romā and Suremā wear clothes of greyish purple colour and their complexion is like the [reddish] colour of the flower of the silk-cotton tree. (47b–49a)

yaśodevī-yaśasvinyāvubhe mātuh sahodare (49b)

*dadhisārā-haviṣāre ity anye nāmanī tayoḥ
jyeṣṭhā śyāmānujā gaurī hiṅgulopama-vāsasau* (50)

Yaśodevī and Yaśasvinī are the sisters of Yaśodā, Śrī Kṛṣṇa's mother.

They are also known by the names Dadhisārā and Haviṣārā. The elder sister Yaśodevī has a blackish blue (*śyāma*) complexion and the younger sister Yaśasvinī's complexion is like molten gold. They both wear clothes of the colour resembling a mixture of white, yellow and red (*hiṅgula*). (49b–50)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

cāṭu-vāṭukayor bhārye te rājanya-tanūjayoh
putraś cārumukhasyaikaḥ sucāru-nāma śobhanah (51)

gola-bhrātuḥ sutā yasya bhāryā nāmnā tulāvatī (52a)

Dadhisārā and Havilhsārā are the wives of the previously mentioned Cāṭu and Vāṭuka [in Verse 41b, Bṛhad-bhāga], who are the sons of Rājanya [mentioned in Verse 22, Bṛhad-bhāga]. Cārumukha (Sumukha's brother) has a handsome son called Sucāru.

Gola's niece Tulāvatī is Sucāru's wife. (51–52a)

pitāmaha-samās tuṇḍu-kuṭera-puraṭādayah (52b)

Tuṇḍu, Kuṭera, Puraṭa and others are like Śrī Kṛṣṇa's paternal grandfathers (because they are contemporaries of Śrī Parjanya Mahārāja and live in close proximity to him). (52b)

kīlā 'ntakela-tilāṭa-kṛpiṭa-puraṭādayah
goṇḍa-kalloṭa-kāraṇḍa-tariṣaṇa-variṣaṇāḥ
vīrāroha-varāroha-mukhyā mātāmahopamāḥ (53)

Kila, Antakela, Tilāṭa, Kṛpiṭa, Puraṭa, Goṇḍa, Kallotṭa, Kāraṇḍa, Tariṣaṇa, Variṣaṇa, Vīrāroha, Varāroha and others are just like maternal grandfathers to Śrī Kṛṣṇa (because they are of the same age as Śrī Sumukha and live close to him). (53)

vṛddhāḥ pitāmahi-tulyāḥ śilābherī śikhāmbarāḥ
bhāruṇī bhaṅgurā bhaṅgī bhāraśākhā śikhādayah (54)

Śilābherī, Śikhāmbarā, Bhāruṇī, Bhaṅgurā, Bhaṅgī, Bhāraśākhā, Śikhā and other elder ladies are just like paternal grandmothers to Śrī Kṛṣṇa. (54)

bhāruṇḍā jaṭilā bhelā karālā karavālikā
ghargharā mukharā ghorā ghaṇṭā ghoṇī sughaṇṭikā (55)

cakkiṇī conḍikā cuṇḍī diṇḍimā puṇḍavāṇikāḥ
dāmaṇī dāmarī ḍumbī daṇkā mātāmahī-samāḥ (56)

Bhāruṇḍā, Jaṭilā, Bhelā, Karālā, Karavālikā, Ghargharā, Mukharā, Ghorā, Ghanṭā, Ghoṇī, Sughaṇṭikā, Cakkiṇī, Conḍikā, Cuṇḍī, Diṇḍimā, Puṇḍavāṇikā, Dāmaṇī, Dāmarī, ḍumbī, Daṇkā and other elder ladies are like Śrī Kṛṣṇa's maternal grandmothers. (55–56)

maṅgalaḥ piṅgalaḥ piṅgo māṭharaḥ pīṭha-paṭtiśau
śaṅkaraḥ saṅgara bhṛṅgo ghṛṇi-ghāṭika-sāraghāḥ (57)

paṭīra-danḍi-kedārāḥ saurabheya-kalāṅkurau
dhurīṇa-dhurva-cakrāṅgā maskarotpala-kamvalāḥ (58)

suपakṣa-saudha-hārīta-harikeśa-harādayaḥ
upanandādayaś cānye sarve 'mī janakopamāḥ (59)

Maṅgala, Piṅgala, Piṅga, Māṭhara, Pīṭha, Paṭṭīśa, Śaṅkara, Saṅgara, Bhṛṅga, Ghṛṇi, Ghāṭika, Sāragha, Paṭīra, Daṇḍi, Kedāra, Saurabheya, Kalāṅkura, Dhurīṇa, Dhurva, Cakrāṅga, Maskara, Utpala, Kamvala, Suपakṣa, Saudha, Hārīta, Harikeśa, Hara, Upananda and other gopas are just like fathers to Śrī Kṛṣṇa. (57–59)

parjanyaḥ sumukhaś cemau mithaḥ sakhyam param gatau
vāg-bandham cakratuh prītyā kaiśore tau suhṛd-varau
tena nandādi-nāmānas tiṣṭhanty anye 'pi ballavāḥ (60)

Parjanya (Śrī Kṛṣṇa's paternal grandfather) and Sumukha (Śrī Kṛṣṇa's maternal grandfather) are best friends. In their youth, these two companions promised each other that other cowherd men could give their children the same names as they both would give their sons, like Nanda. For this reason, in Śrī Vṛndāvana there are also other gopas who are called by names such as Nanda. (60)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

taraṅgākṣī taralikā śubhadā mālikāṅgadāḥ
vatsalā kuśalā tālī medurā masṛṇā kṛpā (61)

śaṅkinī bimbinī mitrā subhagā bhoginī prabhāḥ
śārikā hiṅgulā nītiḥ kapilā dhamanī-dharā (62)

pakṣatīḥ pāṭakā puṇḍī sutuṇḍā tuṣṭirañjanā
viśālā śallakī veṇā varttikādyāḥ prasūpamāḥ (63)

Taraṅgākṣī, Taralikā, Śubhadā, Mālikā, Aṅgadā, Vatsalā, Kuśalā, Tālī, Medurā, Masṛṇā, Kṛpā, Śaṅkinī, Bimbinī, Mitrā, Subhagā, Bhoginī, Prabhā, Śārikā, Hiṅgulā, Nīti, Kapilā, Dhamanī-dharā, Pakṣati, Pāṭakā, Puṇḍī, Sutuṇḍā, Tuṣṭi, Añjanā, Viśālā, Śallakī, Veṇā, Varttikā and other cowherd ladies are like mothers to Śrī Kṛṣṇa. (61–63)

ambikā ca kilimbā ca dhātṛke stanya-dāyike
amibikeyam taylor mukhyā vrajeśvaryāḥ priyā sakhi (64)

Ambikā and Kilimbā are Śrī Kṛṣṇa's wet nurses, and they breast-feed Him. Ambikā, who is a dear friend to Vrajeśvarī (Śrī Yaśodā), is senior to Kilimbā. (64)

Brāhmaṇas (mahīsurāḥ)

mahīsurāś tu dvi-vidhā gokulāntar-vasanti ye
kulam āśritya varttante kecid anye purohitāḥ (65)

The brāhmaṇas living in Gokula are divided into two classes. One is under the shelter of Śrī Kṛṣṇa's paternal family and the others belong to the priestly class. (65)

vaṣaṭkāra-svadhākāra-prāghārādyāḥ kula dvijāḥ
sāmadhenī mahākavyā vedikādyāś-tad-aṅganāḥ (66)

Vaṣaṭkāra, Svadhākāra, Prāghāra and others belong to those

brāhmaṇas sheltered in the family. Their wives are Sāmadhenī, Mahākavyā, Vedikā and others. (66)

*vedagarbho mahāyajvā bhāguryādyāḥ purodhasaḥ
eteśāṁ gautamī śārvī gārgītyādyā varāḥ striyaḥ* (67)

Vedagarbha, Mahāyajvā, Bhāguri and others are priests (*purohitas*). Gautamī, Śārvī, Gārgī and others are the wives of these priests. (67)

*kubjikā vāmanī svāhā sulatā śāṇḍilī svadhā
bhārgavītyādayo vriddhā brāhmaṇyo vraja-pūjitāḥ* (68)

Kubjikā, Vāmanī, Svāhā, Sulatā, Śāṇḍilī, Svadhā, Bhārgavī and other elder *brāhmaṇa* ladies are venerable in the entire Vraja-maṇḍala. (68)

*paurṇamāsī bhagavatī sarva-siddhi-vidhāyinī
kāṣāya-vasanā gaurī kāśakeśī darāyatā* (69)

Bhagavatī Paurṇamāsī is Yogamāyā, who arranges all Śrī Kṛṣṇa's pastimes very skilfully. Her clothes are the colour of red ochre [the colour of ascetics]. Her complexion is golden, and her hair is white like the flower of *kāśa* grass. She is quite tall. (69)

*mānyā vrajeśvarādīnāṁ sarveśāṁ vraja-vāsināṁ
devarṣeḥ priya-śiṣyeyam upadeśena tasya yā* (70)

*sāndīpanīm sutāṁ preṣṭham hitvāvantīpurīm api
svābhīṣṭa-daivata-premnā vyākulā gokulāṁ gatā* (71)

Nanda and all the residents of Vraja worship Paurṇamāsī. She is Devarṣi Śrī Nārada's dear disciple. Following the instruction of her *guru* she left her beloved son Śrī Sāndīpani (Śrī Kṛṣṇa and Śrī Baladeva's teacher) in Avantikāpurī (Ujjain)

and came to reside in Gokula, being overwhelmed in love for her treasured Lord, Šrī Kṛṣṇa. (70–71)

Yūtha

yūthah parijanānāṁ syād dvividhānāṁ mahoccayaḥ
vayasyā dāsikā dūtya ity asau tri-kulo mataḥ (72)

A large group consisting of two kinds of close associates is called a *yūtha*. A *yūtha* is divided into three groups: contemporary *sakhīs* (*vayasyas*), maidservants (*dāsīs*) and *gopī* messengers (*dūtīs*). (72)

yūthasyāvāntarā bhedāḥ kulaṁ tasya tu maṇḍalam
maṇḍalasya tathā vargo vargasya gaṇa ucyate (73)

gaṇasya samavāyah syāt samavāyasya sañcayaḥ
sañcayasya samājāḥ syāt samājasya samanvayaḥ
iti bhedā nava jñeyā laghavāḥ kramaśo budhaiḥ (74)

Those who know the eternal fundamental principles of transcendental mellows (*rasa-tattva*) have further divided the *yūtha* into nine sections: *kulas*, which are further divided into *maṇḍalas*; *maṇḍalas*, which are divided into *vargas*; *vargas* into *gaṇas*; *gaṇas* into *samavāyas*; *samavāyas* into *sañcayas*; *sañcayas* into *samājas*, and *samājas*, which are further divided into *samanvayas*. (73–74)

Group of Contemporary Sakhīs (vyasyānāṁ [sakhīnāṁ] kulam)

tatrādau kulaṁ līnāṁ likhyate tat tri-maṇḍalam
tāratamyāt tayoḥ premnāṁ kulaṁ sāyaḥ tri-rūpaṭā
samājo maṇḍalaś ceti gaṇaś ceti tad ucyate (75)

First of all, there is a description of the *sakhīs'* group, which is, according to the gradation of divine love (*prema*), divided into *samāja*, *mandala* and *gaṇa*. (75)

Description of *samāja*

*samājah parama-preṣṭha-sakhīnāṁ prathamo mataḥ
variṣṭhaś ca varāś ceti sa samanvaya-yugma-bhāk* (76)

The group of the most beloved *sakhīs* is called a *samāja*. This *samāja* consists of two parts – the most exalted (*variṣṭha*) and the exalted (*vara*). (76)



a. The most exalted (variṣṭhaḥ)

variṣṭhaḥ sarvataḥ khyātaḥ sadā sacivatāṁ gataḥ
taylor evāsamordhvo vā nāsau premnah samāśrayah (77)

The variṣṭha sakhīs are most renowned among the gopīs and are always skilfully assisting Śrī Rādhā and Śrī Kṛṣṇa in Their intimate pastimes. No one can equal them or exceed them in their love for the Divine Couple. (77)

prapannaḥ sarva-suhṛdāṁ paramādaranīyatām
apāra-guṇa-rūpādi-mādhurībhiḥ ca bhūṣitah (78)

These most exalted gopīs are highly venerated by all the affectionate sakhīs under their guidance. They are embellished by such charms as boundless good qualities and beauty. (78)

The eight sakhīs (aṣṭa-sakhyah)

lalitā ca viśākhā ca citrā campakavallikā
tuṅgavidyendulekhā ca raṅgadevī sudevikā (79)

The eight most exalted sakhīs are Lalitā, Viśākhā, Citrā, Campakalatā, Tuṅgavidyā, Indulekhā, Raṅgadevī and Sudevī. (79)

1. Lalitā-devī

tatrādyā lalitā-devī syād aṣṭāsu varīyasī
priya-sakhyā bhavej jyeṣṭhā saptavimśati-vāsaraiḥ (80)

Śrī Lalitā-devī is the foremost amongst these eight variṣṭha sakhīs. She is twenty-seven days older than her dear friend Śrī Rādhā. (80)

anurādhātayā khyātā vāma-prakharatāṁ gatā
gorocanā-nibhāngī sā śikhi-piccha-nibhāmbarā (81)



Lalitā-devī

Śrī Lalitā is renowned by the name Anurādhā. She is decorated by the qualities of both a *vāmā*³ *nāyikā* and *prakharā*⁴ *nāyikā* (heroine). Lalitā's bodily complexion resembles bright yellow *gorocanā* and her attire has the colour of a peacock's tail. (81)

*jātā mātari sāradyāṁ pītūr eṣā viśokataḥ
patīr bhairavanāmāsyāḥ sakhā govardhanasya yaḥ* (82)

Śrī Lalita's mother's name is Sāradī and her father's is Viśoka. Her husband, whose name is Bhairava, is a friend of Govardhana Gopa. (82)

-
- 3 *Vāmā* is a *gopī* who is busily engaged in arousing jealous anger, or *māna*. She is angry when *māna* becomes weakened. The *nāyaka* (hero) cannot control her and she uses harsh words.
 - 4 *Prakharā* is a *gopī* who uses bold words. She brings forth her sorrow and anger in any topic whatsoever.

2. Viśākhā

viśākhātra dvitīyā syād ekācāra-guṇa-vratā
priya-sakhyā janir yatra tatraiśābhuditā kṣaṇe (83)

The second of the *variṣṭha* *sakhīs* is Viśākhā. She is like Śrī Rādhā in her conduct, good qualities and determination [in serving Śrī Kṛṣṇa]. Viśākhā was born at exactly the same moment as Śrī Rādhikā. (83)

tārāvali-dukūleyam̄ vidyun-nibha-tanu-dyutih
pituh pāvanato jātā mukharāyāḥ svasuh sutāt (84)
jaṭilāyāḥ svasuh putryam̄ dakṣiṇāyāntu mātari
bhaved vivāha-karttāsyā vāhiko nāma ballavaḥ (85)

Viśākhā's attire resembles the sky embedded by stars – it is blue with white embroideries of flowers and leaves. Her complexion resembles lightning.

Her father, whose name is Pāvana, is Mukharā's sister's son. Viśākhā's mother is Dakṣiṇā, a daughter of Jatīlā's sister. Viśākhā's husband is Vāhika Gopa. (84–85)



left

Viśākhā

right
Campakalatā



3. Campakalatā

*tṛtīyā campakalatā phulla-campaka-dīdhitiḥ
ekenāhnā kaniṣṭheyam cāṣa-pakṣanibhāmbarā* (86)

The third of the *variṣṭha sakhus* is Campakalatā. Her bodily lustre resembles that of a blooming *campaka* flower. She is one day younger than Śrī Rādhikā. Her clothes are like the colour of the blue jay bird (*cāṣa*). (86)

*pitur ārāmato jātā vāṭikāyāntu mātari
voḍhā caṇḍākṣa-nāmāsyā viśākhā sadṛśi guṇaiḥ* (87)

Campakalatā's father is Ārāma and her mother is Vāṭikā. Her husband's name is Caṇḍākṣa. She is almost like Viśākhā by her qualities. (87)

4. Citrā (Sucitrā)

*citrā caturthī kāśmīra-gaurī kāca-nibhāmbarā
ṣadviṁśatyā kaniṣṭhānāṁ mādhavāmoda-medurā* (88)

Of the *variṣṭha sakhus* Citrā is the fourth one. Her complexion is golden like saffron and her attire resembles the colour of crystal. She is twenty-six days younger than Śrī Rādhikā. She always rejoices in the happiness of Śrī Kṛṣṇa. (88)

*caturākhyā pitur jātā sūrya-mitra-pitṛvyajā
jananyāṁ carcikākhyāyāṁ patir asyās tu pīṭharah* (89)

The name of Citrā's father is Catura, who is the paternal uncle of Sūryamitra (Vṛṣabhānu Mahārāja). Citrā's mother is named Carcikā and her husband is Pīṭhara. (89)

5. Tuṅgavidyā

*pañcamī tuṅgavidyā syāj jyāyasī pañcabhir dinaiḥ
candra-candana-bhūyiṣṭhā kunkuma-dyuti-sālinī* (90)



Citrā



Tuṅgavidyā

Tuṅgavidyā is the fifth of the *variṣṭha sakhīs*. She is five days older than Śrī Rādhikā. Her body emanates a fragrance of sandalwood mixed with camphor (*candra-candana*), and her complexion resembles *kuṇkuma*. (90)

pāṇḍu-maṇḍana-vastreyam dakṣiṇā-prakharoditā
meghāyam puṣkaraj jātā patir asyās tu bāliśah (91)

Tuṅgavidyā's clothes are light yellow. She is decorated by the qualities of *dakṣiṇā*⁵ *nāyikā* and *prakharā nāyikā*. Her mother's

5 Dakṣiṇā is a *nāyika* who is unable to tolerate jealous anger, or *māna*. In their conversations she holds the same opinion as her beloved. She is controlled by her beloved's appeasing words.

name is Medhā, her father's is Puṣkara and her husband's is Bāliṣā. (91)

6. Indulekhā

*indulekhā bhavet ṣaṣṭhī haritālojjvala-dyutih
dāḍimba-puṣpa-vasanā kaniṣṭhā vāsarais tribhiḥ* (92)

Indulekhā is the sixth of the *variṣṭha sakhīs*. Her complexion is bright yellow. Her attire is like the colour of the [bright red] flowers of the pomegranate tree. She is three days younger than Śrī Rādhikā. (92)

*belā-sāgara-samjñābhyaṁ pitṛbhyāṁ janimīyuṣī
vāma-prakharatāṁ yātā patir asyās tu durvalah* (93)

Indulekhā's mother is Belā and her father is Sāgara. The qualities of a *vāmā nāyikā* and *prakharā nāyikā* decorate Indulekhā. Her husband's name is Durvala. (93)



Indulekhā



Raṅgadevī

7. Raṅgadevī

saptamī raṅgadevīyāṁ padma-kiñjalka-kānti-bhāk
javārāgi-dukūleyāṁ kaniṣṭhā saptabhir dinaiḥ (94)

prāyeṇa campakalatā-sadṛśī guṇato matā (95a)

The seventh of the *variṣṭha* *sakhīs* is Raṅgadevī. Her complexion resembles the colour of lotus-pollen, and her clothes have the colour of the somewhat reddish *javā* flower. She is seven days younger than Šrī Rādhā and her qualities resemble those of Campakalatā's. (94–95a)

karuṇā-raṅgasārābhyaṁ pitṛbhyāṁ janimīyuṣī¹
asyā vakrekṣaṇo bharttā kanīyān bhairavasya yaḥ (95b)

Šrī Raṅgadevī's father is Raṅgasāra and her mother is Karuṇā. Her husband, whose name is Vakrekṣaṇa, is the younger brother of Bhairava. (95b)



Sudevī

8. Sudevī

*sudevī raṅgadevyāś tu yamajā mṛdur aṣṭamī
rūpādibhiḥ svasuh sāmyāt tad-bhrānti-bhara-kāriṇī
bhrātrā vakrekṣaṇasyeyam pariṇītā kanīyasā* (96)

Sudevī is the eight of the *variṣṭha sakhus*. She is the twin sister of Raṅgadevī and is of a gentle (*mṛdu*⁶) nature. She resembles her sister by beauty, good qualities, nature and so forth, and is therefore sometimes mistaken to be Raṅgadevī. Sudevī is married to the younger brother of Vakrekṣaṇa, the husband of Raṅgadevī. (96)

b. The exalted sakhus (varah)

*etad aṣṭaka-kalpābhīr aṣṭābhiḥ kathito varah
etā dvādaśa-varṣīyāś calad-bālyāḥ kalāvatī* (97)

*śubhāṅgadā hiraṇyāṅgī ratnalekhā śikhāvatī
kandarpa-mañjarī phullakalikānaṅga-mañjarī* (98)

In addition to the aforementioned eight *variṣṭha sakhus* there are eight other exalted *sakhus*, the *vara sakhus*. They are all twelve years old and have almost grown out of their childhood. They are: Kalāvatī, Śubhāṅgadā, Hiraṇyāṅgī, Ratnalekhā, Śikhāvatī, Kandarpa Mañjarī, Phullakalikā and Anaṅga Mañjarī. (97–98)

1. Kalāvatī

*mātulo yo ’rkā mitrasya gopo nāmnā kalāṅkuraḥ
kalāvatī sutā tasya sindhumatyām ajāyata* (99)

*hari-candana-varṇeyam kīra-dyuti-paṭāvṛtā
kapotāḥ patir etasya vāhikasyānujas tu yah* (100)

6 A *nāyika* speaking in a sweet and gentle voice is *mṛdu*.

Out of these eight, Kalāvatī is the daughter of the *gopa* Kalāṅkura, who is the maternal uncle of Arkamitra (Vṛṣabhānu Mahārāja). Her mother's name is Sindhumatī. Her complexion resembles that of white sandalwood (*hari-candana*) and her attire is the colour of a parrot's (*śuka*) lustre. Her husband Kapota is Vāhika's younger brother [Vāhika is Viśākhā's husband]. (99–100)

2. Śubhāṅgadā

śubhāṅgadā taḍid-varṇā viśākhāyāḥ kanīyasī
piṭharasyānujeneyam pariṇītā patatriṇī (101)

Śubhāṅgadā's complexion is effulgent like lightning. She is Viśākhā's younger sister and is married to Patatri, who is the younger brother of Piṭhara [Citrā's husband]. (101)

3. Hiranyaṅgī

hiranyaṅgī hiranyaḥbā harinī-garbha-sambhavā
sarva-saundarya-sandoha-mandirī-bhūta-vigrahā (102)

Hiranyaṅgī's complexion is golden. She was born from the womb of a doe. [This is described in the following verses.] Her bodily charm is like an abode of all beauty. (102)

yajvā yaśasvī dharmātmā gopo nāmnā mahāvasuh
sa mitram ravimitrasya vicitra-guṇa-bhūṣitah (103)

Mahāvasu Gopa (Hiranyaṅgī's father) is always absorbed in performing sacrifices. He is celebrated, religiously minded and decorated with various good qualities. He is a friend of Ravimitra (Vṛṣabhānu Mahārāja). (103)

abhiḥasyan sutam vīram kanyāñcātimanoramām
iṣṭam bhāguriṇārebhe niyatātmā purodhasā (104)

Mahāvasu Gopa desired to have a brave son and a beautiful daughter and therefore began a sacrifice with the help of the self-controlled priest Bhāguri. (104)

tataḥ sudhāmayah ko 'pi sucāruḥ carurah utthitah
nanditas tam sucandrāyai sadharminyai sa dattavān (105)

A sacred nectarean eatable manifested from the sacrifice. Mahāvasu became blissful and gave it to his wife Sucandrā. (105)

tam aśnentyāṁ carum tasyām alinde sambhramojjhitaḥ
surāngyākhyā vraja-carī kuraṅgī raṅgiṇī-prasūḥ (106)

āgatya tarasā tasyālokaṭ kiñcid abhakṣayat
paśupālī-hariṇy ubhe tato garbham avāpatuḥ (107)

When Sucandrā ate the sacrificial eatable, some of it fell on the courtyard because of her haste. A doe named Suraṅgī, the mother of Raṅgiṇī, was wandering around in Vraja. She saw the eatable, and quickly took it and ate it. Both the gopī Sucandrā and the doe Suraṅgī became pregnant by eating the sacrificial eatable. (106–107)

sucandrā suṣuve putram stoka-kṛṣṇam bruvanti yam
asoṣṭa goṣṭha-madhye sā hiraṇyāṅgīm kuraṅgikā (108)

At the appropriate time Sucandrā gave birth to a son, who became known by the name Stoka-kṛṣṇa, and the doe Suraṅgī gave birth to a daughter, Hiraṇyāṅgī, in the meadow. (108)

yā sakhi priya-gāndharvā gāndharvāyāḥ priyā sadā
phullāparājita-śrenī-virāji-paṭa-maṇḍitā (109)

Gāndharvā Śrī Rādhā and Hiraṇyāṅgī are most dear friends. Hiraṇyāṅgī wears clothes resembling blossoming aparājita flowers. (109)

etāṁ dāratayodārāṁ dadau vṛddhāya go-duhe
jaradgavāya gargasya girāṁ gauravataḥ pitā (110)

The liberal father of Hiranyaṅgī gave her in marriage to an old cowherd man, Jaradgava, out of respect for the words of Garga Muni. (110)

4. Ratnalekhā

suto mātṛ-śvasuh sūryasāhvayasya payonidhiḥ
tasya putravataḥ patnī mitrā kanyābhilāṣīṇī (111)

śraddhayārādhayāñcakre bhāskaram sutavaskarā
prasādena dyu-ratnasya ratnalekhām asūta sā (112)

The son of the maternal aunt of Vṛṣabhānu Mahārāja (Sūryasāhvaya) is called Payonidhi. Even though his wife Mitrā already had a son, she worshipped the Sun-god with great faith with the desire to get a daughter. As the result of the Sun-god's mercy she got a daughter, Ratnalekhā. (111–112)

manahśilā-rucir asau rolamba-rucirāmbarā
vṛṣabhānu-sutā-presthā bhānu-śuśrūṣane ratā (113)

vyūḍhā bālye kadāreṇa mātā yasya kuṭhārikā
ghūrṇayantī dṛṣau ghore mādhavāṁ prekṣya tarjjati (114)

Ratnalekhā's bodily lustre resembles a red mineral called *manahśilā*, and the colour of her attire is that of a bumblebee. She is very dear to Vṛṣabhānu-nandinī Śrī Rādhā and worships the Sun-god with an intent mind. She was married to the son of Kuṭhārikā, Kadāra, already in her childhood. Whenever she sees Mādhava, she rolls her eyes in a fearsome manner to scold Him. (113–114)

5. Šikhāvatī

*dhanyadhanyād abhūt kanyā suśikhāyām śikhāvatī
karṇikāra-dyutih kundalatikāyāḥ kanīyasī* (115)

*jarat-tittira-kirmīra-paṭā mūrtteva mādhurī¹
udūḍhā garuḍeneyam garjarākhyena go-duhā* (116)

Śikhāvatī is the daughter of Dhanyadhanya and Suśikhā. Her bodily complexion is like that of the [yellowish] karṇikāra (*svarṇa-campā*) flower. She is Kundalatikā's younger sister and wears multi coloured clothes resembling an old *tītara* (partridge) bird. She appears to be just like the personification of sweetness. She is married to a *gopa* named Garjara, who is also known by the name Garuḍa. (115–116)

6. Kandarpa Mañjari

*kandarpa-mañjari nāma jātā puṣpākarāt pituh
jananyām kuruvindāyām yasyāḥ pitrā harim varam* (117)

*hṛdi kṛtya na kutrāpi vivāho 'nyatra kāryate
kiṅkirātojjvala-rucir vicitra-sicayāvṛtā* (118)

Kandarpa Mañjari's father is Puṣpākara and her mother is Kuruvindā. In his heart, Kandarpa Mañjari's father considered Śrī Hari to be his actual son-in-law, so he did not arrange her marriage with anyone else. Kandarpa Mañjari's effulgent bodily complexion is like that of a parrot (*kiṅkirāta*), and she wears colourful clothes decorated with flower embroidery. (117–118)

7. Phullakalikā

*śrīmallāt phullakalikā kamalinyām abhūt pituh
seyam indīvara-śyāmā śakra-cāpa-nibhāmbarā* (119)

sahajenānvitā pīta-tilakenālika-sthale
viduro 'syāḥ patir dūrān mahiṣīr āhvayaty asau (120)

Phullakalikā's father is called Šrī Malla and her mother is Kamalinī. Her darkish (*śyāmā*) complexion is like that of a blue lotus and she wears enchanting clothes resembling the rainbow. Her shining forehead is beautified by a natural yellow tilaka. Her husband's name is Vidura, who calls his buffaloes from afar. (119–120)

8. Anaṅga Mañjarī

vasanta-ketakī-kāntir mañjulānaṅga-mañjarī
yathārthākṣara-nāmeyeam-indīvara-nibhāmbarā (121)

durmado madavān asyāḥ patir yo devarāḥ svasuh
priyāsau lalitā-devyā viśākhāyā višeṣataḥ (122)

Anaṅga Mañjarī, Šrī Rādhā's younger sister, has an enchanting complexion resembling a spring *ketakī* flower and she wears clothes resembling a blue lotus. Even Cupid (Anaṅga) is attracted by her beauty and sweetness; thus her name Anaṅga Mañjarī is quite appropriate. Her husband is the proud and arrogant Durmada, the younger brother of Šrī Rādhā's husband. Anaṅga Mañjarī is extremely dear to Lalitā-devī and especially to Viśākhā. (121–122)

General activities of the contemporary sakhīs (vayasyānām sāmānya-karmāṇī likhyante)

veśāḥ priya-vayasyāyā guru-patya-ādi-vañcanam
hariṇā prema-kalahe tasyā evānu�āyitā (123)

These dear sakhīs are experts in preparing Šrī Rādhikā's dress, ornaments and so forth, and in cheating honourable persons such as the husband, mother-in-law and father-in-law.

When Śrī Hari and Śrī Rādhā sometimes have a loving quarrel, they take Śrī Rādhikā's side. (123)

*abhisāre sahāyatvam annādi-pariveśanam
āsvādanam saha-kriḍā rahasya-parigopanam* (124)

They assist in taking Śrī Rādhā to meet Śrī Kṛṣṇa at the appointed meeting place and serve Them many kinds of eatables. They relish the pastimes of the Divine Couple and keep secrets concealed. (124)

*pavitra-citta-cāturyam paricaryā yathocitam
utkarṣa-mlānikāritvam svapakṣa-pratipakṣayoh* (125)

With pure-hearted cleverness they serve the Youthful Couple according to the needs of a particular time. In all matters they promote the superiority of their own party and the inferiority of the opposing party. (125)

*tauryatrika-kalollāsairubhayoh paritoṣaṇam
avakāśovitācāra-sevā-prārthana-bhāṣaṇam* (126)

They please the Divine Couple by their dance, songs and playing of musical instruments. They know well how to behave, beg for service as well as converse properly according to circumstance. (126)

*ityādi suṣṭhu bhūyiṣṭham jñeyam āsām vicakṣaṇaiḥ
sarvā evākhilam karma jānanti kurvate 'pi ca* (127)

A discerning person will himself clearly understand the charming and fascinating activities of these *sakhīs*, and thus there is no need to say anything more. Still, it will not be inappropriate to state that they basically know everything and do whatever is required at a particular moment. (127)

tatra kāścin niyuktāḥ syur aniyuktāś ca kāścana
niyuktāḥ suṣṭhu yā yatra likhyante tāḥ kramād imāḥ (128)

Those *sakhīs* who directly serve in the aforementioned intimate ways are *niyuktās* and others, who from a distance nourish these intimate services, are *aniyuktās*. Now the *niyuktās* and their respective intimate services will be thoroughly described, one by one. (128)

A Description of the Eight Prominent Sakhīs (aṣṭa-sakhī-caritam)

(The eight prominent *sakhīs* are already portrayed in this book. It is, nevertheless, essential to note here that earlier the descriptions dealt with their looks, family and so forth, but now the services performed by them and by the *sakhīs* under their guidance will be described.)

1. Lalitā-devī

tathāpi parama-preṣṭha-sakhyāḥ śreṣṭhatayoditāḥ
sarvatra lalitā-devī paramādhyakṣatām gatā (129)

The *parama-preṣṭha* *sakhīs* are considered to be the most prominent of all the *niyuktā* *sakhīs*. Śrī Lalitā-devī is even the leader of all the *parama-preṣṭha* *sakhīs*. (129)

svīkṛtākhilabhāveyam sandhi-vigrahiṇī matā
aparādhyati rādhāyai mādhave kvāpi daivataḥ (130)

Śrī Lalitā knows perfectly well all of Śrī Rādhā's and Śrī Kṛṣṇa's transcendental emotions. She arranges both Their meetings and loving quarrels. Because she is in Śrī Rādhā's party, she sometimes suddenly even offends Mādhava. (130)

caṇḍimnā kuñcita-mukhī sakhī-dyutibhir-āvṛtā
vagrahe praudhi-vāde ca prativākyopapattiṣu (131)

When loving quarrels as well as arrogant words, retorts and arguments take place, Śrī Lalitā sometimes becomes filled with great anger, and sometimes, when her sentiments become one with Śrī Rādhā's, she lowers her face [accepting Rādhā's mood]. At that time, she becomes covered by her friend Śrī Rādhā's effulgent complexion, which is like molten gold, although her own complexion resembles gorocanā. (131)

pratibhām upalabdhābhīr dhatte vigraham āgrahāt
āyāti sandhi-samaye taṭastheva sthitā svayam (132)

bhagavaty ādibhir dvārair yuktā sandhim karoty asau (133a)

Sometimes at the time of loving quarrels, nava-navonmeṣa-śalinī⁷ Śrī Lalitā zealously incites Śrī Rādhā's jealous anger (*māna*) by giving Her the right intelligence for that occasion. Sometimes, together with Bhagavatī Paurṇamāsī and others, she herself arranges [Śrī Rādhā's] meetings with Kṛṣṇa, but when the time of meeting comes, she becomes indifferent. (132–133a)

pauṣpānām maṇḍanām chatram śayanothāna-veśmanām (133b)

nirmitāv indrajālādeḥ prahelyāñcātikovidā (134a)

Śrī Lalitā is expert in making ornaments, parasols and beds out of flowers as well as constructing secluded places suitable for intimate conversations. She is also skilful in magic and making riddles. (133b–134a)

tāmbūle 'dhikṛtā yāḥ syur asyās tu dāsikāś ca yāḥ (134b)

7 Translated as: 'at every moment new, new moods come into her heart and through her mouth'.

madanomādinī vātyāṁ yāḥ kinnara-kiśorikāḥ
prasūna-vallī-tāmbūla-vallī-pūga-drumeṣu ca (135)

sakhyāś ca vana-devyaś ca varā mānyopajīvināṁ
yāḥ kanyakāḥ syuḥ sarvāsu tāsv evādhyakṣatāṁ gatā (136)

Śrī Lalitā is the supervisor of the maidservants who perform *tāmbula-sevā*; of the *kinnara-kiśorīs*⁸ engaged in the Madanonmādinī Garden; of the maidservants who protect flower vines, betel vines as well as betel nut trees; of the *vana-devīs* (forest goddesses); and even of those maidens who are esteemed in venerable groups. (134b–136)

ratnalekhādayo 'ṣṭau yāḥ priya-sakhyo 'nukīrttitāḥ
sarvatra lalitā-devyāstā jñeyāḥ pratyantarāḥ (137)

The previously described eight dear *sakhīs* of the *vara* group, like Ratnalekhā, are always completely submissive to Śrī Lalitā-devī. (137)

ratnaprabhā-ratikale tatrāpy aṣṭāsu viśrute
guṇa-saundarya-vaidagdhī-mādhuriḥbhīr upāgate (138)

Of the eight *sakhīs* that serve under the guidance of Śrī Lalitā, Ratnaprabhā and Ratikalā are well-known and are endowed with good qualities, beauty, dexterity, charm and so forth. (138)

Flower decorations made by Śrī Lalitā in her service (puṣpeṣu maṇḍanam)

kiriṭāṁ bālapāśyā ca karṇapūro lalāṭikā
graiveyakāṅgade kāñcī-kaṭake maṇi-bandhanī (139)

8 Kinnara-*kriḍā* is a type of amorous pastime (*rati-kriḍā*) mentioned in *kāma-śāstra*. A *kinnara-kiśorī* is a young girl belonging to the group of demigods called *kinnaras*. They have a body resembling that of a human being and a head like a horse.

hamśakah kañculītyādi vividham puṣpa-maṇḍanam
 maṇi-svarṇādi-klṛptasya maṇḍanasyātra yādrśah
 ākāraś ca prakāraś ca kausumasya ca tādrśah (140)

There are numerous varieties of ornaments made of flowers: crowns (*kiriṭas*), hair bands (*bāla-pāsyās*), ear ornaments (*karṇapūras*), forehead decorations (*lalāṭikās*), necklaces (*grāiveyakas*), upper arm bracelets (*aṅgadas*), waistbelts (*kāñcīs*), ankle bells (*kaṭakas*), bangles (*maṇi-bandhanīs*), feet decorations (*haṁsakas*), bodices (*kañculīs*) and many others. In their forms, varieties and so forth, the ornaments made of flowers are no less than the ornaments made of jewels, gold and other precious metals. (139–140)

Crown (*kiriṭam*)

raṅgiṇī-hema-yūthibhir navamālī-sumālibhiḥ
 dhṛti-māṇikya-gomeda-muktendu-maṇi-kāntibhiḥ
 vinyastābhir yathā śobhamābhiḥ suṣṭhu vinirmitam (141)

Crowns are made by very expertly joining flowers such as *raṅginī* [blue colour], *svarṇa-yūthī* [golden], *navamālikā* [white] and *sumālikā* whose colours resemble rubies; *gomeda*⁹; pearls; and moon-stones. The crowns are made so beautifully that they appear to shine as the aforementioned jewels. (141)

kṛta-sapta-śikham hema-ketakī-korakacchadaiḥ
 citrakair dhātubhiś citraiś citta-hāri harer idam (142)

kiriṭam puṣpapārākhyam ratnapārād api priyam
 gāndharvātah kṛtim yasya lalitā samaśikṣata (143)

⁹ *Gomeda* is a gem brought from the Himālaya and the Indus. It is of four sorts: white, pale yellow, red and dark blue (as defined in Monier-Williams Sanskrit–English Dictionary).

*tat tu pañca-sikham puṣpaiḥ pañca-varṇair vinirmitam
korakair api gāndharvābhūṣaṇam mukutam bhavet* (144)

These specific crowns have seven crests made of buds of the golden *ketakī* flowers as well as of colourful substances such as red ochre (*gairika*). The *kirīṭa* is a decoration for the head and Šrī Kṛṣṇa is extremely fond of them. What more is there to say? Since this decoration is the best of all flower decorations, it is also known as *Puṣpapāra*¹⁰. It is even more valued than the best of jewels. Šrī Lalitā Sakhī learned to expertly make them from Gāndharvā Śrīmatī Rādhā. Šrī Lalitā-devī also makes five-crested crowns for Śrīmatī Rādhā out of flowers and flower buds of five colours. (142–144)

Hair band (*bāla-pāśyā*)

*keśa-bandhana-ḍorī ca vicitrailḥ korakādibhiḥ
āvali gumphitā gāḍham bāla-pāśyeti kīrttitā* (145)

Hair-tying bands (*bāla-pāśyā*) increase the beauty of the hair and tie the hair. They are made by stringing together like a garland various colourful flower buds. (145)

Ear ornaments (*karṇapūrah*)

*tāṭāṅkam kuṇḍalam puṣpī karṇikā karṇa-veṣṭanam
iti pañca-vidhāḥ proktāḥ karṇapūro ’tra śilpibhiḥ* (146)

Artisans divide ear ornaments (*karṇapūra*) into five types: *tāṭāṅka*, *kuṇḍala*, *puṣpī*, *karṇikā* and *karṇa-veṣṭana*. (146)

a. *tāṭāṅkam*

*tāla-patrākṛtir bhūṣā tāṭāṅkāḥ sa dvividhoditāḥ
citra-puṣpa-kṛtaḥ svarṇa-ketakī-dala-jas tathā* (147)

10 *puṣpa* = flower; *apāra* = unsurpassed

Tāṭaṅkas, which look like palm leaves, are of two kinds. They are either made of many-coloured flowers or of the petals of golden ketakī flowers. (147)

b. kuṇḍalam

*mayūra-makarāmbhoja-śaśāṅkārddhādi-sannibham
svānurūpaiḥ kṛtam puṣpaiḥ kuṇḍalam bahudhoditam* (148)

Kuṇḍalas are flower ornaments which resemble peacocks, sea creatures (*makaras*¹¹), lotuses, half-moons and so forth. They are of many kinds. (148)

c. puṣpī

*catur-varṇaiḥ kramāt puṣpaiś cakravālatayā kṛtaḥ
madhye paryāpta-guñjo 'yam stavakaiḥ puṣpikocaye* (149)

Puṣpī ornaments are made by stringing together four types of differently-coloured flowers in sequence to form a round shape. In the middle of these ear ornaments also hangs, in fitting size, a cluster of *guñja* berries. (149)

d. karṇikā

*rājīva-karṇikākārā pīta-puṣpair vinirmitā
bhṛngikā-dāḍimī-puṣpa-prota-madhyātra karṇikā* (150)

Karṇikā is made by stringing yellow flowers all around a lotus pericarp. Bhṛngī flowers and pomegranate flowers are stitched in the middle. (150)

e. karṇa-veṣṭanam

yat tu karṇam veṣṭayati vṛttam tat karṇa-veṣṭanam (151)

The round ear-rings which overspread the whole ear are called *karṇa-veṣṭana*. (151)

11 A large sea creature that is considered to epitomise sensual desire.

Decoration for the forehead (lalāṭikā)

dvi-varṇa-puṣpa-racitā dvi-pārśvā śoṇa-madhyamā
alakāvali-mūla-sthā puṣpapāṭī lalāṭikā (152)

Lalāṭikā is made of flowers of two different colours. It has two parts. One is of red colour. It is fastened at the top of the head and follows the parting of the hair to the forehead. Its flowers are arranged in an artistic way. (152).

Necklace (graiveyakam)

varttulāś ca catur-grīvā kausumyo yatra koṣṭhikāḥ
tad-varna-puṣpakair madhyam jñeyam graiveyakas tu tat (153)

An ornament made of only one kind of flower and beautified in the middle by vines and leaves is called *graiveyaka*. The ornament hangs from the neck in a round fashion like four garlands. (153)

Armlet worn on the upper arm above the elbow (aṅgadam)

klṛptam puṣpa-latātantu protair maṇḍalatām gataih
tri-varṇopary-upary-upta-tri-puṣpānanam aṅgadam (154)

An ornament made by stringing three different coloured flowers together, one by one, into the form of a round creeper is called *aṅgada*. (154)

Waist belt (kāñcī)

kṣudra-jhallari-saṁvītā citra-gumpha-karambitā
pañca-varnair-viracitā kusumaiḥ kāñcir ucyate (155)

An astonishing decoration made of five different kinds of colourful flowers and adorned with small wavy garlands, is called *kāñcī* (waist belt). (155)

Anklets (kaṭakāḥ)

kṛtta-vṛṇtair latātantau protair ekaikaśas tu yaḥ
kalpita vividhaiḥ puṣpaiḥ kaṭakā bahudhoditāḥ (156)

These anklets are made by stringing together many kinds of flower buds and stems of fruits or leaves, using a fine stalk as the thread. Many different kinds of anklets can be made. (156)

Bracelets (maṇi-bandhanī)

catur-varṇa-prasūnāṅka-guccha-lambi-tridhārikā
kara-dorī kusumajā kīrttitā maṇi-bandhanī (157)

Maṇi-bandhanī is made with flowers of four different colours. Three flower-strings hang down from it. Maṇi-bandhanī is tied around the wrist. (157)

Ornaments for the feet (hamsakah)

pṛthulā ca catuh-śrṅgī puṣpa-śrṅgāta-lambikā
pārśve saumanasi gumphā sphuranti hamsako bhavet (158)

The hamsaka covers the entire top part and side part of the foot. It is beautifully constructed, and small strings made of the buds of the main flowers [of the ornament] swing from it. (158)

Blouse (kañculī)

ṣad-varṇa-puṣpa-vinyāsa-sauṣṭhavenāticitrītā
kastūrī-vāsitā kañṭha-lambi-gucchātra kañculī (159)

A highly enticing flower decoration skilfully made of six different coloured flowers is called a kañculī. It is scented with fragrance of musk, and it is fastened around the neck with flower strings. (159)

Umbrella (chatram)

śuklaiḥ śūkṣma-śalākāli-paryuptaiḥ kusumaiḥ kṛtam
svarṇa-yūthī-cita-cchatra-daṇḍam chatram udīryate (160)

Umbrellas are made by attaching strings of white flowers to thin wooden rods and decorating a wooden handle with golden *jūhī* flowers. (160)

Bed (śayanam)

campakāśoka-paryāpta mallī-gumphita-geṇḍukā
navamālī-kṛtā tūlī vistīrṇā śayanam bhavet (161)

A pillow is made by joining *campaka* and *aśoka* flowers and a huge quantity of *mallikā* [camelī] flowers. A wide mattress is made of strings of *navamallikā* flowers [tender camelī flowers]. (161)

Awning (ullocaḥ)

sūcī-vāpa-sadṛk citra-puṣpa-vinyāsa-nirmitaḥ
khaṇḍitaiḥ ketakī-patraiḥ parṇavān malli-lambibhiḥ (162)

The *ulloca* [a type of *candrātapa*] is prepared by making a lattice-like design with strings of variegated fresh *mallikā* flowers and attaching them to petals of *ketakī* flowers. The *ulloca* is further beautified by decoration with additional varieties of colourful flowers. (162)

Candrātapaḥ

pārśve ca suphalan muktā-sindhuvāra-kalāpakam
madhya-lambi-navāmbhojaś candrātapa itīryate (163)

When the walls of an awning are made of radiant strings of pearl-like *sindhuvāra* flowers and garlands made of freshly

blooming lotus flowers hang down from its middle, it is called a *candrātapa*. (163)

Hut (veśma)

*śarakāṇḍaiḥ kṛta-stambhā citra-puṣpādi-samvṛtaih
puṣpaiḥ kṛta-catuh-khaṇḍi vividhair veśma bhanayate* (164)

Many kinds of huts can be constructed by using various flowers to decorate four pillars made of reeds, placing the pillars in the four corners, and decorating all the sides with strings of various kinds of flowers. (164)

2. Viśākhā

*viśākhā navatā bhadrā priya-narma-sakhī matā
akhaṇḍā 'kṣīṇa-mantrayam govinde narma-karmāṭhā* (165)

*parijñātārtha-hṛdayā buddhi-dūtyaika-kovidā
sāmni kāndarpikopāye dāne bhede ca peśalā* (166)

Śrī Viśākhā is in her fresh blooming youth and is the personification of the highest auspiciousness. She is a *priya-narma-sakhī*¹² and is proficient in all areas. She gives faultless and useful advice and is highly expert in speaking joking words in Śrī Govinda's presence. She is especially competent in understanding the sentiments of Śrī Rādhā and Śrī Kṛṣṇa and skilfully and intelligently carrying out the duties of a messenger. She knows well all the schemes regarding the art of love, i.e., how to bring the hero to the heroine. She also knows all the means to nourish this meeting: *sāma* (negotiations to get to mutual agreement), *dāna* (alluring the hero), *bheda* (sowing discord) and so forth. (165–166)

12 Also called *parama-preṣṭha-sakhī*.

*patra-bhaṅgādi-racane mālyāpiḍādi-gumphane
vicitra-sarvato-bhadra-maṇḍalādi-vinirmitau* (167)

*nana-vicitra-sūtreṇa sucira-prakriyāsu ca
sūryārādhana-sāmagrī-sādhane ca vicakṣaṇā* (168)

vicitra-deśīya-gīte sudakṣā dhrupadādiṣu (169a)

Śrī Viśākhā shows great expertise in using substances like red ochre to paint beautiful and enchanting pictures of creepers, flowers and so forth on various parts of the body. She is expert in stringing garlands and flower wreaths for head decorations. She is skilful in *sarvato-bhadra-maṇḍala*, which means painting auspicious diagrams (*maṇḍalas*) in multi-colours on doors and other places. *Sarvato-bhadra-maṇḍala* also refers to a style of writing poems mentioned in the acrostics (*citra-kāvya*) section of the *kāvya-śāstra* (scriptures delineating poetry). Employing this style, Viśākhā intelligently composes poetry containing double meanings by using variegated aphorisms (*sūtras*); thus, she continually displays her extraordinary deftness. She is talented in using words to bewilder people and in other similar activities. She is expert in preparing the various ingredients for the worship of the Sun-god, in singing songs in different languages, in singing with styles like *dhrupada* and in writing poetry. (167–169a)

raṅgāvali-prabhṛtayo yāḥ sakhyāś citra-kovidāḥ (169b)

*mādhavī-mālatī-candrarekhaḍyā ālayas tathā
yāś ca vastrādhikāriṇyāḥ sakhyo dāsyāś ca sammatāḥ* (170)

*yā vanya-devy-adhikṛtāḥ sarvānanda-camatkṛtau
yāś ca prasūna-vṛkṣeṣu sakhyo 'dhikṛtim āśritāḥ
mālikādyāś ca yās tāsu sarvāsv adhyakṣatāṁ gatā* (171)

Śrī Viśākhā-devī is the supervisor of the eight *sakhīs* (beginning with Raṅgāvali) who can expertly converse about any subject matter; of Mādhavī, Mālatī, Candrarekhā and other *sakhīs*; and of the *sakhīs* and maidservants entrusted to take care of [Śrī Rādhā's] clothes. She is also the supervisor of the forest goddesses (*vana-devīs*), who bestow joy and amuse everyone with their activities, and of the *sakhīs*, beginning with Mālikā, entrusted to take care of trees that have flowers. (169b–171)

3. Campakalatā

*abhijñā campakalatā dūtya-tantra-praghaṭṭake
nigūḍhārambha-sambhārā vāco-yukti-viśāradā* (172)

upāyena paṭimnā ca pratipakṣāpakarṣakṛt (173a)

Campakalatā is expert in supervising the messengers. She always conceals the intentions behind her actions and is most clever in logical speech. She reveals the inferiority of the opposing party and demonstrates the superiority of her own party by accomplishing tasks and by deftness. (172–173a)

phala-prasūna-kandānāṁ sandhāna-prakriyā-vidhau (173b)

*hasta-cāturya-mātreṇa nana-mṛṇmaya-nirmitau
śad-rasānāṁ parīkṣāyāṁ sūda-sāstre ca kovidā* (174)

sitotpala-kṛti-paṭur miṣṭa-hasteti viśrutā (175a)

Campakalatā is especially skilled in collecting fruits, flowers and edible roots as well as in how to use them. She is highly skilled in making objects out of clay just by cleverly using her hands. She is learned in testing the six kinds of tastes – sweet, sour, bitter, pungent, salty and astringent – as well as in the scriptures that completely delineate the methods of cooking

(*sūda-śāstra*). She is known as Miṣṭa-hastā ('sweet hands') because she is skilled in using sugar candy to make sweets of different shapes. (173b–175a)

paura-gavyasca pacane yāḥ sakhyo dāsikāś ca yāḥ (175b)

*kuraṅgākṣi-prabhṛtayah sakhyo yā aṣṭa-saṅkhyakāḥ
sakaleṣu druma-latā-gulmeṣv-adhikṛtāś ca yāḥ
sakhī-prabhṛtayah sarvāḥ samprāptādhyakṣatām asau* (176)

Campakalatā is the supervisor of the *sakhīs* and maid-servants who make different preparations from milk; of the eight *sakhīs* beginning from Kuraṅgākṣī; and of the *gopīs* who take care of the trees, creepers, bushes and other vegetation of Vraja. (175b–176)

4. Citrā

*citrā vicitra-cāturyā sarvatrāsau praveśinī
yāne 'bhisaraṇābhikhye ṣad-guṇasya tṛtīyake* (177)

*lekhe 'piṅgita-vijñāne nānā-deśīya-bhāṣite
dṛṣṭi-mātrāt paricaye madhu-kṣīrādi-vastunah* (178)

*kāca-bhājana-nirmāṇe tan-madhyormi-vinirmītau
jyotiḥ-śāstre paśu-vrāta-vidyāyāṁ kārmaṇe 'pi ca* (179)

*vṛkṣopacāra-śāstre ca viśeṣāt pāṭavam gatā
rasānām pānakādīnām suṣṭhu-nirmāṇa-karmāṭhā* (180)

Citrā is skilled in all activities due to her remarkable dexterity. There are six expedients to arrange and nourish a rendezvous (*abhisaraṇa*).¹³ Out of these six, she is extremely

13 The six expedients employed by the *sakhīs* to enhance the love between the *nāyaka* and the *nāyikā*.

Sandhirvā vigraho yānamāsanām dvaidhamvāśrayah (Amarakoṣa):
(1) sandhi – to arrange the meeting between the *nāyaka* and

skilled in the third one, *yāna*. She is also most talented in writing; expressing her heart's feelings with hints and signs; speaking in languages of many different countries; as well as recognizing the qualities of dishes made of honey, milk and so forth by glancing just once upon them. She can skilfully make crystal vessels. She can masterfully play the different notes – *sā, re, gā, mā* and so forth – on these crystal vessels filled with water to varying levels with the vibrations she arouses in the vessels. She knows the scripture delineating astrology and is knowledgeable in how to protect and take care of animals and trees. She is especially skilled in preparing sherbets and other drinks. (177–180)

*aṣṭau rasālikādyāḥ syuḥ yāḥ sakhyāḥ parikīrttitāḥ
yāś ca peyādhikāriṇyāḥ sakhyo dāsyāś ca sammatāḥ* (181)

*divyauṣadhiṇāṁ prāyeṇa hīnānāṁ kusumādibhiḥ
tathā vana-sthalīnāñ ca virudhāñcādhikāritām
labdhāḥ sakhyādayo yāś ca tatraiṣādhyakṣatāṁ gatā* (182)

Śrī Citra Sakhī is the supervisor of the eight famous *sakhīs* beginning with Rasālikā; of the *sakhīs* and maidservants who prepare drinkables; and of the *sakhīs* who always gather divine medicinal herbs and such, of those who protect trees without flowers, and of those who take care of the forest area and various creepers and vines. (181–182)

nāyikā; (2) *vigraha* – to arrange loving quarrels, with or without cause, between the couple; (3) *yāna* – to take the heroine's side while attacking the hero or the opposing party; (4) *āsana* – to remain inactive while keeping a sharp eye on the activities of both the hero and the *sakhīs* of the opposing party; (5) *dvaidha* – to falsely surrender unto the powerful party; and (6) *āśraya* – to take the shelter of the strong party when being harassed by the enemy.

In some places these qualities have been described by the names *sāma, dāna, daṇḍa, bheda* and so forth.

5. Tuṅgavidyā

*tuṅgavidyā tu vidyānām aṣṭādaśatayaṁśitā
sandhāvatīva kuśalā kṛṣṇa-viśrambha-śālinī* (183)

Tuṅgavidyā is well versed in the eighteen types of knowledge¹⁴. She is exceptionally skilled in arranging the meeting of the youthful Divine Couple. Śrī Kṛṣṇa has full faith in her. (183)

*rasa-śāstre naye nāṭye nāṭakākhyayikādiṣu
sarva-gāndharva-vidyāyām ācāryakam upāgata* (184)

viśeṣān mārga-gītādau vīṇā-yantrādi-paṇḍitā (185a)

Tuṅgavidyā, who holds the post of ācārya in the art of music (*gāndharva-vidyā*), is most learned in the scriptures delineating *rasa* (*rasa-śāstra*), moral conduct (*nīti-śāstra*) and the art of dancing (*nāṭya-śāstra*). She is expert in dramaturgy as well as in telling appropriate stories or instructive fabricated stories. She is especially skilled in singing according to *rāgas* and *rāginīs* and in playing on the *vīṇā* and other musical instruments. (184–185a)

mañjumēdhādayaḥ sakhyo yā aṣṭau parikīrttitāḥ (185b)

*yā dūtyaḥ kuśalāḥ sandhau ṣaḍ-guṇasyādime guṇe
saṅgīta-raṅga-śālāyām yāḥ sakhyo 'dhikṛtim gatāḥ* (186)

mārdaṅgikyaḥ kalāvatyo narṭtakī-pramukhāś ca yāḥ

14 The eighteen types of knowledge are: (1) *R̥gveda*, (2) *Sāmaveda*, (3) *Yajurveda*, (4) *Atharvaveda*, (5) *sīkṣā* (phonetics), (6) *kalpa* (ritual), (7) *vyākaraṇa* (grammar), (8) *nirukta* (etymology), (9) *jyotiṣa* (astrology and astronomy), (10) *chanda* (poetical metre), (11) *Mīmāṁsā*, (12) *Nyāya*, (13) *dharma-śāstra*, (14) *Purāṇas*, (15) *Āyurveda*, (16) *Dhanurveda*, (17) *Gandharvaveda* and (18) *artha-śāstras* (as mentioned in *Viṣṇu-purāṇa* [taken from Śrīla Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja's *Śrīmad Bhagavad-gītā* 1.1, Hindi edition, page 9]).

vṛndāvanāntara-sheṣu jaleṣv adhikṛtāś ca yāḥ
sakhyāś ca jala-devyaś ca tatraiṣādhyakṣatāṁ gataḥ (187)

Tuṅgavidyā-devī is in charge of the eight famous *sakhīs* headed by Mañjumēdhā; of the expert messengers accomplished in *sandhi*, the first of the six expedients [mentioned in connection with Verse 177, *Bṛhad-bhāga*]; and of the *gopīs* who know how to sing, play musical instruments, dance and perform plays. She is also the leader of the skilful *gopīs* who know how to play *mṛdaṅga*, who know the sixty-four arts, and who know how to dance, as well as of the *sakhīs* who collect water from the various rivers and springs of Vṛndāvana. (185b–187)

6. Indulekhā

indulekhā bhaven mallā nāga-tantrokta-mantrake
vijñānasya ca mantre 'pi sāmudraka-višeṣavit (188)

Indulekhā knows well all of the incantations for controlling snakes mentioned in *nāga-tantra*. Moreover, she is also most skilled in using those incantations. She is especially conversant with *sāmudrika-śāstra* [the science of reading the auspicious and inauspicious features on a person's body]. (188)

hārādi-gumphane citre danta-rañjana-karmaṇi
sarva-ratna-parikṣayāṁ paṭṭa-ḍorādi-gumphane (189)

lekhe saubhāgya-mantrasya kauśalam yad-bhuje dhṛtam
anyonya-rāgam utpādyā saubhāgyam janayed varam (190)

Indulekhā makes many different kinds of necklaces and so forth, and she decorates teeth. She has in her fingertips the skills to test all kinds of jewels, to string silk ribbons, and to make magical amulets or diagrams containing *mantras* that bring good fortune. She evokes Śrī Rādhā's and Śrī Kṛṣṇa's

loving attachment for each other and thus expands supremely good fortune. (189–190)

*tūṅgabhadrādayas tv asyāḥ sakhyāḥ syuḥ pratyantarāḥ
yāś tu sādhāraṇā dūtyo dvayoh pālindhikādayah* (191)

*tāśāṁ rahasya-vārttānāṁ iyāṁ bhājanatāṁ gatā
alanikāreṣu veṣeṣu koṣa-rakṣā-vidhau ca yāḥ* (192)

*sakhyo dāsyे 'py adhikṛtā yāś ca vṛndāvanāntare
sthaleṣv adhikṛtā yāś ca tāsv adhyakṣatayā sthitā* (193)

Indulekhā is the leader of the *sakhīs* headed by Tuṅgabhadrā and of some of Śrī Rādhā's and Śrī Kṛṣṇa's general messengers like Pālindhikā, who carry messages back and forth. She is the leader of the *gopīs* who know about secret conversations; of the *sakhīs* appointed in making ornaments, making dresses and protecting the treasury; and of the *sakhīs* entrusted to take care of all the enchanting places of Vṛndāvana. (191–193)

7. Raṅgadevī

*raṅgadevī sadottūṅgā hāvenīgita-taraṅgiṇī
kṛṣṇāgre 'pi priya-sakhī-narma-kautūhalotsukā* (194)

Raṅgadevī, who is always maddened by pride, is the personification of the waves of bodily gestures (*hāva*, *bhāva* and *īngita*). She cleverly speaks in an indirect way. What is more, she is eager to joke and act playfully with Śrī Rādhā in the very presence of Śrī Kṛṣṇa. (194)

*śāḍ-guṇyasya guṇe turye yukti-vaiśiṣṭyam āśritā
kṛṣṇasyākarṣaṇāṁ mantram tapasā pūrvamīyūṣī* (195)

Raṅgadevī is expert in *āsana*, the fourth of the six expedients [mentioned in Verse 177, *Bṛhad-bhāga*], and her

logic is excellent. As a result of her austerities, she received a mantra to attract Śrī Kṛṣṇa. (195)

*vicitreś vaṅgarāgeṣu gandha-yukta-vidhau ca yāḥ
kalakaṇṭhī-prabhṛtayah sakhyo 'ṣṭau yāḥ prakīrtitāḥ* (196)

*sakhyo dāsye 'py adhikṛtā yāś ca dhūpana-karmaṇi
śiśire 'ṅgāra-dhāri-ṇyasta-pārttāv api vijane* (197)

*āraṇyakeṣu paśuṣu keśariṣu mṛgādiṣu
sakhī-prabhṛtayo yāś ca tatraiṣādhyakṣatāṁ gatā* (198)

Raṅgadevī is the supervisor of the eight *sakhīs*, headed by Kalakaṇṭhī, who are responsible for such services as painting flower decorations with fragrant substances [such as *candana*] on the body. She is also the leader of the *sakhīs* and maidservants who offer incense, of those who burn the fire in the cold season and fan with *cāmara* during the warm season, and of those *sakhīs* and maidservants who watch over the animals in the jungle, such as lions and deer. (196–198)

8. Sudevī

*sudevī keśa-saṁskāram priya-sakhyās tathāñjanam
aṅga-samvāhanam cāsyāḥ kurvatī pārśva-gā sadā* (199)

Sudevī Sakhī always remains close to her dear *sakhī* Śrī Rādhā. She adorns Śrī Rādhā’s hair, applies black ointment (*añjana*) around Her eyes, massages Her body and serves Śrī Rādhā in other such ways. (199)

*śārikā-śuka-śikṣāyāṁ naukā-kukkuṭa-khelane
bhūri-śākuna-śāstre ca pakṣyādi-ruta-bodhane* (200)

*candrodayārdra-puṣpādi vanhivid�āvidhāv api
udvarttana-višeṣe ca suṣṭhu kauśalam āgatā* (201)

Sudevī Sakhī is very expert in teaching the śuka and sārī (male and female parrot) to sing the Divine Couple's glories. She is also extremely skillful in boat pastimes, such as competing with persons who are experts in taking boats to deep water or with persons who can ride their boats with great speed. She expertly arranges competitions between cocks, she knows well the method of reading auspicious and inauspicious omens described in scriptures delineating astrology (*śakuna-sāstra*), and she understands very well the languages of animals and birds. She is expert in identifying the flowers blooming in moonlight and knows well how to keep fire ablaze under all circumstances (*agni-vidyā*). She is also skilled in making fireworks, lights and other such things, as well as in massaging with oil. (200–201)

gaṇḍūṣa-kṣepa-pātreṣu geṇḍuke śayane 'pi ca
yāḥ kāverīmukhāḥ sakhyas tā asyāḥ pratyanantarāḥ (202)

Sudevī teaches Kāverīmukhā and the other *sakhīs* under her guidance how to use leaves to prepare spittoons used for spitting water after cleansing the mouth. She also instructs them in making pillows and cushions out of flowers. (202)

āsanasyādhikāre yāḥ sakhyo dāsyāś ca sammatāḥ
pratipakṣādibhāvānāṁ yā jñānāya caranti ca (203)

dhūrtāḥ pranidhi-rupeṇa nānā-veśa-dharāḥ striyah
yāś ca pakṣiṣu vanyeṣu chekeṣv adhikṛtās tathā
sakhyāś ca vana-devyaś ca tatraiṣādhyakṣatāṁ gatā (204)

Sudevī is the supervisor of the *sakhīs*, maidservants and forest goddesses who are engaged in preparing thrones for Śrī Rādhā and Śrī Kṛṣṇa to sit on; who roam here and there to find out the thoughts of the *gopīs* in the opposing party; and who,

according to need, behave cunningly and disguise themselves in various ways. The *gopīs* protecting the forest birds such as parrots and cuckoo birds, and those who know the style of poetry called *chekānuprāsa* [a type of alliteration involving single repetitions of several consonants], also act under Sudevī's supervision. (203–204)



Various Characters of [different] Sakhīs (sakhīnām vibhinna-bhāvāḥ)

atha silpa-niyogāder vivṛtiḥ kriyate 'dhunā (205a)

Now an account of the sakhīs' manifold qualifications in various arts is given. (205a)

vigrahe grahilāḥ sakhyāḥ piṇḍakelir vitaṇḍikā (205b)

puṇḍarīkā sitākhaṇḍī cārucāṇḍī sudantikā
akuṇṭhitā kalākaṇṭhī rāmacī mecikādayaḥ (206)

Piṇḍakeli, Vitaṇḍikā, Puṇḍarīkā, Sitākhaṇḍī, Cārucāṇḍī, Sudantikā, Akuṇṭhitā, Kalākaṇṭhī, Rāmacī, Mecikā and other sakhīs are insistent upon arranging loving quarrels (*vigraha*). (205b–206)

Piṇḍakeli

tāmrāṁśukāpi kāntabhā piṇḍake niścitāgamam
śliṣṭair vacana śauṭir yair vilajjayati mādhavam (207)

Of these sakhīs, Piṇḍakā, whose bodily complexion is enchanting, wears clothes of coppery red colour. With a carefree heart she embarrasses Mādhava by speaking ambiguously. (207)

Vitaṇḍikā

haridrābhā hari-ccelā hari-mitrāṇi yā girā
vitaṇḍikā vitaṇḍābhir nigrahaiḥ sthānam ānayet (208)

Vitaṇḍikā's bodily complexion is yellowish like the colour of turmeric, and she also wears clothes of that same colour. In Śrī Kṛṣṇa's presence she talks like His friend. She uses words that are *vitaṇḍā*, words that support her own party, which stop the sakhīs of the opposing party and instead bring Śrī Rādhā and Her sakhīs to Śrī Kṛṣṇa. (208)

Puṇḍarīkā

*puṇḍarīkā paṭam dhṛtvā puṇḍarīkājinačchavih
puṇḍarīkāngabhā tarjjet puṇḍarīkākṣam āgasi* (209)

Puṇḍarīkā Sakhī's clothes and complexion are bright like a white lotus (*puṇḍarīka*). When the lotus-eyed (*puṇḍarīkākṣa*) Śrī Hari has committed some offence, she grabs hold of the border of His garment and heavily scolds Him. (209)

Sitākhaṇḍī

*sitākhaṇḍī-tviṣā gaurī-nāmnā sitāmbarā sadā
vakti kāṭhinya-mādhuryāt sitākhaṇḍīti yā hareḥ* (210)

Gaurī Sakhī's complexion is like the colour of a peahen. She wears white clothes all the time. She uses words that appear harsh but are actually sweet, and that is why Śrī Kṛṣṇa calls her Sitākhaṇḍī.

The word *sitā* means 'sugar candy', which by nature is hard and sharp. The meaning is that even though sugar candy feels hard within the mouth, when it goes down in the throat and in the stomach, it cools the body and reveals its sweetness. In the same way, Gaurī Sakhī externally seems to speak harsh words, but within her heart she is sweet and gentle. This is why she is known as Sitākhaṇḍī. (210)

Cārucaṇḍī

*cārucaṇḍī bhagini asyāḥ bhṛṅga-syāma taḍit-paṭā
cāru-caṇḍatayā vācām cārucandīti bhanyatē* (211)

Sitākhaṇḍī's sister is Cārucaṇḍī. Her complexion resembles a blackish (*syāma*) bee and her attire is golden like lightning. Externally she seems very pleasing to one's mind, but because

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

she actually uses unbearable words, she is known as Cārucaṇḍī [cāru = lovely, caṇḍī = an enraged woman]. (211)

Sudantikā

*sudantikā śirīṣābhā kuruṇṭaka-nibhāmbarā
karoty ujjvalam apy eṣā pāṭa-vairasamujjavalam* (212)

Sudantikā Sakhī's complexion resembles the colour of the [yellowish white] śirīṣa flower, and her dress is yellowish like the *kuraṇṭaka* flower. By her sharp words she magnifies the sweetness of *ujjvala-rasa* – the radiant amorous mellow. (212)

Akuṇṭhitā

*akuṇṭhitabja-kāṇḍābhā viṣa-kāṇḍa-sitāmbarā
āgaḥ kṛṣṇasya yā vaṣṭi sva-samāja-samṛddhaye* (213)

Akuṇṭhitā Sakhi's bodily lustre resembles the colour of the stalk of a lotus flower, and her dress is white like the lotus flower's cobweb-like roots. She reveals Śrī Kṛṣṇa's offences to increase the pleasure of the *gopīs* in her own group. (213)

Kalākaṇṭhī

*kalākaṇṭhī kuli-puṣpa-varṇa-kṣīrodakāmbarā
vaṣṭi gāndharvikā-mānam yā hareś cāṭu-kāṅkṣayā* (214)

Kalākaṇṭhī Sakhi's bodily complexion resembles that of the *kuli* flower. Her dress is white like the colour of the mixture of milk and water. She reveals Śrī Rādhā's jealous anger to Śrī Hari and advices Him to beg for Her forgiveness. (214)

Rāmacī

*rāmacī lalitā-dhātryāḥ putrī gaura-śukāṁśukā
yayā harir durvacobhir uddhave parihasyate* (215)

Rāmacī is the daughter of Śrī Lalitā's wet nurse. Her bodily lustre is golden and she wears clothes resembling the colour of a male parrot. She feels unsurpassed joy by insulting Śrī Kṛṣṇa with joking harsh words. (215)

Mecikā

*piṇḍa-puṣpa-ruciḥ pāṇḍu-dukūlā mecikā sadā
krṣṇasya kurute vyaktam āgas tasyeva yā girā* (216)

Mecikā's complexion resembles the [reddish] *piṇḍa* flower and she wears yellow garments all the time. She unfolds Śrī Kṛṣṇa's faults from His spoken words. (216)

Messengers (dūtyah)

*vṛṇdā vṛṇdārikā melā muralyādyās tu dūtikāḥ
kuñjādisamskṛtābhijñā vṛkṣāyurveda-kovidāḥ* (217)

*vaśī-kṛta-sthāna-varā dvayoh snehena nirbharāḥ
gaurāṅgyaś citra-vasanā vṛṇdā tāsu varīyasi* (218)

Vṛṇdā, Vṛṇdārikā, Melā, Muralī and other *gopīs* are called messengers (*dūtīs*). They are all remarkably skilled in decorating beautiful forest bowers and other such places to arrange Śrī Rādhā and Śrī Kṛṣṇa's meetings. They are also extremely deft in identifying medicinal roots and herbs and in Ayurveda.

The messengers have authority over all the topmost places. They are filled with affection for Śrī Rādhā and Śrī Govinda. Their bodily complexions are golden and they wear multi-coloured garments. Vṛṇdā is the foremost amongst them. (217–218)

Messengers who arrange loving quarrels between Śrī Rādhā and Śrī Kṛṣṇa (atha vigraha-dūtyah)

sāgrahā vigrahādau syur dūtyah skhalita-yauvanāḥ
peṭarī vāruḍī cārī koṭarā kāliṭippanī (219)

maruṇḍā moraṭā cūḍā cūṇḍarī goṇḍikādayaḥ
piṇḍakeli-purogānā etāḥ syur vanagāḥ sadā (220)

Peṭarī, Vāruḍī, Cārī, Koṭarā, Kāliṭippanī, Maruṇḍā, Morāṭā, Cūḍā, Cūṇḍarī, Goṇḍikā, Piṇḍakeli and other messengers zealously arrange loving quarrels (*vigraha*) and the like. They all have crossed their youth and are always roaming in the forest under the guidance of their prominent *sakhīs*. (219–220)

Peṭarī

viṣa-kāṇḍopamajaṭā peṭarī vṛuddha-gurjarī (221a)

Vāruḍī

vāruḍī gāruḍī veṇī-sadṛk cikura-veṇikā (221b)

Peṭarī is an old woman of the *gurjara*¹⁵ community. Her matted hair is white like the stringy roots of a lotus flower. Vāruḍī's bodily lustre resembles the *marakata* jewel (emerald). Her braided hair looks like the current of a river. (221)

Cārī

kucārī-bhaginiī cārī tapaḥ-kātyāyanī smṛtā (222a)

Koṭarā

ābhīrī koṭarā jātyā tila-taṇḍula-keśabhāk (222b)

¹⁵ A community of cow herders. See Verse 10, *Bṛhad-bhāga*.

Cārī is Kucārī's sister. She is also called by the name Tapah-kātyāyanī. Koṭarā is an *ābhīra*¹⁶ by caste, and the colour of her hair resembles that of sesame seeds mixed with rice, i.e., some of her hair is white and some black. (222)

Kāliṭippanī

palitā pāṇḍu-cikurā rajakī kāliṭippanī (223a)

Maruṇḍā

maruṇḍā muṇḍita-śirāḥ pāṇḍura-bhrū-kulālikā (223b)

By her social status Kāliṭippanī is a washerwoman. Her hair is white and yellow because of old age. Maruṇḍā does not have any hair and both of her eyebrows are yellowish. (223)

Moraṭā

javanā moraṭā kāśa-kusumopama-mūrddhajā (224a)

Cūḍā

cūḍāvali-digdhamukhā lalāṭe palitojjvalā (224b)

Moraṭā is capable of running around here and there with great speed. Her hair is as lustrous as the *kāśa* grass flower. Cūḍāvali's [the *dūtī* named Cūḍā] face is covered by wrinkles caused by old age. Her forehead is effulgent due to her white hair. (224)

Cūṇḍari

cūṇḍari puṇḍarīkākṣa-tatārddha-jaratī dvijā (225a)

16 See Verse 9, Bṛhad-bhāga.

Gonḍikā

goṇḍikeyaṁ jarad-goṇḍī munḍa-pāṇḍu-śikhojjvalā (225b)

Cūṇḍarī is a middle-aged woman belonging to the *brāhmaṇa* class. The lotus-eyed Śrī Kṛṣṇa sings of her glories. Gonḍikā belongs to a lower class and is somewhat older. Her head is luminous with yellowish hair. (225)

Messengers who arrange meetings (*sandhi-dūtyah*)

*cāturya-sandhi-kuśalāḥ śivadā saumya-darśanā
suprasādā sadā-śāntā śāntidā kāntidādayah* (226)

*sarvathā lalitā-devī jīvitād-vastunah tu imāḥ
mādhavasya parīvāre tasyāptā iti manyate* (227)

Śivadā, Saumya-darśanā, Suprasādā, Sadā-śāntā, Śāntidā, Kāntidā and others are messengers (*dūtīs*) who arrange meetings. They are very skilful in cleverly arranging meetings, and because they are Śrī Lalitā-devī's life and soul, they are counted as particularly trustworthy members in the family of Śrī Mādhava. (226–227)

*gāndharvāyāṁ prapannāyāṁ kalahāntaritāṁ daśāṁ
laliteṅgitam āśādyā harer gaṇatayā sthitā* (228)

When Śrī Rādhā is in the state of *kalahāntaritā*¹⁷, the messengers arranging meetings approach Śrī Kṛṣṇa following the indication of Śrī Lalitā. (228)

*svīyeti dhiyā tena nisṛṣṭāḥ pṛthu-yatnataḥ
kṛti-tuṣṭā nijābhīṣṭāṁ sandhim eva sumantritāḥ* (229)

17 *Kalahāntaritā* is a *nāyikā* who scolds her lover severely and wards him off even when she sees him fallen at her feet in the presence of her *sakhīs*.

They intelligently and diligently accomplish their responsibilities as messengers. They make Śrī Kṛṣṇa happy by their pleasing advice and thus arrange the youthful Divine Couple's meeting – the fulfilment of their own desire. (229)

*vidhāya suṣṭhu govindād vindantyah pāritoṣikam
yānti-vṛndāvaneśvaryāḥ prasāda-bhara-pātratām* (230)

Śrī Kṛṣṇa rewards them for arranging these beautiful meetings, and they also become worthy recipients of Vṛndāvaneśvarī Śrī Rādhā's complete mercy. (230)

*rāghavī śivadā saumya-darśanā soma-vamśajā
pauravī suprasādeyam sadā-sāntā tapasvinī* (231)

*śāntidā-kāntide ceti bhūmi-deva-kulodbhave
prasādād eva devarṣeretā vāsam vraje yayuh* (232)

Of the aforementioned messengers, Śivadā was born in the Raghu dynasty and Saumya-darśanā in the Candra dynasty. Suprasādā belongs to the Puru dynasty and Sadā-sāntā is a daughter of an ascetic. Śāntidā and Kāntidā are born in brāhmaṇa families. By the mercy of Devaṛṣi Śrī Nārada, they all received residence in Śrī Vṛndāvana. (231–232)

The Sakhīs Belonging to the Second Division, the Maṇḍala (dvitiya-maṇḍalam)

*dvitīyo 'smān manān nyūna-premā syān maṇḍalāt purah
samāsama-prematayā dvivargo 'yam nigadyate* (233)

The *prema* of the *sakhīs* belonging to the second division, the *maṇḍala* [mentioned in Verse 75, Bṛhad-bhāga], is somewhat inferior to the love of the *sakhīs* of the first division (*saṁāja*).

The *sakhīs* in the *māṇḍala* are divided into two groups according to their *prema*: *sama* (equal) and *asama* (unequal). (233)

vargah priya-sakhināṁ yaḥ samapremety asau mataḥ
sa dvidhā syān nitya-siddho bhakti-siddhas tathā bhavet (234)

The *priya-sakhīs* are in the category of *sama-prema* (equal love). They are further divided into two groups: the eternally perfected (*nitya-siddha*) and those who have attained perfection by the practise of devotion (*bhakti-siddha*). (234)

nitya-priyāṇāṁ tatrāpi daśa-koṭim ito gaṇah
samavāyo niyutānāṁ lakṣair aṣṭābhiraḥ eva ca (235)

The eternally perfected *priya-sakhīs* are divided into a hundred million *gaṇas* and eighteen hundred thousand *samavāyas*. (235)

yad aṣṭakam para-preṣṭha-sakhīr aṣṭānugacchati
bahavaḥ sañcayās tatra sahasraih ko 'pi pañcaśaiḥ (236)

The previously described eight *para-ma-preṣṭha sakhīs* each have eight *sakhīs* serving under their guidance. They also are



divided into many kinds of groups (*sañcaya*). In some of these groups there are five thousand *gopīs* and in some of them there are six thousand *gopīs*. (236)

*bhavet kaścic catuh-pañcaḥ kaścit tri-caturair api
kutaścid iha sādharmyāt prāyah syāt sañcayaikatā* (237)

Some of the groups include four or five thousand *gopīs*, and some include three or four thousand *gopīs*. In some cases these *sañcayas* share an almost equal nature. (237)

*samājah sañcayo 'nekair eṣāpy eka-samājatā
bhavet sneha-viśeṣena kaścit ṣoḍaśa-bhāgiha* (238)

Although there are many *samājas* in the category of a *sañcaya*, these *samājas* are of one nature. The *samājas* are in some cases divided into sixteen divisions according to the affection (*sneha*) their members experience. (238)

*viṁśatyāpi tathā pañcaviṁśatā trimśatā tathā
catvāriṁśad yūthah kaścid evam pañcaśatā bhavet* (239)

Some *samājas* are divided into twenty, some into twenty-five, some into thirty, some into forty and some into fifty divisions. (239)

*ṣaṣṭyā kaścit samājah syāc catuhṣaṣṭyādibhis tathā
catuhṣaṣṭyādibhis tatra samājo 'yam prapañcyate* (240)

Some *samājas* are divided into sixty divisions and some into sixty-four divisions. Now the *samāja* which is divided into sixty-four divisions is described in detail. (240)

*dvābhyām dvi-trais tri-catur-ādibhiś cālī-janair bhavet
sarva-bhāvena sādharmye samājo 'pi samanvayah* (241)

In some of these sixty-four divisions there are two *sakhīs*, in some of them there are two or three, and in some of them there are four *sakhīs*. These *samājas* are also called *samanvayas*, because they are so similar. (241)

Lalitā’s *sakhīs* (lalitāyāḥ sakhyāḥ)

*ratnaprabhā ratikalā subhadrā ratikā tathā
sumukhī ca dhaniṣṭhā ca kalahaṁsi kalāpiṇī* (242)

Ratnaprabhā, Ratikalā, Subhadrā, Ratikā, Sumukhī, Dhaniṣṭhā, Kalahaṁsi and Kalāpiṇī are the eight prominent *sakhīs* serving under the guidance of Śrī Lalitā Sakhī. (242)

Viśākhā’s *sakhīs* (viśākhāyāḥ sakhyāḥ)

*mādhavī mālatī candrarekhikā kuñjari tathā
hariṇī capalā-nāmnī surabhiś ca śubhānanā* (243)

Mādhavī, Mālatī, Candrarekhikā, Kuñjari, Hariṇī, Capalā, Surabhi and Śubhānanā are the eight prominent *sakhīs* serving under the guidance of Śrī Viśākhā Sakhī. (243)

Campakalatā’s *sakhīs* (campakalatāyāḥ sakhyāḥ)

*kuraṅgākṣī sucaritā maṇḍalī maṇikuṇḍalā
candrikā candralatikā paṅkajākṣī sumandirā* (244)

Kuraṅgākṣī, Sucaritā, Maṇḍalī, Maṇikuṇḍalā, Candrikā, Candralatikā, Paṅkajākṣī and Sumandirā are the eight prominent *sakhīs* serving under Śrī Campakalatā Sakhī’s guidance. (244)

Citrā’s *sakhīs* (citrāyāḥ sakhyāḥ)

*rasālikā tilakinī śaurasenī sugandhikā
rāmiṇī kāmanagarī nāgarī nāgavenīkā* (245)

Rasālikā, Tilakinī, Śaurasenī, Sugandhikā, Rāmiṇī, Kāmanagarī, Nāgarī and Nāgaveṇikā are the eight prominent *sakhīs* serving under Śrī Citrā Sakhī's guidance. (245)

Tuṅgavidyā's sakhīs (tuṅgavidyāyah sakhyah)

mañjumēdhā sumadhurā sumadhyā madhurekṣaṇā
tanumadhyā madhuspandā guṇacūḍā varāṅgadā (246)

Mañjumēdhā, Sumadhurā, Sumadhyā, Madhurekṣaṇā, Tanumadhyā, Madhuspandā, Guṇacūḍā and Varāṅgadā are the eight prominent *sakhīs* serving under the guidance of Śrī Tuṅgavidyā Sakhī. (246)

Indulekhā's sakhīs (indulekhāyah sakhyah)

tuṅgabhadrā rasottuṅgā raṅgavāṭī susaṅgatā
citrarekhā vicitrāṅgī modanī madanālasā (247)

Tuṅgabhadrā, Rasottuṅgā, Raṅgavāṭī, Susaṅgatā, Citrarekhā, Vicitrāṅgī, Modanī and Madanālasā are the eight prominent *sakhīs* serving under Śrī Indulekhā Sakhī's guidance. (247)

Raṅgadevī's sakhīs (raṅgadevyāyah sakhyah)

kalakaṇṭhī śaśikalā kamalā madhurendirā
kandarpa-sundarī kāmalatikā prema-mañjarī (248)

Kalakaṇṭhī, Śaśikalā, Kamalā, Madhurā, Indirā, Kandarpa-sundarī, Kāmalatikā and Prema Mañjarī are the eight prominent *sakhīs* serving under Śrī Raṅgadevī Sakhī's guidance. (248)

Sudevī's sakhīs (sudevyāyah sakhyah)

kāverī carukavarā sukeśī mañjukeśikā
hārahīrā mahāhīrā hārakaṇṭhī manoharā (249)

Kāverī, Cārukavarā, Sukeśī, Mañjukeśikā, Hārahīrā, Mahā-hīrā, Hārakaṇṭhī and Manoharā are the eight prominent *sakhīs* serving under Šrī Sudevī Sakhī's guidance. (249)

Names of Šrī Rādhā's Eight Sakhīs According to the Sammohana Tantra (śrī-rādhāyāḥ aṣṭa-sakhyāḥ [sammohanatantra])

*līlāvatī sādhikā ca candrikā mādhavī tathā
lalitā vijayā gaurī tathā nandā prakīrtitā* (250)

Līlāvatī, Sādhikā, Candrikā, Mādhavī, Lalitā, Vijayā, Gaurī and Nandā. (250)

Names of the eight sakhīs mentioned in another part of the same Sammohana Tantra (anyāś cāṣṭau)

*kalāvatī rasavatī śrīmatī ca sudhāmukhī
viśākhā kaumudī mādhavī śāradā cāṣṭamī smṛtā* (251)

Kalāvatī, Rasavatī, Śrīmatī, Sudhāmukhī, Viśākhā, Kaumudī, Mādhavī and Śāradā. (251)

Ratnabhavāḥ

*etā nopekṣitā uktā nityānāmavadhāraṇe
ity etat parivārāṇāṁ śrī-vṛndāvana-nāthayoh
asaṅkhyānāṁ gaṇayitum diṁ-mātram iha darśitam* (252)

The group of *sakhīs* (named Ratnabhavā) mentioned in the *Sammohana Tantra* has not been neglected in this literary work; they are all counted among the eternal *sakhīs*.

The family of the King and Queen of Vṛndāvana, Śrī Rādhā and Śrī Kṛṣṇa, is unlimited, so counting can only give the reader an idea of their actual number. (252)



*talpānna-pāna-tāmbūla-hindolā-sthāsakādayah
anye 'pi ye viśeṣāḥ syuḥ svayam ūhyas tu te budhaiḥ* (253)

There are innumerable gopīs who prepare beds, cooked food preparations, *rasālā* (curd mixed with sugar and spices) and *tāmbula* (betel nut) and who swing the swing, apply *tilakas*

and perform many other similar services, but whose names have not been mentioned in this literary work. Pure devotees expert in relishing *rasa* will themselves find the names of various other associates [of Šrī Rādhā and Šrī Kṛṣṇa] from many other scriptures. For them these associates are worthy of meditating upon. (253)

*luptatam āsīt kṛpayā jyotir ghaṭayeva bhānumaty āsau
rūpa-viṣayāpi dṛṣṭih sarasān śabdān avaikṣiṣta* (254)

When darkness pervades, the faculty of seeing forms and other objects gets ineffective, but when the moon or the sun arises, one's ability to see things is resumed. From one point of view, the darkness-like influence of time has similarly caused the names, forms and other aspects of Šrī Rādhā's and Šrī Kṛṣṇa's associates to become unmanifest, but these features, which are like a grand festival for the eyes, have now manifested again in the form of words, caused by the effulgent light of the Supreme Lord's mercy. (254)

*śāke dṛgaśva-śakre, nabhasi nabhomaṇi-dine ṣaṣṭyām
vrajapati-sadmani rādhā-kṛṣṇa-gaṇoddeśa-dīpikā-dīpi* (255)

The word *śāke* refers to the Śakabda Era. According to the rule '*aṅkasya vāmā gatiḥ* – the course of the numbers are to the left', the phrase *dṛgaśva-śakre* makes 1472.¹⁸ The word *nabhasa* (rainy season) indicates the month of Śravaṇa, the word *nabhomaṇi* indicates 'sun', the word *dina* indicates 'day'

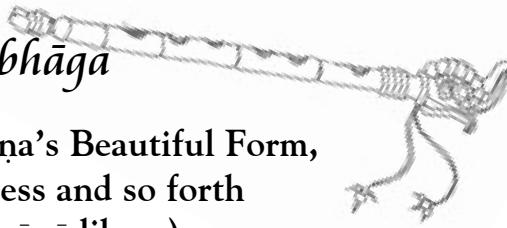
18 A particular system to indicate dates was used during Šrī Rūpa Gosvāmi's time. The number 1472 can be inferred from the words *dṛka*, *āśva* and *śakra* in the following way. *Dṛka* means 'sight', and because there are two eyes, the word *dṛka* denotes the number two. *Āśva* (horse) refers to number seven because the Sungod has seven horses. *Śakra* means Indra, and because there are fourteen Indras in one day of Brahmā, the word *śakra* denotes number fourteen.

and the word *ṣaṣṭyām* indicates ‘sixth’. In this way, one can conclude that Śrī Rādhā-kṛṣṇa-ganoddeśa-dīpikā was completed in year 1472 of the Śakābda Era, in the sixth day of the month of Śravaṇa, on Sunday, in Śrī Nanda Mahārāja’s beautiful home Nandagrāma (*vrajapati-sadmani*). (255)

śrī-rādhā-kṛṣṇa-ganoddeśa-dīpikāyāṁ
bṛhad-bhāgah sampūrṇah

Thus ends the *bhāvānuvada* of
Śrī Rādhā-kṛṣṇa-ganoddeśa-dīpikā’s Bṛhad-bhāga.





Laghu-bhāga

Description of Śrī Kṛṣṇa's Beautiful Form, Qualities, Sweetness and so forth (śrī kṛṣṇasya rūpādikam)

*sudhā-lāvaṇya-mādhurya-dalitāñjana-cikkaṇah
indra-nīla-mañih kiṁvā nilotpala-ruci-prabhā* (1)

Śrī Kṛṣṇa is as attractive as nectar and full of sweetness. He is as soft as *añjana* applied around one's eyes. His bodily complexion is lustrous like the *indranīla* jewel (sapphire) or blackish blue (*sýāmala*) like the blue lotus. (1)

*kiṁvā navya-tamālo 'pi megha-puñja-manoharaḥ
prabhā mārakatī kāntīḥ sudhā-lāvaṇya-vāridhiḥ* (2)

Or Śrī Kṛṣṇa is beautiful like a newly-grown *tamāla* tree [whose bark is dark blue] and as entrancing as a group of monsoon clouds. His bodily complexion is even more radiant than the lustre of a *marakata* jewel (emerald). His beauty is like an ocean of nectarean sweetness. (2)

*pīta-vastra-paridhāno vana-mālā-vibhūṣitah
nānā-ratna-bhūṣitāṅgo nānā-keli-rasākaraḥ* (3)

Śrī Kṛṣṇa dresses in yellow garments and is decorated with a garland of forest flowers and with various jewels. He is an ocean of many kinds of ecstatic pastimes. (3)

*dīrgha-kuñcita-keśo 'pi bahu-gandha-sugandhitah
nānā-puṣpa-mālayā ca cūḍā-dīptir manoharā* (4)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

Śrī Kṛṣṇa's hair is long, curly and scented with various fragrances. The beauty of His topknot, decorated with many kinds of flower garlands, captivates one's mind. (4)

*śrīmal-lalāṭa-pāṭīras-tilakālaka-śobhitah
nīlonnata-bhrū-vilāsa-kāminī citta-mohanaḥ* (5)

A sandalwood *tilaka* and locks of hair beautify Śrī Kṛṣṇa's forehead. The playful dance of His raised, bluish eyebrows captivates the hearts of attractive women. (5)

*ghūrṇamānam sunayanam rakta-nīlotpala-prabhām
khagendra-cañcu-lāvanya-sunāsāgra-jā-sundaraḥ* (6)

Śrī Kṛṣṇa's beautiful eyes are restless and radiant like a red and blue lotus. The tip of His charming nose is greatly handsome, like the beak of Garuḍa, the lord of birds. (6)

*manohāri karṇa-yugmaṁ maṇi-kuṇḍala-śobhitam
nānā-maṇi-kuṇḍalādhya-gaṇḍa-sthala-virājitaḥ* (7)

Śrī Kṛṣṇa's attractive ears are decorated with jewel-studded earrings. The radiance of His cheeks are enhanced with the lustre of these various kinds of jewels. (7)

*mukha-padmam sulāvanīyam koṭi-candra-prabhākaram
nānā-hāsyam-sumadhuraś-cibuko dīptimān bhavet* (8)

Śrī Kṛṣṇa's lotus face is highly enchanting and effulgent like millions upon millions of moons. His attractive chin is brightly illuminated by many kinds of laughter and merriment. (8)

*kaṇṭha-deśaḥ sulāvanīyo muktā-mālā-vibhūṣitah
tri-bhāṅgo lalita-snigdha-grīvaḥ traīlokya-mohanaḥ* (9)

Śrī Kṛṣṇa's beautiful and charming neck is decorated with

pearl necklaces, and its graceful bending posture enchant everyone in the three worlds. (9)

*vakṣah-sthalāñca lāvaṇyair amanī-ramaṇotsukam
manī-kaustubha-vidyud-bhā-muktā-hāra-vibhūṣitam* (10)

Śrī Kṛṣṇa's charming chest, decorated with the Kaustubha jewel and a splendidorous pearl necklace resembling lightning, displays His desire to sport with young ladies. (10)

*ājānulambita-bhujau keyūra-valayānvitau
raktotpala-hasta-padmau nānā-cihna-suśobhitau* (11)

*gadā-śaṅkha-yava-cchatra-candrārdhāṅkuśa-śobhitau
dhvaja-padma-yūpa-hala-ghaṭa-mīna virājita* (12)

Śrī Kṛṣṇa's arms, which extend to His knees (*ājānulambita*), are decorated by armlets and bracelets. His lotus hands, which look like red lotuses, are beautified with various marks such as club, conch shell, barley corn, umbrella, half-moon, goad, flag, lotus flower, victory column, plough, pitcher and fish. (11–12)

*udarañca sumadhuram lāvaṇya-keli-sundaram
prṣṭha-pārśva-sudhā-ramyam ramaṇī-keli-lālasam* (13)

Śrī Kṛṣṇa's beautiful and attractive belly is the playground of all loveliness. His graceful back and His sides are endowed with the desire to have dalliances with beautiful young women. (13)

*katī-bimba-sudhāmbhojam kandarpa-mohanotsukam
rāma-rambhe ivorū dvau nārī-mohana-kārakau* (14)

Śrī Kṛṣṇa's round hips resemble a divine lotus flower and are eager to enchant Cupid. His ample thighs, which look like the trunks of banana trees, steal the minds of women. (14)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

jānū dvau ca sulāvaṇyau madhurau paramojvalau
pāda-padmau sumadhurau ratna-nūpura-bhūṣitau (15)

javā-puṣpa-sama-ruci nānā-cihna-suśobhitau
cakrārddha-candrāṣṭa-koṇa-trikoṇa-yava-śobhitau (16)

ambara-cchatra-kalasa-śaṅkha-goṣpada-svastikau
ankuśāmbhoja-dhanuṣā jāmbavena ca śobhitau (17)

Śrī Kṛṣṇa's knees are full of loveliness, sweetness and radiance. His remarkably charming lotus feet are decorated by jewelled ankle bells. His lotus feet are as effulgent as a [pinkish] *javā* flower (China Rose) and marked by various signs such as disc, half-moon, octagon, triangle, barley corn, sky, umbrella, pitcher, conch shell, cow's hoof, swastika, goad, lotus flower, bow and *jāmuna* fruit. (15–17)

āṅgulyo 'ruṇa-bhāḥ samyaṇaḥ nakha-candra-samanvitāḥ
śrī-yutau caraṇāmbhojau nānā-prema-sukhārṇavau (18)

Śrī Kṛṣṇa's toes are as reddish as dawn and His toenails look like full moons. His beautiful lotus feet are like an ocean of the various joys of *prema*. (18)

eteśāṁ kṛṣṇa-rūpānāṁ tulanā na hi vidyate
kiñcid uddīpanārthāya diñ-mātram iha darśitam (19)

Although the above-mentioned features of Śrī Kṛṣṇa's sweet beauty cannot be compared to anything within this material world, an idea has been given here to help stimulate the devotees' *bhakti*. (19)

Śrī Kṛṣṇa's Male Friends (vayasyāḥ)

atha śrī-kṛṣṇa-candrasya sakhi-vṛṇdañca kathyate
agragāmī vayasyānāṁ pralambārātir agrajah (20)

Now Śrī Kṛṣṇa's friends are described. Śrī Baladeva is the foremost of all the *sakhās*. He is Śrī Kṛṣṇa's elder brother and the killer of the well-known demon Pralamba. (20)

Groups of Sakhās (vayasya-bhedāḥ)

*suhṛt-sakhi-priya-sakhāḥ priya-narma-sakhas tathā
vayasyāḥ krṣṇa-candrasya sphuṭam atra catur-vidhāḥ* (21)

Śrī Kṛṣṇa's friends are divided into four groups: (1) *suhṛt*, (2) *sakhā*, (3) *priya-sakhā* and (4) *priya-narma-sakhā*. (21)

The suhṛt-sakhās

*subhadraḥ kuṇḍalo daṇḍī maṇḍalo 'mī pitrvyajāḥ
śunando nandirānandī ity ādyā yātarāḥ smṛtāḥ* (22)

Śrī Kṛṣṇa's paternal cousins Subhadra, Kuṇḍala, Daṇḍī and Maṇḍala as well as Sunanda, Nandī, Ānandī and other *suhṛt-sakhās* accompany Him when He goes to the forest. (22)

*subhado maṇḍalibhadra-bhadravarddhana-gobhaṭāḥ
yakṣendra-bhaṭa-bhadrāṅga-vīrabhadra-mahāguṇāḥ* (23)

*kulavīro mahābhīmo divyaśaktīḥ suraprabhaḥ
raṇasthirādayo jyeṣṭha-kalpāḥ saṁrakṣaṇāya ye* (24)

*pitṛbhyām abhito bhīta-cittābhyām duṣṭa-kamṣataḥ
prāṇa-koty-adhika-preṣṭha-putrābhyām viniyojitaḥ* (25)

Śubhada, Maṇḍalibhadra, Bhadravarddhana, Gobhaṭa, Yakṣendra, Bhaṭa, Bhadrāṅga, Vīrabhadra, Mahāguṇa, Kulavīra, Mahābhīma, Divyaśakti, Suraprabha, Raṇasthira and other *suhṛt-sakhās* are older than Śrī Kṛṣṇa and are engaged in protecting Him.

Because Śrī Nanda and Yaśodā were terrified of the wicked Kamṣa, they appointed the aforementioned *suhṛt-sakhās*, beginning with Śubhada, to protect their sons Śrī Kṛṣṇa and Śrī Balarāma, who are more dear to them than millions of their own lives. (23–25)

*atrādhyakṣo 'mbikā-sūnur vijayākṣas tapasyayā
yah kilāmbikayā lebhe dhātryopāsyā sadāmbikām* (26)

Vijayākṣa, the son of Ambikā, is the leader of all the *suhṛt-sakhās*. Ambikā, Śrī Kṛṣṇa's wet nurse, received her jewel-like son as a result of her constant worship of Ambikā-devī (Pārvatī). (26)

Subhadra

*sucikkaṇo nīla-varṇah subhadro dīptimān bhavet
pīta-vastra-paridhāno nānābharaṇa-sobhitah* (27)

Subhadra is effulgent due to his highly beautiful bodily lustre and bluish complexion. He wears yellow garments and is ornamented with many kinds of decorations. (27)

*upanandah pītā tasya tulā mātā pativrata
paramojjvalakaiśorah patnī kundalatā bhavet* (28)

Subhadra's father is Upananda and his highly chaste mother is Tulā. Subhadra is in his illustrious prime youth. His wife's name is Kundalatā. (28)

The sakhās

*viśāla-vṛṣabhaujasvi-devaprastha-varūthapāḥ
mandāra-kusumāpiḍa-maṇibandha-karandhamāḥ* (29)

*mandaraś candanaḥ kundaḥ kalinda-kulikādayaḥ
kaniṣṭha-kalpāḥ sevāyāṁ sakhāyo vipulāgrahāḥ* (30)

Viśāla, Vṛṣabha, Ojasvī, Devaprastha, Varūthapa, Mandāra, Kusumāpīda, Maṇibandha, Karandhma, Mandara, Candana, Kunda, Kalinda, Kulika and other *sakhās* are younger than Śrī Kṛṣṇa. They are very enthusiastic in serving Him. (29–30)

The priya-sakhās

*śrīdāmā dāmā sudāmā vasudāmā tathaiva ca
kiṅkiṇi-bhadrasenāṁśu-stoka-kṛṣṇa vilāsinah* (31)

*pūṇḍarīka-viṭaṅkākṣa-kalaviṅka-priyaṅkarāḥ
śrīdāmādyāḥ samāś tatra śrīdāmā pīṭha-mardakah* (32)

Śrīdāmā, Dāmā, Sudāmā, Vasudāmā, Kiṅkiṇī, Bhadrasena, Amśumāna, Stoka-kṛṣṇa, Vilāsi, Pūṇḍarīka, Viṭaṅkakṣa, Kalaviṅka and Priyaṅkara are Śrī Kṛṣṇa's *priya-sakhās*. These *sakhās* are of the same age as Śrī Kṛṣṇa. Out of them, Śrīdāma is a *pīṭha-marda*¹. (31–32)

*saṁasta-mitrasenānāṁ bhadrasenaś camūpatih
stoka-kṛṣṇo yathārthākyāḥ kṛṣṇasya pratyantarāḥ* (33)

Among all of these *priya-sakhās*, Bhadrasena is the commander of the army consisting of [Śrī Kṛṣṇa's] friends. Stoka-kṛṣṇa has a suitable name, for he is like a small (*stoka*) Kṛṣṇa, always following under the guidance of Śrī Kṛṣṇa. (33)

*ramayanti priya-sakhāḥ kelibhir vividhair amī
niyuddha-danḍa-yuddhādi-kautukair api keśavam* (34)

The *priya-sakhās* greatly please Śrī Kṛṣṇa through various types of playful pastimes and by different kinds of sports, scuffles, brawls, wrestling and stick fights. (34)

1 The *pīṭha-marda* [is an assistant who] follows the *nāyaka*'s orders even though he is as qualified as the *nāyaka* himself (*Jaiva-dharma*, Chapter 32).

ete priya-sakhāḥ śāntāḥ kṛṣṇa-prāṇa-samā matāḥ (35)

All the *priya-sakhās* are peaceful by nature, and they are Śrī Kṛṣṇa's life and soul. (35)

Śridāmā

śrīdāmā śyāmala-rucir aṅga-kāntir manoharā
pīta-vastra-paridhāno ratnamālā-vibhūṣitah (36)

vayaḥ śodaśa-varṣaīca kiśorah paramojjvalah
śrī-kṛṣṇasya priyatamo bahu-keli-rasākaraḥ (37)

Śridāmā has an attractive blackish blue (*śyāma*) bodily complexion. He wears yellow clothes and is decorated with jewelled necklaces. He is in his illustrious youth of sixteen years. He is very dear to Śrī Kṛṣṇa and is an embodiment of innumerable varieties of blissful pastimes. (36–37)

vṛṣabhānuḥ pitā tasya mātā ca kīrttidā satī
rādhānaṅga-mañjari ca kaniṣṭhā bhaginī bhavet (38)

Śridāmā's father is Śrī Vṛṣabhānu Mahārāja and his mother, who is extremely chaste, is Kīrttidā-devī. Śrī Rādhā and Anāṅga Mañjari are his two younger sisters. (38)

Sudāmā

īśad-gaurah sudāmā ca deha-kāntir manoharā
nīla-vastra-paridhāno ratnābharaṇa-bhūṣitah (39)

Sudāmā has a supremely attractive bodily lustre, which is slightly fair. He wears blue garments and is decorated with jewelled ornaments. (39)

pitā ca maṭuko nāma rocanā jananī bhavet
sukiśora-vayo-veśah nānā-keli-rasotkarah (40)

Sudāmā's father is Maṭuka and his mother is Rocanā. He is beautified by his handsome youth and attire, and he is a mine of various blissful sports. (40)

The priya-narma-sakhās

*subalārjuna-gandharva-vasantojvala-kokilāḥ
sanandana-vidagdhādyāḥ priya-narma-sakhā matāḥ* (41)

Subala, Arjuna, Gandharva, Vasanta, Ujjvala, Kokila, Sanandana, Vidagdha and other *sakhās* are famous as *priya-narma-sakhās*. (41)

*tad-rahasyantu nāsty eva yad-amīśāṁ na gocarāḥ
madhumaṅgala-puṣpāṅka-hāsaṅkādyā vidūṣakāḥ* (42)

*śrīmān sanandanas tatra sauhṛdānanda-sundaraḥ
mūrttimān eva rasarāḍ ujjvalaś ca mahojjvalaḥ
vilāsi-śekharo yasya vilāsenā vaśī-kṛtaḥ* (43)

There are no confidential topics whatsoever about which these *priya-narma-sakhās* do not know.

Of the *priya-narma-sakhās*, Madhumaṅgala, Puṣpāṅka, Hāsaṅka and others are Śrī Kṛṣṇa's *vidūṣakas*². Śrīmān Sanandana is drowned in the happiness of his affectionate friendship with Śrī Kṛṣṇa. The *priya-narma-sakhā* called Ujjvala is as greatly effulgent (*ujjvala*) as Rasarāja (the king of transcendental mellows) personified. Even Śrī Kṛṣṇa, who is the crown jewel of all revellers of pastimes (*vilāsa*), becomes enchanted by his pastimes. (42–43)

² The *vidūṣakas* are fond of eating and quarrelling; they are experts in flirtatious gestures and in clever speech; and they are talented in dressing themselves up in a funny manner (*Jaiva-dharma*, Chapter 32).

Subala

*subalasya gaura-kāntir nīla-vastra-manoharaḥ
nānā-ratna-bhūṣitāṅgo nānā-puṣpa-vibhūṣitah* (44)

*sārddha-dvādaśa-varṣīyah kaiśora-vayasojjvalah
sakhi-bhāvam samāśritya nānā-sevā-pariplutah* (45)

*dvayor milana-naipuṇyo madhuro bhāva-bhāvitah
nānā-guṇa-sukhopetah kṛṣṇa-priyatamo bhavet* (46)

Subala is fair-complexioned. He is supremely enchanting with his blue attire and his body decorated with various jewels and flowers. He is in the blooming youth of twelve-and-a-half years. He is immersed in serving Śrī Kṛṣṇa in various ways as His friend. He is most expert in arranging meetings between Śrī Rādhā and Śrī Kṛṣṇa. He is absorbed in *madhura-bhāva* (amorous love)³ and is endowed by various good qualities, which bring joy to Śrī Kṛṣṇa.

Subala is extremely dear to Śrī Kṛṣṇa due to all these reasons. (44–46)

Arjuna

*raktotpala-nibhā kāntir arjuno dīptimān bhavet
vasane candra-kāntiś ca nānā-ratna-suśobhitah* (47)

Arjuna's bodily complexion is exceedingly effulgent like that of a red lotus and his clothes resemble moonlight. He is beautified by various jewels. (47)

*pītā sudakṣīṇas tasya bhadrā ca jananī bhavet
jyeṣṭho bhrātā vasudāmā dvayoh prema-pariplutah* (48)

³ Subala is assisting Śrī Kṛṣṇa in His intimate amorous pastimes with Śrīmatī Rādhikā.

Arjuna's father is Sudakṣiṇa and his mother is Bhadrā. His elder brother's name is Vasudāmā. Both of them are immersed in love for the Divine Couple. (48)

*sārddhaś caturdaśa samā vayah kaiśorakojvalah
nānā-puṣpa-bhūṣitāṅgo vana-mālā-vibhūṣitah* (49)

Arjuna is supremely radiant in his youth of fourteen-and-a-half years. He is decorated by various types of flower ornaments and garlands made of forest flowers. (49)

Gandharva

*niśākara-prabhā-kāntir gandharvo rūpavān bhavet
rakta-vastra-paridhāno nānābharaṇa-samyutah* (50)

The highly attractive Gandharva has a bodily lustre which resembles that of a moon. He wears red clothes and is decorated by innumerable types of ornaments. (50)



vayo dvādaśa-varṣa-ñca kiśora-vaya-sojjvalaḥ
nānā-puṣpa-bhūṣitāṅgo gandharvaś ca suśobhitah (51)

Gandharva is twelve years old and in his blooming youth. He is extremely radiant, being decorated with many kinds of flower garlands. (51)

mātā mitrā susādhvī ca vināko janako mahān
śrī-kṛṣṇasya priyatamo nānā-keli-kutūhalah (52)

Gandharva's mother Mitrā is extremely chaste and his father is the great soul Vināka. Gandharva is most dear to Śrī Kṛṣṇa and is famous for his various amazing pastimes. (52)

Vasanta

īśad-gaurāṅga-kāntiś ca vastram candra-samojjvalam
nānā-maṇi-bhūṣitāṅgo vasanta ujjvalo bhavet (53)

ekādaśa-varṣa-vayā nānā-mālyā-vibhūṣitah
mātā ca sāradī sādhvī piṅgalo janako mahān (54)

Vasanta is slightly fair-complexioned and his attire is as radiant as the moon. All his limbs are exceedingly bright because he is decorated with many types of jewels and flower garlands. He is eleven years old. His mother Sāradī is very chaste and his father is the great soul Piṅgala. (53–54)

Ujjvala

rakta-varṇa-prabhā kāntir ujjvalaḥ paramojjvalaḥ
tārāvalī-samān vastram muktā-puṣpa-virājitaḥ (55)

Ujjvala's complexion is greatly bright like radiant red colour and his clothes resemble rows of stars. He is beautified by muktā flowers. (55)

sāgarākhyah pitā tasya mātā veṇī pati-vratā
trayodaśa-varṣa-vayāḥ kiśorah paramojvalah (56)

Ujjvala's father's name is Sāgara and his mother, who is very chaste, is called Veṇī. Ujjvala is in his radiant youth of thirteen years. (56)

Kokila

śubhra-kāntih sulāvaṇyah kokilah paramojvalah
nīla-vastra-paridhāno nānā-ratna-vibhūṣitaḥ (57)

The extremely radiant and charming Kokila has a bright whitish bodily complexion. He wears blue clothes and is ornamented by various types of jewels. (57)

varṣaikādaśakarī māsāś catvāro yad-vayaḥ-kramah
janakah puṣkaro nāma medhā mātā yaśasvinī (58)

Kokila is eleven years and four months old. His father is Puṣkara and his celebrated mother is Medhā. (58)

Sanandana

iṣad gauraṅga-kāntiś ca śobhitaś ca sanandanaḥ
nīla-vastra-paridhāno nānābharaṇa-bhūṣitaḥ (59)

The exceedingly beautiful Sanandana has a slightly fair bodily lustre. He wears blue clothes and is decorated by various kinds of ornaments. (59)

sārddhāś caturdaśa samā vayo mālya-virājitaḥ
aruṇākṣah pitā tasya mātā ca mallikā bhavet (60)

Sanandana is fourteen-and-a-half years old. He wears a garland around his neck. His father's name is Aruṇākṣa and his mother's is Mallikā. (60)

Vidagdha

rūpaṁ campaka-varṇāḍhyam vidagdho dīptimān bhavet
śikhikaṇṭha-varṇa-vāsā muktā-mālā-vibhūṣitah (61)

Vidagdha's complexion is attractive and greatly effulgent like that of the *campaka* flower, and he wears clothes that are blackish blue like the throat of a peacock. He is decorated by many types of pearl necklaces. (61)

caturdaśa-varṣa-pūrnah kiṣorah paramojvalah
piṭā ca maṭuko nāma jananī rocanā bhavet (62)

sudāmā cāgraja-bhrātā bhaginī suśilāpi ca
śrī-kṛṣṇasya priyatamo yugma-bhāva-vibhāvitah (63)

Vidagdha is fourteen years old and in the prime of his youth. His father's name is Maṭuka and his mother is Rocanā. The previously mentioned Sudāmā is his elder brother and his sister is Suśilā. Vidagdha is exceedingly dear to Śrī Kṛṣṇa and is always immersed in his love for the Divine Couple. (62–63)

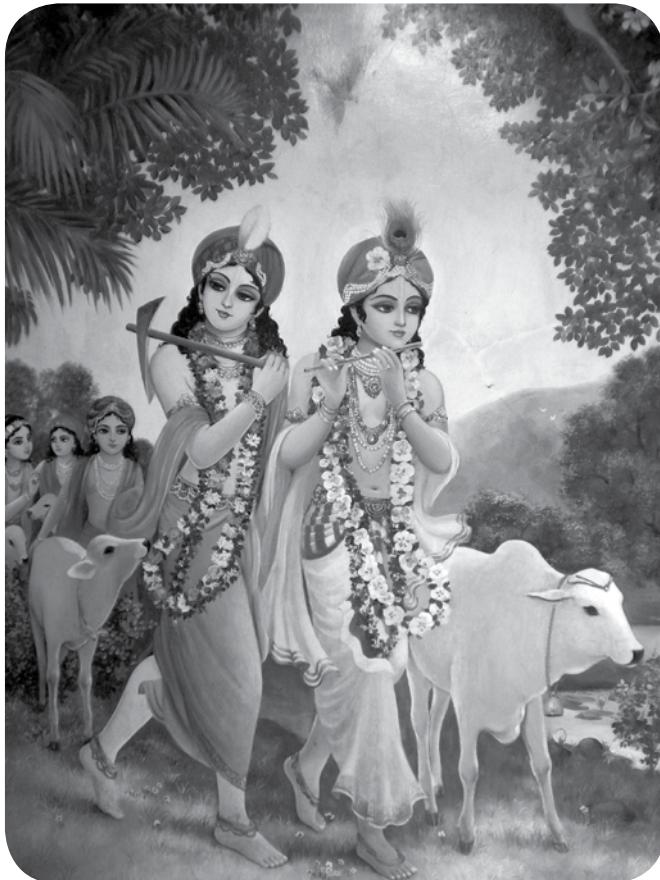
Madhumaṅgala

iṣacchyāmala-varṇo 'pi śrī-madhumaṅgalo bhavet
vasanam gaura-varṇāḍhyam vana-mālā-virājitaḥ (64)

Madhumaṅgala's complexion is somewhat blackish blue (*śyāma*). His clothes are of a golden colour and he is decorated with garlands made of forest flowers. (64)

piṭā sāndīpanir devo mātā ca sumukhī satī
nāndīmukhī ca bhaginī paurṇamāsī pitāmahī
vidūṣakah kṛṣṇa-sakhaḥ śrī-madhumaṅgalah sadā (65)

Madhumaṅgala's father is Śrī Sāndīpani Ṛṣi and his chaste mother's name is Sumukhī. Nandīmukhī is his sister and his



paternal grandmother is Paurṇamāsī. Madhumaṅgala, who also belongs to the *vidūṣakas*⁴, always accompanies Śrī Kṛṣṇa. (65)

Śrī Balarāma

*śubhraḥ sphatika-varṇādhyo balarāmo mahābalah
nīla-vastra-paridhāno vana-mālā-virājitaḥ* (66)

Śrī Balarāma's complexion is whitish like that of crystal or camphor. His name is Balarāma because He is extremely strong

4 Mentioned in connection with Verses 42–43, *Laghu-bhāga*.

[*bala* means strength]. He wears blue garments and is decorated with many kinds of garlands made of forest flowers. (66)

*dīrgha-keśaḥ sulāvanyaś cūḍā cārur manoharā
ratna-kuṇḍala-yugmañca karṇa-yugme virājitam* (67)

Śrī Balarāma's long and beautiful hair is extremely charming, and He wears an enchanting topknot. Jewelled *kuṇḍalas* hang from His ears. (67)

*nānā-puṣpa-maṇer hāraḥ kaṇṭha-deśe suśobhitah
keyūra-valayau yugmau bāhu-yugme virājitaū* (68)

Garlands made of many kinds of flowers and jewelled necklaces hang beautifully from Śrī Balarāma's neck. Armlets and bracelets decorate His arms. (68)

*ratna-nūpura-yugmañca pāda-yugme suśobhitam
vasudevaḥ pitā tasya mātā ca rohiṇī bhavet* (69)

Jewelled anklebells beautify Śrī Balarāma's feet. His father is Śrī Vasudeva and His mother is Śrī Rohiṇī. (69)

*nando mitram pitus tasya mātā sādhvī yaśomati
bhrātā kāṇīyān śrī-kṛṣṇaḥ subhadrā bhaginī ca sā* (70)

Śrī Balarāma's father, Vasudeva, is the friend of the King of Vraja, Nanda Mahārāja, and His highly chaste mother Rohiṇī is Yaśodā's friend. Śrī Kṛṣṇa is His younger brother and Subhadrā is His sister. (70)

*vayaḥ ṣoḍaśa-varṣañca kiśora-paramojvalaḥ
śrī-kṛṣṇasya priyatamo nānā-keli-rasākarah* (71)

Śrī Balarāma is radiant in His youth of sixteen years. He is very dear to Śrī Kṛṣṇa and is a mine of various ecstatic pastimes. (71)

Servants (sevakāḥ)

Servants called viṭā

*kaḍāra-bhāratī-bandha-gandhavedādayo viṭāḥ
vividhāḥ sevakāḥ tasya sevā-saukhya-parāyanāḥ* (72)

Śrī Kṛṣṇa has many different groups of servants, who all are absorbed in pleasing Him through their service. Out of them, Kaḍāra, Bhāratī-bandha, Gandhaveda and other servants are called *viṭā*⁵. (72)

Servants called ceṭā

*ceṭā bhaṅgura-bhṛṅgāra-sāndhika-grahilādayaḥ
raktakah patrakah patrī madhukanṭho madhuvrataḥ
śālikas tāliko mālī māna-mālādharaḥdayaḥ* (73)

*tad-veṇu-śṛṅga-muralī-yaṣṭhi-pāśādi-dhāriṇaḥ
amīṣāṁ ghaṭakāś cāmī dhātūnāṁ copahārakāḥ* (74)

Bhaṅgura, Bhṛṅgāra, Sāndhika, Grahila, Raktaka, Patraka, Patrī, Madhukanṭha, Madhuvrata, Śālika, Tālika, Mālī, Māna, Mālādhara and others are *ceṭas*⁶. They carry Śrī Kṛṣṇa's possessions such as His *veṇu*⁷, horn, *muralī*⁸, stick and the rope used when milking cows. They present red ochre and other minerals to Śrī Kṛṣṇa. (73–74)

5 Viṭās are assistants talented in making dresses and other similar tasks; they are cunning; they are skilled in conversation; and they are experts in subjugating others and in other tasks (*Jaiva-dharma*, Chapter 32).

6 The *ceṭas* are assistants who can cleverly find out anything. They perform secret tasks and are bold-minded.

7 The *veṇu* is a small flute that is nine inches long, is as wide as one's thumb, and has six holes.

8 The *muralī* is a flute which is thirty-six inches long, has a mouthpiece at the end, and has four holes on its body.

Servants who prepare betel nuts (*tāmbūlikāḥ*)

*prthukāḥ pārśva-gāḥ keli-kalālāpa-kalāñkurāḥ
pallavo maṅgalaḥ phullaḥ komalaḥ kapilādayaḥ* (75)

*suvilāsa-vilāsākhya-rasāla-rasaśālinah
jambulādyāś ca tāmbūla-pariṣkāra-vicakṣaṇāḥ* (76)

Pallava, Maṅgala, Phulla, Komala, Kapila, Suvilāsa, Vilāsa, Rasāla, Rasaśālī, Jambula and other servants are appointed in preparing Śrī Kṛṣṇa's *tāmbūla* (betel nut). They are skilled in preparing *tāmbūla* by cleaning and wrapping it. They are all younger than Śrī Kṛṣṇa and always stay close to Him. They are in the initial stage of learning the art of reciting Śrī Kṛṣṇa's pastimes (*līlā-kathā*) and singing and playing musical instruments. (75–76)

Servants who supply water (*jala-sevakāḥ*)

payoda-vāridādyāś ca nīra-saṁskāra-kāriṇāḥ (77)

Payoda, Vārida and other servants bring vessels filled with water for Śrī Kṛṣṇa's use. (77)

Servants who wash Śrī Kṛṣṇa's clothes (*vastra-sevakāḥ*)

vastropacāri-nipuṇāḥ sāraṅga-bakulādayaḥ (78)

Sāraṅga, Bakula and other servants are skilled in taking care of Śrī Kṛṣṇa's clothes by washing and decorating them. (78)

Servants who decorate [Śrī Kṛṣṇa] (*veṣa-kāriṇāḥ*)

*premakando mahāgandhaḥ sairindhra-madhukandalāḥ
makarandādayaś cāmī sadā śrīngāra-kāriṇāḥ* (79)

Premakanda, Mahāgandha, Sairindhra, Madhukandala, Makaranda and other servants decorate Śrī Kṛṣṇa. (79)

Servants who prepare fragrant substances (gāndhikāḥ)

*sumanah-kusumollāsa-puṣpahāsa-harādayah
gandhāṅgarāga-mālyādi-puṣpalaṅkṛti-kāriṇah* (80)

Sumana, Kusumollāsa, Puṣpahāsa, Hara and other servants beautify Śrī Kṛṣṇa's body with ointments such as *aguru* and *kuṇkuma*. They decorate Śrī Kṛṣṇa with flower garlands and also prepare flower ornaments. (80)

Servants who act as hairdressers (nāpitāḥ)

*nāpitāḥ keśa-saṁskāre mardane darpaṇārpaṇe
dakṣāḥ subandha-karpūra-sugandha-kusumādayah* (81)

Subandha, Karpūra, Sugandha, Kusuma and other servants are Śrī Kṛṣṇa's hairdressers. They are vastly skilful in services such as arranging His hair, massaging His body and offering Him a mirror for looking. (81)

Servants who are engaged in various other tasks (aparāḥ)

*koṣādhikāriṇah svaccha-suśīla-praguṇādayah
vimala komalādyāś ca sthālī-pīṭhādi-dhārakāḥ* (82)

Svaccha, Suśīla, Praguṇa and other servants are engaged in taking care of the store-rooms and performing other services. Vimala, Komala and other servants take care of Śrī Kṛṣṇa's plate, seat and other articles used at the time of eating. (82)

Maidservants (paricārikāḥ)

*dhaniṣṭhā-candanakalā-guṇamālā-ratiprabhāḥ
taruṇīnduprabhā-śobhā-rambhādyāḥ paricārikāḥ
gṛha-mārjana-saṁskārālepa-kṣirādi-kovidāḥ* (83)

Dhanīṣṭhā, Candanakalā, Guṇamālā, Ratiprabhā, Taruṇī, Induprabhā, Śobhā, Rambhā and others are Šrī Kṛṣṇa's maid-servants. They are all specifically expert in decorating the house, cleaning, smearing cow dung and bringing milk. (83)

Maidservants appointed in many different services (cetyaḥ)

cetyaḥ kuraṅgī bhṛṅgārī sulambā lambikādayah (84)

Kuraṅgī, Bhṛṅgārī, Sulambā, Lambikā and others are Šrī Kṛṣṇa's maidservants (*ceti*). (84)

Spies (carāḥ)

*caturś cāraṇo dhīmān peśalādyāś carottamāḥ
caranti gopā-gopīṣu nānā-veśena ye sadā* (85)

Catura, Cāraṇa, Dhīmān, Peśala and other servants are Šrī Kṛṣṇa's foremost spies. Always wearing many types of disguises, they visit the *gopas*, *gopīs* and others in order to secretly accomplish Šrī Kṛṣṇa's tasks. (85)

Messengers (dūtāḥ)

*dūtā viśārado tuṅga-vāvadūka-manoramāḥ
nītisārādayah kelau kalau gopī-kuleṣu ca* (86)

Tuṅga, Vāvadūka, Manorama, Nītisāra and other servants are Šrī Kṛṣṇa's messengers. They are skilled in everything. They are experts in arranging amorous pastimes between Šrī Kṛṣṇa and the *gopīs* and in pacifying loving quarrels. Their names are appropriate: Tuṅga (the efficient one) is proficient in accomplishing tasks, Vāvadūka (eloquent) is most clever in speaking both appropriate and inappropriate words, Manorama (charming) is capable of stealing anyone's mind, and Nītisāra

(knowing the essence of virtuousness) knows what is essential [in regards to the Divine Couple]. (86)

Śrī Kṛṣṇa's Female Messengers (śrī-kṛṣṇasya dūti-prakaraṇam)

paurṇamāsī vīrā vṛndā vamśī nāndīmukhī tathā
vṛndārikā tathā melā muralādyāś ca dūtikāḥ (87)

nānā-sandhāna-kuśalā taylor milana-kāriṇī
kuñjādi-saṁskriyābhijñā vṛndā tāsu varīyasī (88)

Paurṇamāsī, Vīrā, Vṛndā, Vamśī, Nāndīmukhī, Vṛndārikā, Melā, Muralī and others are the female messengers of Śrī Kṛṣṇa's party. All of them are experts in making enquiries in many different ways and in arranging meetings between Śrī Rādhā and Śrī Kṛṣṇa. They are also talented in decorating forest bowers and other meeting places. Among them, Vṛndā is the most accomplished in all tasks. (87–88)

Paurṇamāsī

paurṇamāsyā aṅga-kāntis-tapta-kāñcana-sannibhā
śukla-vastra-paridhānā bahu-ratna-vibhūṣitā (89)

Paurṇamāsī's bodily complexion is effulgent like molten gold. She wears white clothes and is amply decorated by jewels. (89)

pitā suratadevaś ca mātā candrakalā satī
prabalas tu patis tasyā mahāvidyā yaśaskarī (90)

bhrātāpi devaprasthaś ca vrāje siddhā-śiromañih
nānā-sandhāna-kuśalā dvayoh saṅgama-kāriṇī (91)

The father of Paurṇamāsī is Suratadeva and her chaste mother's name is Candrakalā. Paurṇamāsī's husband is Prabala

and her brother is Devapraستha. She herself is supremely learned, famous and the perfected crown jewel of all yoginīs of Vraja-maṇḍala. Paurṇamāsī is skilled in making enquiries and in arranging meetings between Śrī Rādhā and Śrī Kṛṣṇa. (90–91)

Vīrā

*vīrā nāma varā dūtī khyātānyā pūjitā vrāje
vīrā pragalbha-vacanā vṛṇdā cāṭukti-peśalā* (92)

Vīrā is another prominent female messenger. She is worshipful and famous in Vraja-maṇḍala. Vīrā is a fearless speaker (*pragalbha-vacanā*). Conversely, Vṛṇdā⁹ is most clever in using sweet and charming words (*cāṭu-vacanā*). (92)

*esā śyāmala-kāntiś ca śuklābha-vasanojjvalā
nānā-ratna-puṣpa-mālā-bhūṣaṇair bhūṣitāpi ca* (93)

Vīrā's complexion is blackish blue (*śyāmala*) but seems bright because she wears white clothes. She is decorated with many kinds of flower garlands and jewelled ornaments. (93)

*kavalah patir etasyā mātā ca mohinī satī
tasyāḥ pitā viśālo 'pi bhaginī kavalā bhavet* (94)

Vīrā's husband is Kavala. Her mother Mohinī is a virtuous wife. Vīrā's father is Viśāla and her sister's name is Kavalā. (94)

*jaṭilāyāḥ priyatamā jāvaṭākhyā-pura-sthitā
nānā-sandhāna-nipuṇā dvayor milana-ceştitā* (95)

Vīrā, who lives in Jāvaṭa, is very dear to Jaṭilā. She is most expert in making enquiries and is specifically devoted to arrange meetings between Śrī Rādhā and Śrī Kṛṣṇa. (95)

⁹ Although a separate description of Vṛṇdā-devī will be given in Verses 96–98 (*Laghu-bhāga*), the quality of her nature is mentioned here in connection with the description of Vīrā-devī's nature.

Vṛndā (vrṇdāya viśeṣah)

*tapta-kāñcana-varṇābhā vṛndā kāntir manoharā
nila-vastra-paridhānā muktā-puṣpa-virājita (96)*

Vṛndā's bodily complexion is attractive like molten gold. She wears blue garments and is decorated with pearls and flowers. (96)

*candrabhānuḥ pīta tasyāḥ phullarā jananī tathā
patir asyā mahīpāla mañjarī bhagini ca sā (97)*

Vṛndā's father is Candrabhānu and her mother's name is Phullarā. Her husband's name is Mahīpāla and her sister is Mañjarī. (97)

*vṛndāvana-sadā-vāsā nānā-kelī-rasotsukā
ubhayor milanākāṅkṣī tayoḥ prema-pariplutā (98)*

Vṛndā always resides in Vṛndāvana. She is eager to relish many kinds of ecstatic pastimes as well as to arrange meetings between Śrī Rādhā and Śrī Kṛṣṇa. She is always immersed in love for Them. (98)

Nāndīmukhī

*nāndīmukhī gaura-varṇā paṭṭa-vastra-vidhāriṇī
sāndīpanīḥ pīta tasyā mātā ca sumukhī satī (99)*

*bhrātā madhumaṅgalo 'syāḥ paurṇamāsī pitāmahī
nānā-ratna-bhūṣitāṅgī kaiśora-vayasojjvalā (100)*

Nāndīmukhī is fair-complexioned. She wears silk clothes. Her father is Sāndīpanī Muni and her chaste mother's name is Sumukhī. Her brother's name is Madhumaṅgala and her paternal grandmother is Paurṇamāsī. Nāndīmukhī is decorated with various jewels and is in the prime of youth. (99–100)

nānā-sandhāna-kuśalā nānā-śilpa-vidhāyinī
dvayor milana-naipuṇyā sadā prema-yutā bhavet (101)

Nāndīmukhī is skilled in making enquiries about various topics. She is talented in many kinds of fine arts and in arranging meetings between Šrī Rādhā and Šrī Kṛṣṇa. She is always carried away by her love for both of Them. (101)

Ordinary Servants (sādhāraṇa-bhṛtyāḥ)

śobhana-dīpanādyāś ca dīpikādhāriṇo matāḥ
sudhākara-sudhānāda-sā�andādyā mṛdāṅgināḥ
kalāvantas tu mahatī-vādino guṇa-śālināḥ (102)

Sobhana, Dīpana and other servants take care of Šrī Kṛṣṇa's lanterns. Sudhākara, Sudhānāda, Sā�anda and other servants play *mṛdāṅga*. They are all experts in singing, playing musical instruments and the other sixty-four arts. Many good qualities ornament them, and they are skilled in playing a specific kind of *vīṇā* called *mahatī*¹⁰. (102)

vicitrarāva-madhurarāvādyāś tasya vandināḥ
narttakāś candrahāsenduhāsa-candramukhādayāḥ (103)

Vicitrarāva, Madhurarāva and other servants are Šrī Kṛṣṇa's panegyrists (*vandis*), and Candrahāsa, Induhāsa, Candramukha and others are dancers. (103)

kalakaṇṭhaḥ sukaṇṭhaś ca sudhākaṇṭhādayo 'py amī
bhārataḥ sārada vidyāvīlāsa-sarasādayāḥ
sarva-prabandha-nipuṇā rasajñās tāla-dhāriṇāḥ (104)

10 There are many types of *vīṇās*. The *gandharva* Viśvāvasu plays a *vīṇā* called *vṛ̥hatī*; *gandharva* Tumburu's *vīṇā* is called *kaṇṭavatī*; Goddess Sarasvati's *vīṇā* is named *kacchapi*; and Nārada's *vīṇā* is called *mahatī*.

Kalakaṇṭha, Sukaṇṭha, Sudhākaṇṭha, Bhārata, Sārada, Vidyāvilāsa, Sarasa and other servants of Śrī Kṛṣṇa are experts in composing literary works about all kinds of subjects. They are conversant in *rasa*. They play rhythmical instruments to give the tempo to the music [and dance]. (104)

*kañcukādi-vinirmātā rauciko nāma saucikah
nirnejakās tu sumukho durlabho rañjanādayah
puṇyapuñjas tathā bhāgyarāśir ity asya haddipau* (105)

A servant named Raucika, who is an expert tailor, sews *kurtās* and other garments for Śrī Kṛṣṇa.

Sumukha, Durlabha, Rañjana and other servants are engaged in washing His clothes.

The two servants Puṇyapuñja and Bhāgyarāśi are sweepers who clean Śrī Kṛṣṇa's home and the surroundings of His home. (105)

*svarṇa-kārāvalaṅkāra-kārau raṅgana-ṭaṅkanau
kulālau manthanī-pārīkārau pavana-karmāṭhau* (106)

The jewellers Raṅgana and Ṭaṅkana make ornaments for Śrī Kṛṣṇa. The potters named Pavana and Karmaṭha make churning pots and earthen bowls, cups and other vessels. (106)

*varddhakī varddhamānākhyah khaṭṭā-śakaṭa-kārakau
sucitraś ca vicitraś ca khyātau citra-karāv ubhau* (107)

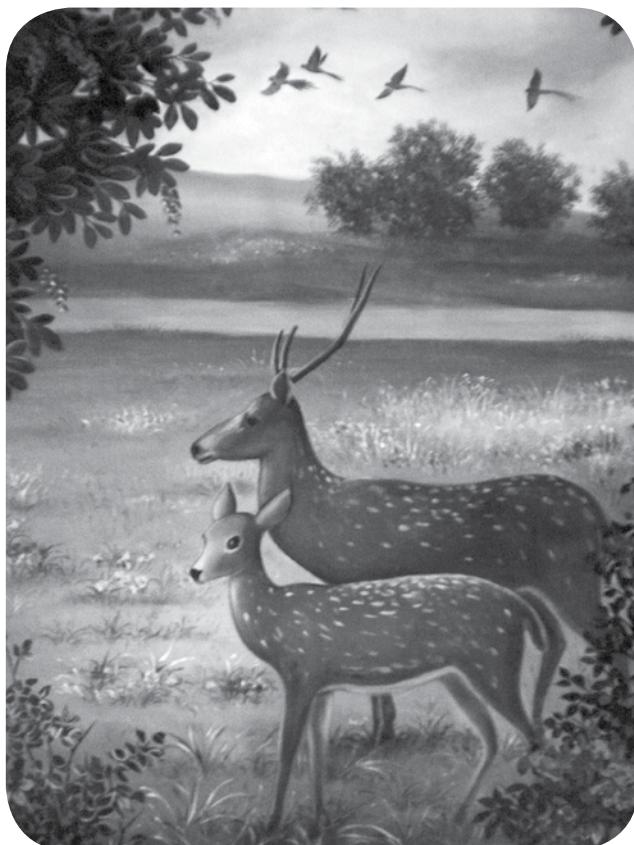
The two servants Varddhakī and Varddhamāna are carpenters who make Śrī Kṛṣṇa's bed, ox-cart and other such things. Sucitra and Vicitra are artists who paint colourful pictures for His pleasure. (107)

*dāma-manthāna-kuṭhāra-peṭī-śikyādikāriṇah
kāravah kuṇḍa-kaṇṭhola-karaṇḍa-kaṭulādayah* (108)

Kuṇḍa, Kanṭhola, Karaṇḍa, Kaṭula and other servants are craftsmen. They prepare items to be used in Śrī Kṛṣṇa's service, such as ropes, churning rods, axes, boxes and baskets made of flat rope for carrying fruits and vegetables. (108)

maṅgalā piṅgalā gaṅgā piśaṅgī maṇikastanī
haṁsi vamśipriyetyādyā naicikyas tasya supriyāḥ (109)

Maṅgalā, Piṅgalā, Gaṅgā, Piśaṅgī, Maṇikastanī, Haṁsi, Vamśipriyā and other cows are most dear to Śrī Kṛṣṇa and are known as the best of cows (*naicikī*). (109)



*padmagandha-piśāṅgākṣau balī-vardāv atipriyau
suraṅgākyah kuraṅgo 'sya dadhilobhābhidah kapih* (110)

The two bulls Padmagandha and Piśāṅgākṣa are most dear to Śrī Kṛṣṇa. His deer is called Suraṅga and His monkey's name is Dadhilobha. (110)

*vyāghra-bhramarakau śvānau rājahaṁsaḥ kalasvanaḥ
śikhī tāṇḍavikābhikhyah śukau dakṣa-vicakṣaṇau* (111)

Śrī Kṛṣṇa also has two pet dogs, Vyāghra and Bhramaraka; a swan named Kalasvana; a peacock called Tāṇḍavika; and two male parrots named Dakṣa and Vicakṣaṇa. (111)

Description of pastime places (sthāna-vivaraṇam)

*vṛṇdāvanam mahodyānam śreyo niḥśreyasād api
krīḍā-girir yathārthākhyah śrīmān govarddhano mataḥ* (112)

nīlamaṇḍapikā-ghaṭṭah kandarā maṇikandalī (113a)

Śrī Vṛṇdāvana is in all respects the most prominent of the forests in Vraja-maṇḍala, and is the most auspicious of all auspicious places. Śrīman Girirāja-Govardhana, a pastime place within Vraja's area, supplies the cows with water, tender grass and other items; offers the *gopas* fruits, edible roots, water, resting places and so forth; and provides the *gopīs* secluded forest bowers, caves and so on for their unimpeded enjoyment. By this Girirāja-Govardhana increases their joy, and thus lives up to his name Govardhana (go referring to cows, *gopas* and *gopīs*, and *vardhana* meaning 'increasing'). By doing this, he is also offering abundant assistance in Śrī Kṛṣṇa's pastimes. Thus it is fully appropriate to call him Krīḍā-giri, 'the pastime ground Śrī Girirāja-Govardhana'.

There is a bathing-place (*ghāṭa*) called Nīlamanḍapikā and a cave called Maṇikandalī at Śrī Govardhana. (112–113a)

ghaṭo mānasa-gaṅgāyāḥ pāraṅgo nāma viśrutah (113b)

suvilāsataraḥ nāma tarir yatra virājate (114a)

Mānasa-gaṅgā’s bathing-place is widely known as Pāraṅga-
ghāṭa. A boat called Suvilāsataraḥ is splendidly situated
there. (113b–114a)

nāmnā nandīśvaraḥ śailo mandiram sphurad indiram (114b)

*āsthānī-maṇḍapah pāṇḍugāṇḍa-śailā-samojjvalah
āmoda-varddhano nāma paramāmoda-vāsitaḥ* (115)

Nandīśvara Hill is Śrī Kṛṣṇa’s residence. The place is so
splendorous that it seems as if Lakṣmī-devī personally resides
there. On top of Nandīśvara Hill is a large rock, which is whitish
with a tinge of pale yellow. The radiant, beautifully decorated
palace situated on this rock is Śrī Kṛṣṇa’s abode. Śrī Kṛṣṇa
maddens the hearts of everyone in Vraja – moving and non-
moving beings, insects and worms, animals and birds, rivers,
mountains, and *gopas* and *gopīs*. Because He lives in this palace
together with Śrī Nanda, Yaśodā, Baladeva, Mother Rohinī and
others, everyone calls it Āmoda-varddhana¹¹. (114b–115)

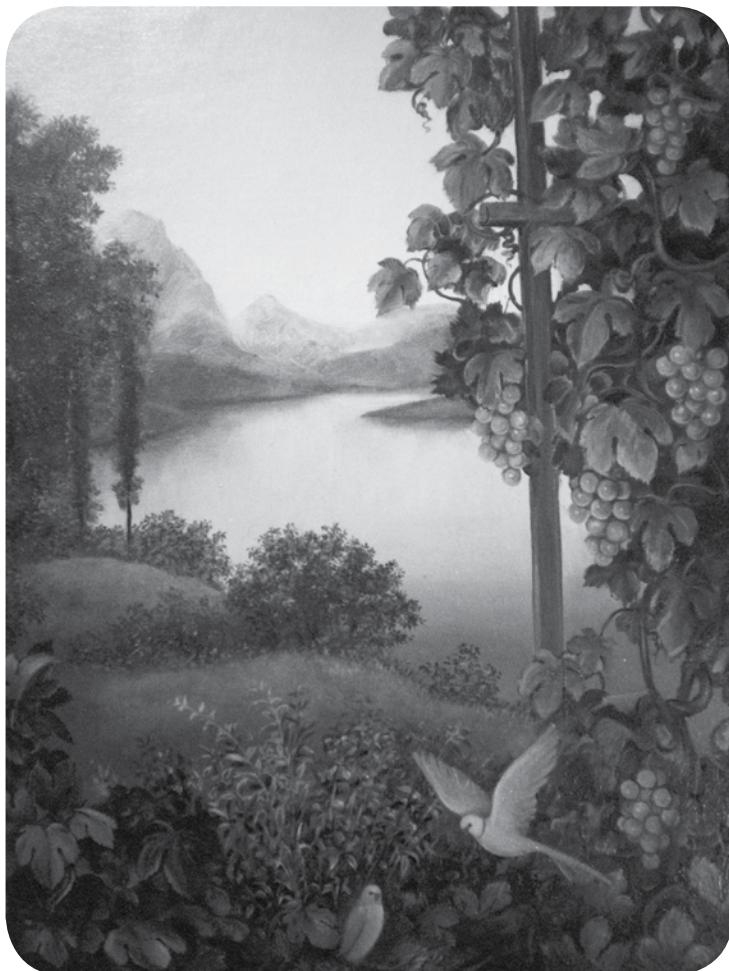
*pāvanākyam sarah kriḍā-kuñja-puñja-sphurat-tatam
kuñjam kāma-mahātīrthaṁ mandāro maṇi-kuṭīmaḥ* (116)

Pāvana-sarovara, which lies at the foot of Nandīśvara Hill, is
Śrī Kṛṣṇa’s own lake. Its banks are beautified by many charming
pastime groves. Śrī Kṛṣṇa’s grove is named Kāma-mahātīrtha,
and inside is a small, bejewelled room called Mandāra. (116)

11 *āmoda* = pleasure; *varddhana* = increase

nyagrodha-rājo bhāṇḍīraḥ kadambas tu kadamba-rāṭ
anaṅga-raṅga-bhūr nāma līlā-pulinam ucyate (117)

Śrī Kṛṣṇa's famous banyan tree, well suited for pastimes, is called Bhāṇḍīra and His *kadamba* tree is called Kadambā-rāja. The bank of the river Yamunā, which is beautified with pastime groves, is widely known as Anaṅgarāṅga-bhūmi. (117)



*yamunāyā mahā-tīrtham khelā-tīrtham tad ucyate
parama-preṣṭhayā sārddham sadā yatra sa khelati* (118)

The grove where Śrī Kṛṣṇa always performs sportive pastimes (*līlā-vilāsa*) with His highly beloved Śrīmatī Rādhā is called Khelā-tīrtha, which is the most sacred abode at Śrī Yamunā. (118)

The items Śrī Kṛṣṇa uses (śrī-kṛṣṇasya vyavahārya-dravyāṇi)

*śaradindus tu mukuro vyajanam madhumārutam
līlā-padmaṁ sadāsmeram genḍukaś citrakorakah* (119)

Śrī Kṛṣṇa's mirror is called Śaradindu and His palm-leaf fan is named Madhumāruta. His pastime lotus is called Sadāsmera and His ball is called Citrakoraka. (119)

*śīñjinī mañjulaśaraḥ maṇi-bandhāṭanī-yugam
vilāsa-kārmaṇam nāma kārmukam svarṇa-citritam* (120)

Śrī Kṛṣṇa's golden bow is called Vilāsa-kārmaṇa and the bowstring is called Mañjulaśara. The bowstring is tied to jewels at each end of the bow. (120)

*divya-ratna-sphuran-muṣṭis tuṣṭidā nāma karttarī¹
mandraghoṣo viṣāṇo 'sya vamśī bhuvana-mohinī* (121)

Śrī Kṛṣṇa's small knife is called Tuṣṭidā. Its handle is studded by wonderful jewels and therefore looks very beautiful. The name of His horn [used as a bugling instrument] is Mandraghoṣa, and His flute (*vamśī*) is named Bhuvana-mohinī. (121)

*rādhā-hṛṇ-mīna-baḍiśī mahānandābhidhāpi ca
ṣaḍ-randhra-bandhurā veṇuh khyātā madana-jhaṅkṛtiḥ* (122)

This *vamśī* makes Śrī Kṛṣṇa's heart excessively glad by catching the fish of Śrī Rādhā's mind by its hook. It is therefore also known as Mahānandā. Kṛṣṇa's *veṇu* has six holes and is widely known by the name Madana-jhaṅkṛti. (122)

*kākalī-mūkita-pikā muralī saralābhidhā
gauḍī ca gurjari ceti rāgāv atyanta-vallabhau* (123)

Śrī Kṛṣṇa's *muralī* is named Saralā and creates sweet sounds like that of the *kokila* bird. Śrī Kṛṣṇa's favourite *rāgas* are *gauḍī* and *gurjari*. (123)

japyah sādhyāṅkitah preṣṭhābhidhānam manur adbhutah (124a)

The wonderful *mantra* that Śrī Kṛṣṇa chants in order to achieve His desired goal is the name of His beloved, Śrīmatī Rādhā. (124a)

*daṇḍas tu maṇḍano nāma vīṇā nāma taraṅgiṇī
paśau paśu-vaśikārau dohany amṛtadohanī* (124b)

The name of Śrī Kṛṣṇa's staff is Maṇḍana and His *vīṇā* is called Taraṅgiṇī. The two ropes He uses when milking cows are called Paśu-vaśikāra. His milking pot is called Amṛtadohanī. (124b)

Śrī Kṛṣṇa's ornaments (bhūṣaṇāni)

ambārpitā mahārakṣā nava-ratnāṅkitā bhuje (125)

On Śrī Kṛṣṇa's two arms Mother Yaśodā has tied amulets for protection, which are inlaid with nine priceless jewels¹². (125)

12 The nine jewels (*nava-ratna*) are: (1) *māṇikya* (ruby), (2) *muktā* (pearl), (3) *vidruma* (coral), (4) *marakata* (emerald), (5) *padmarāga* [*puṣparāga*] (yellow sapphire, topaz), (6) *vajra* (diamond), (7) *nīla* (blue sapphire), (8) *gomeda* [see footnote to *Bṛhad-bhāga*, Verse 141] and (9) *vaidūrya* (cat's eye).

aṅgade raṅgadābhikhye caṅkane nāma kaṅkane
mudrā ratnamukhī pītaṁ vāso nigama-śobhanam (126)

Śrī Kṛṣṇa's armlets are called Raṅgada. His bangles are called Caṅkana; His signet ring is called Ratnamukhī and His yellow cloth is named Nigama-śobhana, which means ‘the increaser of the Śrutis’¹³ beauty’. (126)

kiṅkiṇī kalajhaṅkārā mañjīrau haṁsagañjanau
kuraṅga-nayanā-citta-kuraṅga-hara-śiñjitaū (127)

Śrī Kṛṣṇa's waist belt is called Kalajhaṅkārā and His ankle bells are named Haṁsagañjana. Their sweet tinkling steals the deer-eyed gopīs' hearts, which are as restless as deer. (127)

hāras tārāvalī nāma maṇimālā taḍitprabhā
ruddha-rādhā-pratikṛtir niśko hṛdaya-modanah (128)

Śrī Kṛṣṇa's necklace is named Tārāvalī, His jewelled beads are called Taditprabhā, and the medallion on His chest is named Hṛdaya-modana, in which there is a picture of Śrī Rādhā. (128)

kaustubhākhyo maṇir yena praviṣya hradaṁ auragam
kāliya-preyasī-vṛnda-hastair ātmopahāritah (129)

Śrī Kṛṣṇa's jewel is called Kaustubha. When Śrī Kṛṣṇa entered Kāliya-hrada, the wives of the snake offered this jewel to Him with their own hands. (129)

kuṇḍale makarākāre ratir āgādhi-daivate
kiriṭam ratna-pārākhyam cūḍā cāmara-dāmarī (130)

Śrī Kṛṣṇa's two makara-shaped¹⁴ earrings (*kuṇḍalas*) are widely known by the name Ratir-āgadhi-daivatā. His crown's

13 ‘That which is heard’; the body of literature that applies to the original four Vedas and the Upaniṣads.

14 See footnote to *Bṛhad-bhāga*, Verse 148.

name is Ratnapāra, and the decoration on the crown is called Cāmara-dāmarī. (130)

*nava-ratna-viḍambākhyam̄ śikhaṇḍam̄ mukuṭam̄ viduh
rāgavallī tu guñjālī tilakam̄ dṛṣṭimohanam* (131)

The peacock feather crown on Śrī Kṛṣṇa's head is called Nava-ratna-viḍamba. His *guñjā*-necklace is named Rāgavallī and His *tilaka*'s name is Dṛṣṭimohana. (131)

*patra-puṣpamayī mālā vanamālā padāvadhiḥ
vaijayantī tu kusumaiḥ pañca-varṇair vinirmitā* (132)

The garland made of many different types of leaves and flowers, hanging down to Śrī Kṛṣṇa's lotus feet, is called Vanamālā, and a garland made of five different coloured flowers is named Vaijayantī-mālā. (132)

*janmanālaṅkṛtā puṇyā kṛṣṇā bhādrāśtamī niśā
preyasyā saha rohiṇyā śaśī yasyām udeyivān* (133)

Śrī Kṛṣṇa appeared in the night of the eighth day (*aṣṭamī*) of the waning moon in the month of Bhādra. This night manifests its glory in this world being decorated by Śrī Kṛṣṇa's birth. During this night the moon rises along with his beloved, the constellation called Rohiṇī¹⁵. (133)

Śrī Kṛṣṇa's Beloveds (śrī-kṛṣṇasya preyasyah)

*atha tasyānukīrttyante preyasyah paramādbhutāḥ
ramādibhyo 'py uru-prema-saubhāgya-bhara-bhūṣitāḥ* (134)

15 The Rohiṇī constellation is considered to be shaped like a chariot and consists of five stars. According to the Purāṇas, she is the daughter of Dakṣa and the wife of the moon.



Now Śrī Kṛṣṇa's wonderful beloveds are eulogised. They are decorated with the fortune of excessive *prema*, which is even greater than that of Lakṣmī and others. (134)

Śrīmatī Rādhārānī's charming beauty (śrī-rādhā)

*ābhīra-subhruvāṁ śreṣṭhā rādhā vṛndāvaneśvarī¹
asyāḥ sakhyāś ca lalitā-viśākhādyāḥ suviśrutāḥ* (135)

Among the *gopīs* of Vraja, Vṛndāvaneśvarī Śrī Rādhā is the foremost. Lalitā, Viśākhā and others are renowned as Śrī Rādhā's principal *sakhīs*. (135)

candrāvalī ca padmā ca śyāmā śaibyā ca bhadrikā
tārā vicitrā gopālī pālikā candraśālikā (136)

maṅgalā vimalā līlā taralākṣī manoramā
kandarpa-mañjarī mañjubhāsiṇī khañjanekṣaṇā (137)

kumudā kairavī śārī śāradākṣī viśāradā
śāṅkarī kuṇkumā kṛṣṇā śāraṅgīndrāvalī śivā (138)

tārāvalī guṇavatī sumukhī keli-mañjarī
hārāvalī cakorākṣī bhāratī kamalādayah (139)

Candrāvalī, Padmā, Śyāmā, Śaibyā, Bhadrikā, Tārā, Vicitrā, Gopālī, Pālikā, Candraśālikā, Maṅgalā, Vimalā, Līlā, Taralākṣī, Manoramā, Kandarpa Mañjarī, Mañjubhāsiṇī, Khañjanekṣaṇā, Kumudā, Kairavī, Śārī, Śāradākṣī, Viśāradā, Śāṅkarī, Kuṇkumā, Kṛṣṇā, Śāraṅgī, Indrāvalī, Śivā, Tārāvalī, Guṇavatī, Sumukhī, Keli Mañjarī, Hārāvalī, Cakorākṣī, Bhāratī, Kamalā and other gopīs are Śrī Kṛṣṇa's beloveds. (136–139)

āsāṁ yūthāni śataśah khyātāny ābhīra-subhruvāṁ
lakṣa-saṅkhyās tu kathitā yūthe yūthe varāṅganāḥ (140)

These beautiful gopīs have hundreds of groups (yūthas). The number of the prominent gopīs divided into these groups is also vast. (140)

mukhyāḥ syus teṣu yūtheṣu kāntāḥ sarva-guṇottamāḥ
rādhā candrāvalī bhadrā śyāmalā pālikādayah (141)

Out of all the gopīs in these groups, Rādhā, Candrāvalī, Bhadrā, Śyāmalā, Pālikā and others are Śrī Kṛṣṇa's pre-eminent beloveds due to their incomparably good qualities. (141)

tatrāpi sarvathā śreṣṭhe rādhā-candrāvalīty ubhe
yūthayos tu tayoḥ santi koṭi-saṅkhyā mṛgī-dṛśāḥ (142)

Again among these *gopīs*, Śrī Rādhā and Śrī Candrāvalī are the two most prominent. Both of them have vast numbers of deer-eyed Vraja-damsels in their respective *yūthas*. (142)

*taylor apy ubhayor madhye sarva-mādhuryato 'dhikā
rādhikā viśrutim yātā yad-gāndharvākhyayā śrutanau* (143)

Of these two, Śrī Rādhā is well known as the most prominent beloved of Śrī Kṛṣṇa. She is the pinnacle of all sweet transcendental qualities. The Śrutis call Her Gāndharvā. (143)

*asamānorddha-mādhurya-dhuryo gopendra-nandanah
yasyāḥ prāṇa-parārddhānām parārddhād api vallabhaḥ* (144)

Gopendra-nandana (the son of the King of the cowherds) Śrī Kṛṣṇa, whom no one can equal nor excel in sweetness (*mādhurya*), is Śrī Rādhā's beloved. Śrī Kṛṣṇa is so much dearer to Śrimatī Rādhā than Her own life, that it can be compared to the amount one gets when multiplying the number *parārddha* [one half of Brahmā's life span]¹⁶ with itself.

The significance here is that Śrī Rādhā's love for Śrī Kṛṣṇa is unlimited times more than even the sum resulting from multiplying unlimited *parārddha* with unlimited *parārddha*. In other words, no one can imagine how much She loves Him. (144)

16 According to Vedic mathematical calculations, one multiplied by ten makes ten, ten multiplied by ten makes one hundred (*śata*), one hundred multiplied by ten makes a thousand (*sahasra*), one thousand multiplied by ten makes ten thousand (*ayuta*), ten thousand multiplied by ten makes one hundred thousand (*lakṣa*), one hundred thousand multiplied by ten makes *niyuta*, *niyta* multiplied by ten makes *koti*, *koti* multiplied by ten makes *arbuda*, *arbuda* multiplied by ten makes *vr̥nda*, *vr̥nda* multiplied by ten makes *kharva*, *kharva* multiplied by ten makes *nikharva*, *nikharva* multiplied by ten makes *śaṅkha*, *śaṅkha* multiplied by ten makes *padma*, *padma* multiplied by ten makes *sāgara*, *sāgara* multiplied by ten makes *antya*, *antya* multiplied by ten makes *madhya* and *madhya* multiplied by ten makes *parārddha* (two *parārddhas* is the life span of Lord Brahmā of 311 trillion 40 billion years).

śrī-rādhā-rūpa-lāvaṇyam viśeṣat̄ parikīrttyate
nānā-vaidagdhī-naipuṇyā sudhārṇava-svarūpiṇī (145)

Now Śrī Rādhā's exquisite beauty will be glorified in detail.
She is most skilful in arts of various kinds, and She is the personification of an ocean of nectar. (145)

nava-gorocanā-bhātir druta-hema-sama-prabhā
kimvā sthirā vidyud iva rūpāti-paramojjvalā (146)

Śrī Rādhā's supremely radiant fair complexion resembles fresh gorocanā, molten gold or stationary lightning. (146)

vicitram nīla-vasanam tasyāś ca pariśobhitam
nānā-muktā-bhūṣitāṅgī nānā-puṣpa-virājitā (147)

Śrī Rādhā is attired in beautiful blue clothes. She is decorated by various kinds of pearls and flowers. (147)

dīrgha-keśī sulāvaṇya-muktā-mālā-suśobhitā
puṣpa-mālā-suvinyāsā suvenī paramojjvalā (148)

Śrī Rādhā's body is full of loveliness (*lāvaṇya*¹⁷) and decorated with pearl necklaces. Her hair is long and Her wonderful braid is decorated by beautifully strung flower garlands. (148)

subhālah paramoddīptah sindūra-paribhūṣitah
nānā-citrālakā bhānti citra-patra-suśobhitah (149)

Śrī Rādhā's enchanting forehead is radiantly decorated by a dot of vermillion. The beautiful locks of hair swaying on Her cheeks together with Her astonishing mark of *tilaka* cross the pinnacle of all beauty. (149)

17 Lustre emanating from bodily limbs, that resembles the splendour that glows from within a pearl (*Jāiva-dharma*, Chapter 35).

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

bāhu-yugmam̄ sulāvaṇyam̄ nīla-kañkaṇa-śobhitam
anaṅga-danḍa-lāvanya-mohinī paramā bhavet (150)

Even Cupid, who has two very charming arms, is bewildered by Śrī Rādhā's lovely arms, which are beautified by bracelets made of blue jewels. (150)

nayanotpala-yugmañca ākarṇa-pariśobhitam
kajjalojjvala-dīptiś ca trailokya-jayinī parā (151)

Śrī Rādhā's wide lotus eyes, which extend to Her ears, are beautified with the radiant glow of collyrium. It appears as if the unique beauty of Śrī Rādhā's lotus eyes has conquered all the beauty in the three worlds. (151)

nāsikā tila-puṣpābhā muktā-veśara-śobhitā
nānā sugandha-yuktā sā parā dīptimatī bhavet (152)

Śrī Rādhikā's nose is attractive like a sesame flower and is decorated with a pearl. Śrī Rādhā, who is scented with various fragrances, is supremely beautiful. (152)

ratna-tāḍaṅka-yugmañca nānā-citra-vinirmitam
oṣṭhādharaḥ sudhāramyo raktotpala-vinirjitaḥ (153)

Śrī Rādhā's jewelled earrings (*tāḍaṅka*) are made with various artistic styles. Her lips are even more pleasing than nectar and their reddish colour defeats the beauty of the red lotus. (153)

muktā-mālā danta-paṅktī rasanā-pariśobhitā
mukha-padmam̄ sulāvaṇyam̄ koṭi-candra-prabhākaram
bimbavac ca sudhāramya-prema-hāsyā-yutam̄ bhavet (154)

Śrī Rādhā's rows of teeth, which are beautified by Her graceful tongue, are radiant like lines of pearls. Her charming

lotus face is like a mine of the beauty of millions of moons, and it is endowed with a loving smile as sweet as nectar. (154)

*cibukasya sulāvaṇyāṁ kandarpa-mohanam param
masi-binduhū sulāvaṇyo hemābje bhramarī yathā* (155)

Śrī Rādhā's charming chin bewilders even Cupid. The dot of *kājala* on Her chin looks just like a black bee resting upon a golden lotus. (155)

*kaṇṭha-deśe citra-rekhā muktā-mālā-vibhūṣitā
prṣṭha-grīvā suramyā ca pārśve 'pi mohinī bhavet* (156)

Śrī Rādhā's neck is decorated with pearl necklaces and marked with three lines which enhance the beauty of Her neck. Her back and the nape of Her neck are beautiful and charming, and the sides of Her body captivate the mind. (156)

*vakṣaḥ-sthalam sulāvaṇyāṁ hema-kumbha-suśobhitam
kañculyā-cchāditam tasyā muktā-hāra-virājitam* (157)

Śrī Rādhā's most attractive chest is beautified by Her golden breasts. It is covered by a blouse and decorated with a pearl necklace. (157)

*subāhu-yugalam tasyā lāvaṇya-mohakāri ca
ratnāṅgade taylor madhye valayā-pariśobhite* (158)

The jewelled armlets upon Śrī Rādhā's beautiful, lovely and enchanting arms are beautified with small, swaying rings. (158)

*ratna-kañkana-dīpte ca ratna-guccha-virājite
raktotpalam hasta-yugmam nakha-candra-sudiptakam* (159)

Śrī Rādhā's wrists are beautified by jewelled bracelets and bangles, as well as bracelets made of thirty-two pearl strings.

Her hands, which look like reddish lotuses, shimmer in the unprecedented radiance of Her moon-like nails. (159)

The marks on Śrī Rādhā's palms (*kara-cihnaṇi*)

*bhṛīgāmbhoja-śaśikalā-kuṇḍala-cchakra-yūpakaḥ
śaṅkha-vṛkṣa-kusumaka-cāmara-svastikādayaḥ* (160)

*ete cihnaḥ śubha-karā nānā-citra-virājitaḥ
karāṅgulyaḥ sudiptāś ca ratnāṅgurīya-bhūṣitāḥ* (161)

Śrī Rādhā's lotus hands are beautified by various kinds of auspicious marks such as bumblebee, lotus flower, crescent moon, earring, umbrella, victory column, conch shell, tree, flower, *cāmara* and swastika. Her splendid fingers are decorated with jewelled rings. (160–161)

*udaram madhu-lāvaṇyaṁ nimna-nābhi-suśobhitam
sudhā-rasa-prapūrṇañca trilokya-mohanam param* (162)

Śrī Rādhā's abdomen is sweeter than sweetness itself and is beautified by a deep navel. Because it is full of nectar, it enchants everyone in the three worlds. (162)

*kuṣī-madhyam kaṭi-taṭam lāvaṇya-bhara-bhaṅguram
valī-trayī-latā-baddhā kiṅkiṇī-jāla-śobhitam* (163)

Śrī Rādhā's hips get slender from the middle towards Her attractive waist. Her waist has three auspicious, creeper-like folds [above Her navel], and a laced belt, studded with small bells, beautifies Her waist. (163)

*ūru dvau rāma-rambheva manoja-citta-mohanau
jānū dvau ca sulāvaṇyau nānā-keli-rasākarau* (164)

Śrī Rādhā's attractive thighs, which resemble the trunks of

banana trees, attract even the mind of Cupid. Her charming knees are a mine of various amorous sports. (164)

*śrī-pāda-padma-yugmañca maṇi-nūpura-bhūṣitam
vanka-rāja-sulāvaṇya-padāṅguriya-śobhitam* (165)

Śrī Rādhā's beautifully arched lotus feet are decorated with jewel-studded ankle bells. The toes of Her divine feet are beautified by rings. (165)

The marks on Śrī Rādhā's feet (*caraṇa-cihnaṇi*)

*śaṅkhendu-kuñjara-yavair aṅkuśoṣu-ratha-dhvajaiḥ
tomara-svasti-matsyādi-śubha-cihnau pādāv api* (166)

Śrī Rādhā's lotus feet are marked by a conch shell, a moon, an elephant, a barley corn, a goad, a chariot, a flag, a ḍamaru drum, a swastika, a fish and other auspicious marks. (166)

āpañcadaśa-varṣañca vayaḥ kaiśorakojvalam (167)

Śrī Rādhā is in Her illustrious prime youth of fifteen years. (167)

māṭṛ-koṭer api snigdhā yatra gopendra-gehinī (168a)

Śrīmatī Yaśodā-devī, the wife of the King of the cowherds, has more parental affection for Śrī Rādhā than unlimited mothers could have. (168a)

vṛṣabhbānuḥ pitā tasyā vṛṣabhbānur ivojjvalaḥ (168b)

ratnagarbhā kṣitau khyātā kīrttidā jananī bhavet (169a)

Śrī Rādhā's father, Vṛṣabhānu Mahārāja, is the *bhānu* (sun) situated in the sign of *vṛṣa* (Taurus); which means that he is as radiant as the sun in one of the summer months. Śrī Rādhā's

mother is Šrī Kīrttidā-sundarī. She is famous throughout the world as Ratnagarbhā. (168b–169a)

pitāmaho mahībhānur indur mātāmaho mataḥ (169b)

mātāmahī-pitāmahyau mukharā-sukhade ubhe (170a)

Śrī Rādhā's paternal grandfather is named Mahībhānu and her maternal grandfather is Indu. Her paternal grandmother's name is Sukhadā and Her maternal grandmother is Mukharā. (169b–170a)

ratnabhānuḥ subhānuś ca bhānuś ca bhrātarah pituḥ (170b)

Ratnabhānu, Subhānu and Bhānu are Śrī Vṛṣabhānu Mahārāja's brothers and thus Śrī Rādhā's paternal uncles. (170b)

*bhadrakīrttir mahākīrttiḥ kīrtticandraś ca mātulāḥ
mātulyo menakā ṣaṣṭhī gaurī dhātrī ca dhātakī* (171)

Bhadrakīrtti, Mahākīrtti and Kīrtticandra are Śrī Rādhā's maternal uncles (*mātulaḥ*), and Menakā, Ṣaṣṭhī, Gaurī, Dhātrī and Dhātakī are Her maternal aunts (*mātulā*). (171)

*svasā kīrttimatī mātūr-bhānumudrā pīṭr-svasā
pīṭr-svāṣṭ-patiḥ kāśo mātṛ-svāṣṭ-patiḥ kuśah* (172)

Śrī Rādhā's mother's sister is Kīrttimatī and her husband is Kuśa. Śrī Rādhā's father's sister is Bhānumudrā and her husband is Kāśa. (172)

śrīdāmā pūrva-jo bhrātā kaniṣṭhānaṅga-mañjarī (173a)

Śrī Rādhā's elder brother is Śrīdāmā and Her younger sister is Anaṅga Mañjarī. (173a)

śvaśuro vṛka-gopāś ca devaro durmadābhidhah (173b)

śvaśrūs tu jaṭilā khyātā pati-manyo 'bhimanyukah
nanandā kuṭilā-nāmnī sadā-cchidra-vidhāyinī (174)

Śrī Rādhā's father-in-law is Vṛka Gopa¹⁸ and Her husband's younger brother is Durmada. Her mother-in-law is Jaṭilā, and Abhimanyu has the false conception of being Her husband. Her sister-in-law Kuṭilā is always looking for faults. (173b–174)

parama-preṣṭha-sakhyas tu lalitā saviśākhikā
sucitrā campakalatā rāṅgadevī sudevikā
tuṅgavidyendulekhe te aṣṭau sarva-gaṇāgrimāḥ (175)

The eight *parama-preṣṭha-sakhīs* Lalitā, Viśākhā, Sucitrā [Citrā], Campakalatā, Rāṅgadevī, Sudevī, Tuṅgavidyā and Indulekhā are the most prominent among Śrī Rādhā's *sakhīs*. (175)

Śrī Rādhā's priya-sakhīs (priya-sakhyah)

priya-sakhyah kuraṅgākṣī maṇḍalī maṇikuṇḍalā
mālatī candralatikā mādhavī madanālāsā (176)

mañjumēdhā śaśikalā sumadhyā madhurekṣaṇā
kamalā kāmalatikā guṇacūḍā varāṅgadā (177)

mādhurī candrikā prema-mañjarī tanumadhyamā
kandarpa-sundarī mañjukeśīty ādyās tu koṭiśah (178)

Kuraṅgākṣī, Maṇḍalī, Maṇikuṇḍalā, Mālatī, Candralatikā, Mādhavī, Madanālāsā, Mañjumēdhā, Śaśikalā, Sumadhyā, Madhurekṣaṇā, Kamalā, Kāmalatikā, Guṇacūḍā, Varāṅgadā, Mādhurī, Candrikā, Prema Mañjarī, Tanumadhyamā, Kandarpa-sundarī, Mañjukeśī and others are Śrī Rādhā's innumerable *priya-sakhīs*. (176–178)

18 Another name of Gola mentioned in Verses 45 and 52 in Bṛhad-bhāga.

Prāṇa-sakhīs, or jīvita-sakhīs (jīvita-sakhyah)

uktā jīvita-sakhyas tu lāsikā kelikandalī
kādambarī śaśimukhī candrarekhā priyamvadā (179)

madonmadā madhumatī vāsantī kalabhāśinī
ratnāvalī maṇimatī karpūralatikādayah (180)

Lāsikā, Kelikandalī, Kādambarī, Śaśimukhī, Candrarekhā, Priyamvadā, Madonmadā, Madhumatī, Vāsantī, Kalabhāśinī, Ratnāvalī, Maṇimatī, Karpūralatikā and others are Šrī Rādhā's jīvita-sakhīs. (179–180)

Nitya-sakhīs (nitya-sakhyah)

nitya-sakhyas tu kastūrī manojñā mani-mañjarī
sindūrā candanavatī kaumudī madirādayah (181)

Kastūrī, Manojñā, Maṇi Mañjarī, Sindūrā, Candanavatī, Kaumudī, Madirā and others are Šrī Rādhā's nitya-sakhīs. (181)

Śrīmatī Rādhikā's mañjarīs (śrī-rādhāyā mañjaryah)

śrī-rūpa-mañjarī rāga-mañjarī rati-mañjarī
lavaṅga-mañjarī guṇa-mañjarī rasa-mañjarī (182)

vilāsa-mañjarī prema-mañjarī maṇi-mañjarī
suvarṇa-mañjarī kāma-mañjarī ratna-mañjarī (183)

kastūrī-mañjarī gandha-mañjarī netra-mañjarī
śrī-padma-mañjarī līlā-mañjarī hema-mañjarī
bhānumaty-anyā-paryāyā supremā rati-mañjarī (184)

Śrī Rūpa Mañjarī, Rāga Mañjarī, Rati Mañjarī, Lavaṅga Mañjarī, Guṇa Mañjarī, Rasa Mañjarī, Vilāsa Mañjarī, Prema Mañjarī, Maṇi Mañjarī, Suvarṇa Mañjarī, Kāma Mañjarī, Ratna Mañjarī, Kastūrī Mañjarī, Gandha Mañjarī, Netra Mañjarī, Śrī

Padma Mañjarī, Līlā Mañjarī, Hema Mañjarī and others are Śrī Rādhā's *mañjarīs*.

Prema Mañjarī [Supremā in Verse 184] and Rati Mañjarī are both also known by the name Bhānumatī. (182–184)

Śrī Rādhā's objects of worship (śrī-rādhāyā upāsyah)

*upāsyo jagatāṁ cakṣur bhagavān padma-bāndhavaḥ
japyaḥ svābhīṣṭa-saṁsargī kṛṣṇa-nāma mahāmanuḥ
paurṇamāśī bhagavatī sarva-saubhāgya-varddhinī* (185)

The Sun-god, who gives light to the eyes of the inhabitants of the world and who is the friend of the lotus, is Śrī Rādhā's worshipful deity. The great *mantra* chanted by Her is the name of Śrī Kṛṣṇa, which fulfils Her cherished desire. Bhagavatī Paurṇamāśī increases Her good fortune. (185)

Special description [of different services] of some sakhīs (sakhyādi-višeṣāḥ)

*lalitādyā aṣṭa-sakhyo mañjaryas tad-gaṇaś ca yaḥ
sarvā vṛṇdāvaneśvaryāḥ prāyah sārūpyam āgataḥ* (186)

The eight *sakhīs* beginning with Lalitā, the *mañjarīs* and all the members of their groups (*gaṇas*) share almost identical forms (*sārūpya*) with Śrī Rādhā; they are endowed with a beauty that resembles Vṛṇdāvaneśvarī Śrī Rādhā's beauty. (186)

*kānanādigatāḥ sakhyo vṛṇdā-kundalatādayah
dhaniṣṭhā guṇamālādyā ballaveśvara-gehagāḥ* (187)

Vṛṇdā, Kundalatā and other *sakhīs* traverse the forests and gardens and assist in the pastimes taking place there. Dhaniṣṭhā, Guṇamālā and other *sakhīs* live in the very palace of Goparāja Nanda Mahārāja. (187)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

*kāmadā nāma dhātreyī sakhi-bhāva-višeṣa-bhāk
rāgalekhā-kalākelī-mañjulādyās tu dāsikāḥ* (188)

Kāmadā, the daughter of a wet nurse, has a special friendship with Śrī Rādhā. Rāgalekhā, Kalākelī, Mañjulā and others are Śrī Rādhā's maid-servants. (188)

*nāndīmukhī bindumatītyādyāḥ sandhi-vidhāyikāḥ
suhṛt-pakṣatayā khyātāḥ śyāmalā maṅgalādayaḥ* (189)

Nāndīmukhī, Bindumatī and other *sakhīs* remove the jealous anger (*māna*) between Śrī Rādhā and Śrī Kṛṣṇa and arrange Their meeting. Śyāmalā, Maṅgalā and other *sakhīs* belong to the *suhṛt-pakṣa* [the party of *gopīs* favourable to Śrī Rādhā]. (189)

pratipakṣatayā khyātiṁ gatāś candrāvalī-mukhāḥ (190)

Candrāvalī is the famous leader of Śrī Rādhā's rival group. (190)

*kalāvatyo rasollāsā guṇatuṅgā smaroddhurāḥ
gandharvās tu kalākaṇṭhī sukaṇṭhī pikakaṇṭhikā
yā viśākhā-kṛta-gītīr gāyantyaḥ sukha-dā hareḥ* (191)

Rasollāsā, Guṇatuṅgā, Smaroddhurā, Kalākaṇṭhī, Sukaṇṭhī and Pikakaṇṭhī are experts in singing, playing musical instruments and other similar arts. They are therefore Śrī Rādhā's *gandharva-sakhīs* – Her musicians. They especially please Śrī Kṛṣṇa by singing songs composed by Śrī Viśākhā. (191)

*vādayantyaś ca śuśiram tatānaddha-ghanāny api
māṇikī narmadā premavatī kusumapeśalāḥ* (192)

Māṇikī, Narmadā, Premavatī and Kusumapeśalā please Śrī Kṛṣṇa by playing on *vāṇī* and other flutes, on *vīṇā* and other

string instruments, on *ḍhola* and other drum instruments, and on *karatālas* and other cymbal instruments. (192)

Groups of Śrī Rādhā's sakhīs

*sakhyāś ca nityasakhyāś ca prāṇa-sakhyāś ca kāścana
priya-sakhyāś ca parama-preṣṭha-sakhyāḥ prakīrttitāḥ* (193)

Śrī Rādhā's sakhīs are divided into the famous groups of *sakhī*, *nitya-sakhī*, *prāṇa-sakhī*, *priya-sakhī* and *parama-preṣṭha-sakhī*. (193)

Śrī Rādhā's maidservants (śrī-rādhā-bhṛtyāḥ)

*divākīrtti-tanūje tu sugandhā nalinīt ubhe
mañjiṣṭhā raṅgarāgākhye rajakasya kiśorike* (194)

Śrī Rādhā's maidservants Sugandhā and Nalinī are daughters of a barber, and Mañjiṣṭhā and Raṅgarāgā are a washerman's daughters. (194)

*pālindrī nāma sairindhrī citriṇī citra-kāriṇī
māntrikī tāntrikī nāmnā daiva-jñā daiva-tāriṇī* (195)

The maidservant who dresses and decorates Śrī Rādhā is called Pālindrī and the one who decorates Her is Citriṇī. The two maidservants who keep Her informed about destined future events [who are thus knowledgeable of the scripture delineating astrology] are Māntrikī and Tāntrikī. (195)

*tathā kātyāyanītyādyā dūtikā vayasādhikāḥ
ubhe bhāgyavatī-puñjapuṇyē haḍḍipa-kanyake* (196)

Kātyāyanī and other female messengers are older than Śrī Rādhā. The two maidservants Bhāgyavatī and Puñjapuṇyā are daughters of a sweeper. (196)

 Šrī Rādhā-kṛṣṇa-gaṇoddesa-dīpikā

bhṛṅgī mallī matallī ca pulinda-kula-kanyakāḥ
kecit kṛṣṇa-gaṇāś cāsyāḥ parivāratayā matāḥ (197)

Bhṛṅgī, Mallī and Matallī are young Pulinda girls. Some of them are considered to be in Šrī Kṛṣṇa's party (*kṛṣṇa-pakṣa*) and some in Šrī Rādhā's (*rādhā-pakṣa*). (197)

gārgī mukhyā mahī-pūjyā cetyo bhṛṅgārikādayaḥ
subalojjvala-gandharva-madhumaṅgala-raktakāḥ
vijayādyā rasālādyā payodādyā viṭādayaḥ (198)

Gārgī and other prominent *brāhmaṇīs*; Bhṛṅgārikā and other maid-servants; Subala, Ujjvala, Gandharva, Madhumaṅgala,



Raktaka and other servants; Vijayā and others; Rasālā and others; Payodā and others; and the group of viṭas and others are Śrī Rādhā's servants and maidservants. (198)

*āsannā sarvadā tuṅgī piśaṅgī kalakandalā
mañjulā bindulā sandhā mṛdulādyās tu vāhikāḥ* (199)

The maidservants Tuṅgī, Piśaṅgī, Kalakandalā, Mañjulā, Bindulā, Sandhā and Mṛdulā always remain by Śrī Rādhā's side and carry Her possessions. (199)

*samāṁsamīnāḥ sunadā yamunā bahulādayah
pīnā vatsatarī tuṅgī kakkhaṭī vṛddha-markaṭī
kuraṅgī raṅgīṇī khyātā cakorī cāru-candrikā* (200)

Śrī Rādhā's cows are Sunadā, Yamunā, Bahulā and others. They have offspring every year and give birth only to male calves. Śrī Rādhā's dear female calf Tuṅgī is quite strong and well nourished, and Her old female monkey's name is Kakkhaṭī. Her doe's name is Raṅginī and Her female cakorī bird is called Cāru-candrikā. (200)

*nija-kuṇḍa-carī tuṇḍīkerī nāma marālikā
mayūrī tuṇḍikā nāmnā śārike sūkṣmadhī-śubhe* (201)

Śrī Rādhā's female swan is called Tuṇḍīkerī. She sports in Śrī Rādhā's own pond, Śrī Rādhā-kuṇḍa. Her peahen is called Tuṇḍikā and Her two female parrots are named Sūkṣmadhī ('refined intelligence') and Śubhā. (201)

*padyānindhāni lalitā-devyā lalitāni sva-nāthayoḥ
paṭhanṭyau citrayā vācā ye citrī-kurutah sakhiḥ* (202)

These two female parrots recite the charming songs that Śrī Lalitā-devī composes about the pastimes of her Mistress

and Master, Šrī Rādhā and Šrī Kṛṣṇa. The parrots utter the wonderful poetry of the songs with exceedingly sweet voices and thus awaken an astonishing *rasa* in the minds of the *sakhīs*. (202)

Śrī Rādhā's ornaments (bhūṣanāni)

*tilakam smara-yantrākhyam hāro hari-manoharah
rocanau ratna-tāḍaṅkau ghrāṇa-muktā prabhākari* (203)

Śrī Rādhā's *tilaka* is named Smara-yantra, Her necklace is Hari-manohara and Her jewelled earrings (*tāḍaṅka*) are called Rocana. The pearl in Her nose is called Prabhākari. (203)

*channa-kṛṣṇa-pratīcchāyam padakam madanābhidham
syamantakānya-paryāyah śaṅkhacūḍa-śiromañih* (204)

The pendant on Her chest, Madana, conceals a picture of Śrī Kṛṣṇa within it. Another name of Śrimati's Syamantaka jewel is Śaṅkhacūḍa-śiromañi. (204)

*puṣṭavantau kṣipan kāntyā saubhāgya-maṇir ucyate
kaṭakāś caṭakārāvāḥ keyūre maṇikarbure* (205)

A jewel called Saubhāgyamaṇi dangles on Śrī Rādhā's chest. By its radiance, it puts to shame even the combined lustre of the sun and the moon as they rise together¹⁹. The golden anklets on Her feet are called Caṭakārāva because their jingling makes the sound *ca-ṭa-ka*. Her armlets are beautified by various colourful jewels that are called Maṇikarbura. (205)

*mudrā nāmāñkitā nāmnā viपakṣa-mada-mardinī
kāñcī kāñcana-citrāṅgī nūpure ratna-gopure
madhusūdana-mārundhe yayoh śiñjita-mañjari* (206)

19 This is called *puṣṭavanta*.

Śrī Rādhā's signet ring is called Vipakṣa-mada-mardinī. Her waist belt is called Kāñcana-citrāṅgī and Her ankle bells are named Ratna-gopura. Their jingling stuns even Śrī Madhusūdana. (206)

*vāso meghāmbaram nāma kuruvinda-nibham tathā
ādyam sva-priyam abhrābhām raktam antyam hareḥ priyam* (207)

Śrī Rādhā wears two types of garments, whose names are Meghāmbara and Kuruvinda-nibha. The former kind is of Her favourite colour, blue like a cloud. The latter is red – Śrī Kṛṣṇa's favourite colour. (207)

sudhāṁśu-darpa-haraṇo darpaṇo maṇi-bāndhavah (208)

Her mirror, which has studded jewels on all sides, is called Sudhāṁśu-darpa-haraṇa because it totally defeats [haraṇa] even the pride [darpa] of the moon [sudhāṁśu] by its beauty. (208)

*śalākā narmadā haimī svastidā ratna-kaṇkatī
kandarpa-kuhalī nāma vāṭikā puṣpa-bhūṣitā* (209)

Śrī Rādhā's golden hairpin is called Narmadā, Her jewel-studded comb is named Svastidā and Her garden, which is always beautified by flowers, is called Kandarpa-kuhalī. (209)

*svarṇa-yūthī taḍid-vallī kuṇḍam khyātam sva-nāmataḥ
nīpa-vedī-tate yasya rahasya-kathana-sthalī* (210)

The vine of golden jasmines (*svarṇa-yūthī*) growing in Her garden is called Taḍid-vallī because it is as beautiful as lightning. Her pond is known by Her own name – Śrī Rādhā-kuṇḍa. On the banks of Śrī Rādhā-kuṇḍa, situated underneath a *kadamba* tree, is a throne where Śrī Rādhā and Śrī Kṛṣṇa sit together and engage in many varieties of secret conversations. (210)

Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

mallāraś ca dhanāśrīś ca rāgau hṛdaya-modanau
chālikyam dayitam nṛtyam vallabhā rudra-vallakī (211)

The two *rāgas* *mallāra* and *dhanāśrī* attract Her mind. Her favourite dance is *chālikya*, and Her favourite musical instrument is the *vīṇā* called Rudra-vallakī. (211)

janmanā ślāghyatām nītā śuklā bhādrapadāṣṭamī
kāntā ṣoḍāśabhbī reme yatrāli-nilaye śaśī (212)

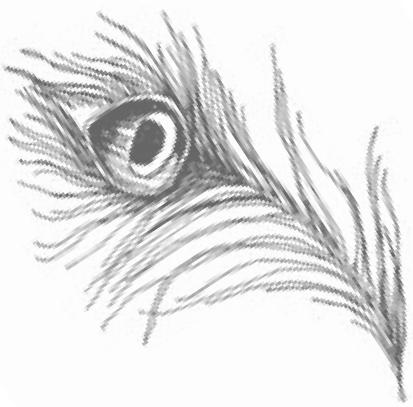
The occasion of Šrī Rādhā's birth is the eighth day [*aṣṭamī*] of the waxing moon in the month of Bhādra. This *aṣṭamī* is known throughout the world as Šrī Rādhāṣṭamī, and during this occasion Candra-deva (the Moon-god) sports together with his sixteen wives (the sixteen aspects of the moon [full moon]). Although on *aṣṭamī* eighth aspects of the moon naturally shine, the Moon-god, by the Lord's *yogamāyā* potency, manifested sixteen aspects on the night of Šrī Rādhāṣṭamī. (212)

ity etat parivārāṇām ūrī-vṛndāvana-nāthayoh
asaṅkhyanām gaṇayitum din-mātram iha darsitam (213)

Although the Mistress and Master of Vṛndāvana, Šrī Rādhā and Šrī Kṛṣṇa, have innumerable dear associates, they are here described only to give the reader an idea of their vast number. (213)

śrī-rādhā-kṛṣṇa-gaṇoddeśa-dīpikāyām
laghu-bhāgaḥ sampūrṇaḥ

Thus ends the *bhāvānuvada* of
Šrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā's Laghu-bhāga.



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Candramukha – L 103 – Śrī Kṛṣṇa's dancer

- Candrarekhā** – B 170 – a *sakhī* serving under Viśākhā
- Candrarekhā** – L 179 – Šrī Rādhā’s *prāṇa-sakhī*
- Candrarekhikā** – B 243 – a *sakhī* serving under Viśākhā
- Candraśālikā** – L 136 – Šrī Kṛṣṇa’s beloved
- Candrāvalī** – L 136, L 141–2, L 190 – Šrī Kṛṣṇa’s beloved belonging to Šrī Rādhā’s rival-group
- Candrikā** – B 244 – a *sakhī* serving under Campakalatā
- Candrikā** – B 250 – one of Šrī Rādhā’s eight *sakhīs* according to the Sammohana Tantra
- Candrikā** – L 178 – Šrī Rādhā’s *priya-sakhī*
- Caṅkana** – L 126 – Šrī Kṛṣṇa’s bangles
- Caṭpalā** – B 243 – a *sakhī* serving under Viśākhā
- Cāraṇa** – L 85 – Šrī Kṛṣṇa’s foremost male spy
- Carcikā** – B 89 – Citrā’s mother
- Cārī** – B 219–20, B 222a – a female messenger who zealously arranges loving quarrels
- Cārucanḍī** – B 206, B 211 – a *sakhī* insistent upon arranging loving quarrels; Sitākhaṇḍī’s sister
- Cāru-candrikā** – L 200 – Šrī Rādhā’s female *cakorī* bird
- Cārukavarā** – B 249 – a *sakhī* serving under Sudevī
- Cārumukha** – B 45a, B 51 – Sumukha’s younger brother
- Caṭakārāva** – L 205 – Šrī Rādhā’s golden anklets
- Cātu** – B 41b, B 51 – the son of Šrī Nanda’s uncle Rājanya
- Catura** – B 89 – Citrā’s father
- Catura** – L 85 – Šrī Kṛṣṇa’s foremost male spy
- Chālikya** – L 211 – Šrī Rādhā’s favourite dance
- Citrā** – B 79, B 88–89, B 177–82, B 245, L 175 – the fourth of Šrī Rādhā’s eight principal *sakhīs*
- Citrakoraka** – L 119 – Šrī Kṛṣṇa’s ball
- Citrarekhā** – B 247 – a *sakhī* serving under Indulekhā
- Citrinī** – L 195 – a maidservant who decorates Šrī Rādhā
- Conḍikā** – B 56 – an elderly *gopī* like Šrī Kṛṣṇa’s maternal grandmother
- Cūḍā (Cūḍāvali)** – B 219–20, B 224b – a female messenger who zealously arranges loving quarrels
- Cūḍari** – B 219–20, B 225a – a female messenger who zealously arranges loving quarrels

Cuṇḍī – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

D

Dadhilobha – L 110 – Śrī Kṛṣṇa’s monkey

Dadhisārā – B 41b, B 49b–51 – Cāṭu’s wife; Śrī Kṛṣṇa’s maternal aunt; also named Yaśodevī

Dakṣa – L 111 – Śrī Kṛṣṇa’s male parrot

Dakṣinā – B 85 – Viśākhā’s mother

Dāmā – L 31–32 – Śrī Kṛṣṇa’s *priya-sakhā*

Dāmanī – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Dāmarī – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Danḍava – B 40b–41a – Upananda’s son

Danḍī – B 58 – a *gopa* like Śrī Kṛṣṇa’s father

Danḍī – L 22 – Śrī Kṛṣṇa’s paternal cousin

Dan̄kā – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Devakī – B 30–31 – Śrī Vasudeva’s wife and Śrī Yaśodā’s dear friend

Devakī – B 31 – another name of Śrī Yaśodā

Devaprastha – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa

Devaprastha – L 91 – Paurṇamāsi’s brother

Dhamanī-dharā – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother

Dhanāśrī – L 211 – Śrī Rādhā’s favourite *rāga*

Dhaniṣṭhā – B 242 – a *sakhī* serving under Lalitā

Dhaniṣṭhā – L 83, L 187 – Śrī Kṛṣṇa’s maidservant; lives in Nanda Mahārāja’s palace

Dhanyadhanya – B 115 – Śikhavati’s father

Dhātakī – L 171 – Śrī Rādhā’s maternal aunt

Dhātri – L 171 – Śrī Rādhā’s maternal aunt

Dhīmān – L 85 – Śrī Kṛṣṇa’s foremost male spy

Dhurīṇa – B 58 – a *gopa* like Śrī Kṛṣṇa’s father

Dhurva – B 58 – a *gopa* like Śrī Kṛṣṇa’s father

Diṇḍimā – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Dīpana – L 102 – Śrī Kṛṣṇa’s ordinary servant; takes care of His lanterns

Divyaśakti – L 24–25 – a suhṛt-sakhā older than Śrī Kṛṣṇa

Dṛṣṭimohana – L 131 – Śrī Kṛṣṇa’s tilaka

Dumbī – B 56 – an elderly gopī like Śrī Kṛṣṇa’s maternal grandmother

Durlabha – L 105 – Śrī Kṛṣṇa’s ordinary servant; washes His clothes

Durmada – B 122, L 173b – Anaṅga Mañjari’s husband; Śrī Rādhā’s younger brother-in-law

Durvala – B 93 – Indulekhā’s husband

G

Gandha Mañjari – L 184 – Śrī Rādhā’s mañjari

Gandharva – L 41, L 50–52, L 198 – Śrī Kṛṣṇa’s *priya-narma-sakhā*

Gāndharvā – B 109, B 144, L 143 – a name of Śrī Rādhā

Gandhaveda – L 72 – Śrī Kṛṣṇa’s *viṭa*-servant

Garīgā – L 109 – Śrī Kṛṣṇa’s dear cow

Garga Muni – B 110 – a priest of the Yadu-dynasty

Gārgī – B 67 – wife of one of Śrī Kṛṣṇa’s *purohitas*

Gārgī – L 198 – Garga Muni’s daughter; a prominent *brāhmaṇī*

Garjara – B 116 – Śikhāvatī’s husband; also known as Garuḍa

Garuḍa – B 116 – Śikhāvatī’s husband; also known as Garjara

Gaudī – L 123 – Śrī Kṛṣṇa’s favourite *rāga*

Gaurī (Sakhī) – B 210 – another name of Sitākhanḍī

Gaurī – B 250 – one of Śrī Rādhā’s eight *sakhīs* according to the Sammohana Tantra

Gaurī – L 171 – Śrī Rādhā’s maternal aunt

Gautamī – B 67 – wife of one of Śrī Kṛṣṇa’s *purohitas*

Ghaṇṭā – B 55 – an elderly gopī like Śrī Kṛṣṇa’s maternal grandmother

Ghargharā – B 55 – an elderly gopī like Śrī Kṛṣṇa’s maternal grandmother

Ghāṭika – B 57 – a *gopa* like Śrī Kṛṣṇa’s father

Ghobhaṭa – L 23–25 – a suhṛt-sakhā older than Śrī Kṛṣṇa

Ghoṇī – B 55 – an elderly gopī like Śrī Kṛṣṇa’s maternal grandmother

- Ghorā** – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother
- Ghṛṇī** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Gola** – B 45b, B 47a, B 52a – Jaṭila’s husband; Śrī Rādhā’s father-in-law; also named Vṛka Gopa
- Gonda** – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather
- Gondikā** – B 219–20, B 225b – a female messenger who zealously arranges loving quarrels
- Gopālī** – L 136 – Śrī Kṛṣṇa’s beloved
- Govardhana Gopa** – B 82 – Bhairava’s friend
- Grahila** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Guṇacūḍā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Guṇacūḍā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Guṇamālā** – L 83, L 187 – Śrī Kṛṣṇa’s maidservant; lives in Nanda Mahārāja’s palace
- Guṇa Mañjari** – L 182 – Śrī Rādhā’s *mañjari*
- Guṇatungā** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Guṇavatī** – L 139 – Śrī Kṛṣṇa’s beloved
- Guṇavīra** – B 23a – Suverjanā’s husband
- Gurjarī** – L 123 – Śrī Kṛṣṇa’s favourite *rāga*

H

- Haṁsagañjana** – L 127 – Śrī Kṛṣṇa’s ankle bells
- Haṁsī** – L 109 – Śrī Kṛṣṇa’s dear cow
- Hara** – B 59 – a *gopa* like Śrī Kṛṣṇa’s father
- Hara** – L 80 – Śrī Kṛṣṇa’s servant; prepares fragrant substances
- Hārahīnā** – B 249 – a *sakhī* serving under Sudevī
- Hārakanṭhī** – B 249 – a *sakhī* serving under Sudevī
- Hāravalī** – L 139 – Śrī Kṛṣṇa’s beloved
- Harikesā** – B 59 – a *gopa* like Śrī Kṛṣṇa’s father
- Hari-manohara** – L 203 – Śrī Rādhā’s necklace
- Hariṇī** – B 243 – a *sakhī* serving under Viśākhā
- Hārīta** – B 59 – a *gopa* like Śrī Kṛṣṇa’s father
- Hāsaṅka** – L 42 – Śrī Kṛṣṇa’s *priya-narma-sakhā*; a *vidūṣaka*
- Haviḥsārā** – B 41b, B 49b–51 – Vāṭuka’s wife; Śrī Kṛṣṇa’s maternal aunt; also named Yaśasvinī

Hema Mañjari – L 184 – Śrī Rādhā’s *mañjari*

Hingulā – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother

Hiranyaṅgi – B 98, B 102–10 – a *vara sakhi*

Hṛdaya-modana – L 128 – the medallion on Śrī Kṛṣṇa’s chest

I

Indirā – B 248 – a *sakhi* serving under Raṅgadevī

Indrāvalī – L 138 – Śrī Kṛṣṇa’s beloved

Indu – L 169b – Śrī Rādhā’s maternal grandfather; Mukharā’s husband

Induhāsa – L 103 – Śrī Kṛṣṇa’s dancer

Induprabhā – L 83 – Śrī Kṛṣṇa’s maidservant

Indulekhā – B 79, B 92–93, B 188–93, B 247, L 175 – the sixth of Śrī Rādhā’s eight principal *sakhīs*

J

Jambula – L 76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*

Jaradgava – B 110 – Hiranyaṅgi’s husband

Jaṭilā – B 47a, B 85, L 95, L 174 – Śrī Rādhā’s mother-in-law

Jaṭilā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

K

Kadamba-rāja – L 117 – Śrī Kṛṣṇa’s *kadamba* tree

Kādambarī – L 179 – Śrī Rādhā’s *prāṇa-sakhi*

Kaḍāra – B 114 – Ratnalekhā’s husband

Kadāra – L 72 – Śrī Kṛṣṇa’s *viṭa*-servant

Kairavī – L 138 – Śrī Kṛṣṇa’s beloved

Kakkhatī – L 200 – Śrī Rādhā’s old female monkey

Kalabhāsiṇī – L 180 – Śrī Rādhā’s *prāṇa-sakhi*

Kalahāṁsi – B 242 – a *sakhi* serving under Lalitā

Kalajhaṅkārā – L 127 – Śrī Kṛṣṇa’s waist belt

Kalakandalā – L 199 – Śrī Rādhā’s maidservant; carries Her possessions

Kalakanṭha – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works

Kalakanṭhī – B 196, B 248 – a *sakhi* serving under Raṅgadevī

- Kalākanṭhī** – B 206, B 214 – a *sakhī* insistent upon arranging loving quarrels
- Kalākanṭhī** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Kalākeli** – L 188 – Śrī Rādhā’s maidservant
- Kalāṅkura** – B 58 – a *gopa* like Śrī Kṛṣṇa’s father
- Kalāṅkura** – B 99 – Kalāvatī’s father
- Kalāpiṇī** – B 242 – a *sakhī* serving under Lalitā
- Kalasvana** – L 111 – Śrī Kṛṣṇa’s swan
- Kalāvati** – B 97–100 – a *vara sakhi*
- Kalāvati** – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the *Sammohana Tantra*
- Kalavinka** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Kalinda** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Kāliṭippanī** – B 219–20, B 223a – a female messenger who zealously arranges loving quarrels
- Kalloṭṭa** – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather
- Kāmadā** – L 188 – Śrī Rādhā’s maidservant; the daughter of a wet nurse; has a special friendship with Śrī Rādhā
- Kamalā** – B 248 – a *sakhī* serving under Raṅgadevī
- Kamalā** – L 139 – Śrī Kṛṣṇa’s beloved
- Kamalā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Kāmalatikā** – B 248 – a *sakhī* serving under Raṅgadevī
- Kāmalatikā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Kamalinī** – B 119 – Phullakalikā’s mother
- Kāma-mahātīrtha** – L 116 – Śrī Kṛṣṇa’s grove at Pāvana-sarovara
- Kāma Mañjari** – L 183 – Śrī Rādhā’s *mañjari*
- Kāmanagarī** – B 245 – a *sakhī* serving under Citrā
- Kāmsa** – L 25 – a demon inimical to Śrī Kṛṣṇa
- Kamvala** – B 58 – a *gopa* like Śrī Kṛṣṇa’s father
- Kāñcana-citrāṅgi** – L 206 – Śrī Rādhā’s waist belt
- Kandarpa-kuhalī** – L 209 – Śrī Rādhā’s garden
- Kandarpa Mañjari** – B 98, B 117–8 – a *vara sakhi*
- Kandarpa Mañjari** – L 137 – Śrī Kṛṣṇa’s beloved
- Kandarpa-sundarī** – B 248 – a *sakhī* serving under Raṅgadevī
- Kandarpa-sundarī** – L 178 – Śrī Rādhā’s *priya-sakhī*
- Kaṇḍava** – B 40b–41a – the son of Upananda

Kaṇṭhola – L 108 – Śrī Kṛṣṇa’s servant; a craftsman

Kāntidā – B 226–30, B 232 – a female messenger who arranges meetings [between Śrī Rādhā and Śrī Kṛṣṇa]

Kapila – L 75–76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*

Kapilā – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother

Kapota – B 100 – Kalāvati’s husband

Karālā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Kāraṇḍa – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather

Karaṇḍa – L 108 – Śrī Kṛṣṇa’s servant; a craftsman

Karandhama – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa

Karavālikā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Karmaṭha – L 106 – Śrī Kṛṣṇa’s potter

Karpūra – L 81 – Śrī Kṛṣṇa’s hairdresser

Karpūralatikā – L 180 – Śrī Rādhā’s *prāṇa-sakhī*

Karuṇā – B 95b – Raṅgadevī and Sudevī’s mother

Kāśa – L 172 – Bhānumudrā’s husband

Kastūrī – L 181 – Śrī Rādhā’s *nitya-sakhī*

Kastūrī Mañjarī – L 184 – Śrī Rādhā’s *mañjarī*

Kaṭula – L 108 – Śrī Kṛṣṇa’s servant; a craftsman

Kātyāyanī – L 196 – a female messenger older than Śrī Rādhā

Kaumudī – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the *Sammohana Tantra*

Kaumudī – L 181 – Śrī Rādhā’s *nitya-sakhī*

Kaustubha – L 10, L 129 – Śrī Kṛṣṇa’s jewel; offered to Him by the wives of the Kāliya snake

Kavala – L 94 – Vīrā’s husband

Kavalā – L 94 – Vīrā’s sister

Kāverīmukhā (Kāverī) – B 202, B 249 – a *sakhī* serving under Sudevī

Kedāra – B 58 – a *gopa* like Śrī Kṛṣṇa’s father

Kelikandalī – L 179 – Śrī Rādhā’s *prāṇa-sakhī*

Keli Mañjarī – L 139 – Śrī Kṛṣṇa’s beloved

Kesi – B 20 – the horse demon

Khañjanekṣaṇā – L 137 – Śrī Kṛṣṇa’s beloved

- Khelā-tīrtha** – L 118 – a grove which is the most sacred abode at
Śrī Yamunā
- Kila** – B 53 – a *gopā* like Śrī Kṛṣṇa's maternal grandfather
- Kilimbā** – B 64 – Śrī Kṛṣṇa's wet nurse
- Kiṅkiṇī** – L 31–32 – Śrī Kṛṣṇa's *priya-sakhā*
- Kīrtticandra** – L 171 – Śrī Rādhā's maternal uncle
- Kīrttidā** – B 29 – Śrī Yaśodā's dear friend
- Kīrttidā** – L 38, L 169a – Śrī Rādhā's mother; also known as
Ratnagarbhā; Śridāmā and Anaṅga Mañjari's mother
- Kīrttimatī** – L 172 – Śrī Rādhā's mother's sister
- Kokila** – L 41, L 57–58 – Śrī Kṛṣṇa's *priya-narma-sakhā*
- Komala** – L 82 – Śrī Kṛṣṇa's servant; takes care of His plate, etc.
- Komala** – L 75–76 – Śrī Kṛṣṇa's servant; prepares His *tāmbūla*
- Koṭarā** – B 219–20, B 222b – a female messenger who zealously
arranges loving quarrels
- Kṛdā-giri** – L 112 – another name of Girirāja-Govardhana
- Kṛpā** – B 61 – a *gopī* like Śrī Kṛṣṇa's mother
- Kṛpiṭa** – B 53 – a *gopā* like Śrī Kṛṣṇa's maternal grandfather
- Kṛṣṇa** – mentioned throughout the book – the crest-jewel of
heroes described in this book
- Kṛṣṇā** – L 138 – Śrī Kṛṣṇa's beloved
- Kubjikā** – B 68 – an elderly *brāhmaṇī*, venerable in Vraja
- Kucārī** – B 222 – Cārī's sister
- Kulavīra** – L 24–25 – a *suhṛt-sakhās* older than Śrī Kṛṣṇa
- Kulika** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Kumudā** – L 138 – Śrī Kṛṣṇa's beloved
- Kuṇḍa** – L 108 – Śrī Kṛṣṇa's servant; a craftsman
- Kunda** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Kuṇḍala** – L 22 – Śrī Kṛṣṇa's paternal cousin
- Kundalatā** – L 28, L 187 – the wife of Upananda's son Subhadra
- Kundalatikā** – B 115 – Śikhāvatī's elder sister
- Kuñjari** – B 243 – a *sakhī* serving under Viśākhā
- Kuṅkumā** – L 138 – Śrī Kṛṣṇa's beloved
- Kuraṅgāksī** – B 176, B 244 – a *sakhī* serving under Campakalatā
- Kuraṅgākṣī** – L 176 – Śrī Rādhā's *priya-sakhī*
- Kuraṅgi** – L 84 – Śrī Kṛṣṇa's *cetī*-maidservant

Kuruwindā – B 117 – Kandarpa Mañjari’s mother

Kuruwinda-nibha – L 207 – Śrī Rādhā’s cloth; red colour

Kuśa – L 172 – Kirttimati’s husband

Kuśalā – B 61 – a gopī like Śrī Kṛṣṇa’s mother

Kusuma – L 81 – Śrī Kṛṣṇa’s hairdresser

Kusumapeśalā – L 192 – a sakhi pleasing Śrī Kṛṣṇa with her music

Kusumāpiḍa – L 29–30 – a sakhā younger than Śrī Kṛṣṇa

Kusumollāsa – L 80 – Śrī Kṛṣṇa’s servant; prepares fragrant substances

Kuṭera – B 52b – a gopa like Śrī Kṛṣṇa’s paternal grandfather

Kuṭhārikā – B 114 – Kaḍāra’s mother

Kuṭīlā – L 174 – Śrī Rādhā’s sister-in-law

Kuvalayā – B 37a – Sananda’s wife

L

Lalitā – B 79–82, B 122, B 129–38, B 143–4, B 227–8, B 242, L 135, L 175, L 186, L 202 – the first of Śrī Rādhā’s eight principal sakhīs

Lalitā – B 250 – one of Śrī Rādhā’s eight sakhīs according to the Sammohana Tantra

Lambikā – L 84 – Śrī Kṛṣṇa’s ceṭī-maidservant

Lāsikā – L 179 – Śrī Rādhā’s prāṇa-sakhī

Lavaṅga Mañjari – L 182 – Śrī Rādhā’s mañjari

Līlā – L 137 – Śrī Kṛṣṇa’s beloved

Līlā Mañjari – L 184 – Śrī Rādhā’s mañjari

Līlāvatī – B 250 – one of Śrī Rādhā’s eight sakhīs according to the Sammohana Tantra

M

Madana – L 204 – the pendant on Śrī Rādhā’s chest

Madana-jhaṅkṛti – L 122 – Śrī Kṛṣṇa’s veṇu

Madanālasā – B 247 – a sakhi serving under Indulekhā

Madanālasā – L 176 – Śrī Rādhā’s priya-sakhī

Mādhavī – B 170, B 243 – a sakhi serving under Viśākhā

Mādhavī – B 250 – one of Śrī Rādhā’s eight sakhīs according to the Sammohana Tantra

- Mādhavī** – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the *Sammohana Tantra*
- Mādhavī** – L 176 – Śrī Rādhā’s *priya-sakhī*
- Madhukandala** – L 79 – Śrī Kṛṣṇa’s servant; decorates Him
- Madhukaṇṭha** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Madhumāngala** – L 42, L 64–65, L 100, L 198 – Śrī Kṛṣṇa’s *priya-narma-sakhā*; a *vidūṣaka*; Nāndīmukhi’s brother
- Madhumāruta** – L 119 – Śrī Kṛṣṇa’s palm-leaf fan
- Madhumatī** – L 180 – Śrī Rādhā’s *prāṇa-sakhī*
- Madhurā** – B 248 – a *sakhī* serving under Raṅgadevī
- Madhurarāvā** – L 103 – Śrī Kṛṣṇa’s panegyrist
- Madhurekṣaṇā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Madhurekṣaṇā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Mādhuri** – L 178 – Śrī Rādhā’s *priya-sakhī*
- Madhuspandā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Madhuvrata** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Madirā** – L 181 – Śrī Rādhā’s *nitya-sakhī*
- Madonmadā** – L 180 – Śrī Rādhā’s *prāṇa-sakhī*
- Mahābhīma** – L 24–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Mahāgandha** – L 79 – Śrī Kṛṣṇa’s servant; decorates Him
- Mahāguṇa** – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Mahāhīrā** – B 249 – a *sakhī* serving under Sudevī
- Mahākavyā** – B 66 – the wife of one of Śrī Kṛṣṇa’s family *brāhmaṇas*
- Mahākīrtti** – L 171 – Śrī Rādhā’s maternal uncle
- Mahānandā** – L 122 – Śrī Kṛṣṇa’s *vāṁśi*; also named Bhuvana-mohinī
- Mahānīla** – B 40a – the husband of Śrī Kṛṣṇa’s paternal aunt Sānandā
- Mahāvasu** – B 103–5, B 110 – Stoka-kṛṣṇa and Hiraṇyāṅgi’s father
- Mahāyajvā** – B 67 – Śrī Kṛṣṇa’s *purohita*
- Mahībhānu** – L 169b – Śrī Rādhā’s paternal grandfather
- Mahīpāla** – L 97 – Vṛṇdā’s husband
- Makaranda** – L 79 – Śrī Kṛṣṇa’s servant; decorates Him
- Mālādhara** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Mālatī** – B 170, B 243 – a *sakhī* serving under Viśākhā

- Mālatī** – L 176 – Śrī Rādhā’s *priya-sakhī*
- Mālī** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Mālikā** – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother
- Mālikā** – B 171 – a *sakhī* serving under Viśākhā
- Malla** – B 119 – Phullakalikā’s father
- Mallāra** – L 211 – Śrī Rādhā’s favourite *rāga*
- Mallī** – L 197 – a Pulinda girl
- Mallikā** – L 60 – Sanandana’s mother
- Māna** – L 73–74 – Śrī Kṛṣṇa’s *ceta-servant*
- Maṇḍala** – L 22 – Śrī Kṛṣṇa’s paternal cousin
- Maṇḍalī** – B 244 – a *sakhī* serving under Campakalatā
- Maṇḍalī** – L 176 – Śrī Rādhā’s *priya-sakhī*
- Maṇḍalībhadra** – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Maṇḍana** – L 124b – Śrī Kṛṣṇa’s staff
- Mandara** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Mandāra** – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa
- Mandāra** – L 116 – a small, bejewelled room inside Kāma-mahātīrtha
- Mandraghoṣa** – L 121 – Śrī Kṛṣṇa’s horn [used as a bugling instrument]
- Maṅgala** – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
- Maṅgala** – L 75–76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Maṅgalā** – L 109 – Śrī Kṛṣṇa’s dear cow
- Maṅgalā** – L 137 – Śrī Kṛṣṇa’s beloved
- Maṅgalā** – L 189 – a *sakhī* belonging to Śrī Rādhā’s *suhṛt-pakṣa*
- Maṇibandha** – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa
- Maṇikandalī** – L 113a – a cave at Govardhana
- Maṇikarbura** – L 205 – the jewels beautifying Śrī Rādhā’s armlets
- Maṇikastanī** – L 109 – Śrī Kṛṣṇa’s dear cow
- Māṇikī** – L 192 – a *sakhī* who is pleasing Śrī Kṛṣṇa with her music
- Maṇikundalā** – B 244 – a *sakhī* serving under Campakalatā
- Maṇikunḍalā** – L 176 – Śrī Rādhā’s *priya-sakhī*
- Maṇi Mañjarī** – L 181 – Śrī Rādhā’s *nitya-sakhī*
- Maṇi Mañjarī** – L 183 – Śrī Rādhā’s *mañjarī*
- Maṇimati** – L 180 – Śrī Rādhā’s *prāṇa-sakhī*
- Mañjari** – L 97 – Vṛṇdā’s sister

- Mañjīṣṭhā** – L 194 – Śrī Rādhā’s maidservant; daughter of a washerman
- Mañjubhāṣīṇī** – L 137 – Śrī Kṛṣṇa’s beloved
- Mañjukeśī** – L 178 – Śrī Rādhā’s *priya-sakhī*
- Mañjukeśikā** – B 249 – a *sakhī* serving under Sudevī
- Mañjulā** – L 188 – Śrī Rādhā’s maidservant
- Mañjulā** – L 199 – Śrī Rādhā’s maidservant; carries Her possessions
- Mañjulaśara** – L 120 – the string on Śrī Kṛṣṇa’s golden bow
- Mañjumēdhā** – B 185b, B 246 – a *sakhī* serving under Tūṅgavidyā
- Mañjumēdhā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Manoharā** – B 249 – a *sakhī* serving under Sudevī
- Manojñā** – L 181 – Śrī Rādhā’s *nitya-sakhī*
- Manorama** – L 86 – Śrī Kṛṣṇa’s messenger
- Manoramā** – L 137 – Śrī Kṛṣṇa’s beloved
- Māntriķī** – L 195 – Śrī Rādhā’s maidservant; knowledgeable in astrology
- Maruṇḍā** – B 219–20, B 223b – a female messenger who zealously arranges loving quarrels
- Maskara** – B 58 – a *gopa* like Śrī Kṛṣṇa’s father
- Masrnā** – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother
- Matallī** – L 197 – a Pulinda girl
- Māṭhara** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Maṭuka** – L 40, L 62 – Sudāmā and Vidagdha’s father
- Mecikā** – B 206, B 216 – a *sakhīs* insistent upon arranging loving quarrels
- Medhā** – B 91 – Tūṅgavidyā’s mother
- Medhā** – L 58 – Kokila’s mother
- Medurā** – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother
- Meghāṁbara** – L 207 – Śrī Rādhā’s cloth, blue like a cloud
- Melā** – B 217–8, L 87–88 – a female messenger (*dūti*)
- Menakā** – L 171 – Śrī Rādhā’s maternal aunt
- Mitrā** – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
- Mitrā** – B 111–2 – Ratnalekhā’s mother; Payonidhi’s wife
- Mitrā** – L 52 – Gandharva’s mother
- Modanī** – B 247 – a *sakhī* serving under Indulekhā
- Mohinī** – L 94 – Vīrā’s mother

Moraṭā – B 219–20, B 224a – a female messenger who zealously arranges loving quarrels

Mṛḍulā – L 199 – Šrī Rādhā’s maidservant; carries Her possessions

Mukharā – B 44, B 84, L 170a – a friend of Šrī Kṛṣṇa’s maternal grandmother; she breastfed Yaśodā; Šrī Rādhā’s maternal grandmother

Mukharā – B 55 – an elderly *gopī* like Šrī Kṛṣṇa’s maternal grandmother

Muralī – B 217–8, L 87–88 – a female messenger (*dūtī*)

N

Nāgarī – B 245 – a *sakhī* serving under Citrā

Nāgaveṇikā – B 245 – a *sakhī* serving under Citrā

Nalinī – L 194 – Šrī Rādhā’s maidservant; daughter of a barber

Nanda Mahārāja – B 18–19, B 22–26, B 30–31, B 33, B 39, B 41b, B 60, B 255, L 23–25, L 70, L 115, L 187 – Šrī Kṛṣṇa’s father; the middle one of Parjanya’s sons; Vasudeva’s friend

Nandā – B 250 – one of Šrī Rādhā’s eight *sakhīs* according to the Sammohana Tantra

Nandana – B 33, B 37b–38 – Nanda Mahārāja’s younger brother

Nandi – L 22 – Šrī Kṛṣṇa’s *suhṛt-sakhā*

Nāndīmukhī – L 65, L 87–88, L 99–101, L 189 – Šrī Kṛṣṇa’s female messenger; Madhumaṅgala’s sister

Nandinī – B 39–40a – Šrī Kṛṣṇa’s paternal aunt

Narmadā – L 192 – a *sakhī* who is pleasing Šrī Kṛṣṇa with her music

Narmadā – L 209 – Šrī Rādhā’s golden hairpin

Navaratna-viḍambā – L 131 – Šrī Kṛṣṇa’s peacock feather crown

Netra Mañjarī – L 184 – Šrī Rādhā’s *mañjarī*

Nigama-śobhana – L 126 – Šrī Kṛṣṇa’s yellow cloth

Nilamandapikā – L 113a – a *ghāṭa* at Govardhana

Nīti – B 62 – a *gopī* like Šrī Kṛṣṇa’s mother

Nītisāra – L 86 – Šrī Kṛṣṇa’s messenger

O

Ojasvī – L 29–30 – a *sakhā* younger than Šrī Kṛṣṇa

P

- Padmā** – L 136 – Śrī Kṛṣṇa’s beloved belonging to Candrāvalī’s group
- Padmagandha** – L 110 – Śrī Kṛṣṇa’s bull
- Padma Mañjarī** – L 184 – Śrī Rādhā’s *mañjarī*
- Pakṣati** – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother
- Pālikā** – L 136, L 141 – Śrī Kṛṣṇa’s beloved
- Pālindhikā** – B 191 – a *sakhī* serving under Indulekhā
- Pālindrī** – L 195 – a maidservant who dresses and decorates Śrī Rādhā
- Pallava** – L 75–76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Pāṅkajākṣī** – B 244 – a *sakhī* serving under Campakalatā
- Pāraṅga-ghāṭa** – L 113b – a *ghāṭa* at Mānasa-gaṅgā
- Parjanya** – B 15–20, B 38, B 52b, B 60 – Śrī Kṛṣṇa’s paternal grandfather
- Paśu-vaśikāra** – L 124b – the two ropes Śrī Kṛṣṇa uses when milking
- Pāṭakā** – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother
- Pāṭalā** – B 43–44, B 45b – Śrī Kṛṣṇa’s maternal grandmother
- Patatri** – B 101 – Śubhāṅgadā’s husband
- Patīra** – B 58 – a *gopa* like Śrī Kṛṣṇa’s father
- Patraka** – L 73–74 – Śrī Kṛṣṇa’s *ceta*-servant
- Patrī** – L 73–74 – Śrī Kṛṣṇa’s *ceta*-servant
- Patṛīsa** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Paurṇamāsi** – B 69–71, B 133a, L 65, L 87–88, L 89–91, L 100, L 185 – Yogamāyā; Śrī Kṛṣṇa’s female messenger; Śrī Nārada’s disciple; Madhumaṅgala and Nāndimukhi’s paternal grandmother
- Pavana** – L 106 – Śrī Kṛṣṇa’s potter
- Pāvana** – B 49a, B 84 – Viśākhā’s father
- Payoda** – L 77 – Śrī Kṛṣṇa’s servant; supplies water for His use
- Payodā** – L 198 – Śrī Rādhā’s servant
- Payonidhi** – B 111–2 – the son of Vṛṣabhānu’s maternal aunt
- Peśala** – L 85 – Śrī Kṛṣṇa’s foremost male spy
- Petarī** – B 219–20, B 221a – a female messenger who zealously arranges loving quarrels

- Phulla** – L 75–76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Phullakalikā** – B 98, B 119–20 – a *vara sakhi*
- Phullarā** – L 97 – Vṛṇdā’s mother
- Pikakanṭhī** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Piñḍakeli** – B 205b, B 207 – a *sakhī* insistent upon arranging loving quarrels
- Piñḍakeli** – B 219–20 – a female messenger who zealously arranges loving quarrels
- Piṅga** – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
- Piṅgala** – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
- Pingala** – L 54 – Vasanta’s father
- Piṅgalā** – L 109 – Śrī Kṛṣṇa’s dear cow
- Piśāṅgākṣa** – L 110 – Śrī Kṛṣṇa’s bull
- Piśāṅgī** – L 109 – Śrī Kṛṣṇa’s dear cow
- Piśāṅgī** – L 199 – Śrī Rādhā’s maidservant; carries Her possessions
- Piṭha** – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
- Piṭhara** – B 89, B 101 – Citrā’s husband
- Pīvarī** – B 35 – Abhinanda’s wife
- Prabala** – L 90 – Paurṇamāsi’s husband
- Prabhā** – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
- Prabhākari** – L 203 – the pearl in Śrī Rādhā’s nose
- Prāghāra** – B 66 – a *brāhmaṇa* sheltered in Śrī Kṛṣṇa’s paternal family
- Praguna** – L 82 – Śrī Kṛṣṇa’s servant; takes care of the store-rooms
- Premakanda** – L 79 – Śrī Kṛṣṇa’s servant; decorates Him
- Prema Mañjarī** – B 248 – a *sakhī* serving under Raṅgadevī
- Prema Mañjarī** – L 178 – Śrī Rādhā’s *priya-sakhī*
- Prema Mañjarī** – L 183–4 – Śrī Rādhā’s *mañjarī*; also known as Bhānumatī
- Premavatī** – L 192 – a *sakhī* who pleases Śrī Kṛṣṇa with her music
- Priyamvadā** – L 179 – Śrī Rādhā’s *prāṇa-sakhī*
- Priyan̄kara** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Puñḍarīkā** – B 206, B 209 – a *sakhī* insistent upon arranging loving quarrels
- Puñḍarīka** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Puñḍavāñikā** – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

- Puṇḍī** – B 63 – a *gopī* like Śrī Kṛṣṇa's mother
Puñjapuṇyā – L 196 – Śrī Rādhā's maidservant; daughter of a sweeper
Puṇyapuñja – L 105 – Śrī Kṛṣṇa's ordinary servant; a sweeper
Puraṭa – B 52b – a *gopa* like Śrī Kṛṣṇa's paternal grandfather
Puraṭa – B 53 – a *gopa* like Śrī Kṛṣṇa's maternal grandfather
Puṣkara – B 91 – Tuṅgavidyā's father
Puṣkara – L 58 – Kokila's father
Puṣpahāsa – L 80 – Śrī Kṛṣṇa's servant; prepares fragrant substances
Puṣpākara – B 117 – Kandarpa Mañjari's father
Puṣpāñka – L 42 – Śrī Kṛṣṇa's *priya-narma-sakhā*; a *vidūṣaka*

R

Rādhā – mentioned throughout the book – the most prominent beloved of Śrī Kṛṣṇa; the pinnacle of all sweet transcendental qualities

- Rādhā-kuṇḍa** – L 210 – Śrī Rādhā's pond
Rāgalekhā – L 188 – Śrī Rādhā's maidservant
Rāga Mañjari – L 182 – Śrī Rādhā's *mañjari*
Rāgavallī – L 131 – Śrī Kṛṣṇa's *guñja*-necklace
Rājanya – B 22, B 41b, B 51 – Śrī Kṛṣṇa's father's paternal uncle
Raktaka – L 73–74, L 198 – Śrī Kṛṣṇa's *ceta*-servant
Rāmacī – B 206, B 215 – a *sakhī* insistent upon arranging loving quarrels; the daughter of Lalitā-devī's wet nurse
Rambhā – L 83 – Śrī Kṛṣṇa's maidservant
Rāmiṇī – B 245 – a *sakhī* serving under Citrā
Ranasthira – L 24–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
Rāngada – L 126 – Śrī Kṛṣṇa's armlets
Rāngadevī – B 79, B 94–96, B 194–8, B 248, L 175 – the seventh of Śrī Rādhā's eight principal *sakhīs*
Rāngana – L 106 – Śrī Kṛṣṇa's jeweller
Rāngarāgā – L 194 – Śrī Rādhā's maidservant; daughter of a washerman
Rāngasāra – B 95b – Rāngadevī and Sudevi's father
Rāngāvali – B 169b – a *sakhī* serving under Viśākhā
Rāngavāṭī – B 247 – a *sakhī* serving under Indulekhā

- Raṅgiṇī** – B 106, L 200 – Śrī Rādhā’s doe
- Rañjana** – L 105 – Śrī Kṛṣṇa’s ordinary servant; washes His clothes
- Rasāla** – L 76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Rasālā** – L 198 – Śrī Rādhā’s maidservant
- Rasālikā** – B 181, B 245 – a *sakhī* serving under Citrā
- Rasa Mañjari** – L 182 – Śrī Rādhā’s *mañjari*
- Rasasālī** – L 76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Rasavatī** – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the Sammohana Tantra
- Rasollāsā** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Rasottungā** – B 247 – a *sakhī* serving under Indulekhā
- Ratikā** – B 242 – a *sakhī* serving under Lalitā
- Ratīkalā** – B 138, B 242 – a *sakhī* serving under Lalitā
- Rati Mañjari** – L 182, L 184 – Śrī Rādhā’s *mañjari*; also known as Bhānumati
- Ratiprabhā** – L 83 – Śrī Kṛṣṇa’s maidservant
- Ratir-āgadhi-daivatā** – L 130 – Śrī Kṛṣṇa’s makara-shaped earrings (*kuṇḍalas*)
- Ratnabhānu** – L 170b – Śrī Rādhā’s paternal uncle
- Ratnabhavā** – B 252 – a group of *sakhīs* mentioned in the Sammohana Tantra
- Ratnagarbhā** – L 169b – another name of Kīrttidā
- Ratna-gopura** – L 206 – Śrī Rādhā’s ankle bells
- Ratnalekhā** – B 98, B 111–4, B 137 – a *vara sakhī*; Payonidhi’s daughter
- Ratna Mañjari** – L 183 – Śrī Rādhā’s *mañjari*
- Ratnamukhī** – L 126 – Śrī Kṛṣṇa’s signet ring
- Ratnapāra** – L 130 – Śrī Kṛṣṇa’s crown
- Ratnaprabhā** – B 138, B 242 – a *sakhī* serving under Lalitā
- Ratnāvalī** – L 180 – Śrī Rādhā’s *prāṇa-sakhī*
- Raucika** – L 105 – Śrī Kṛṣṇa’s expert tailor
- Ravimitra** – B 103 – another name of Vṛṣabhānu Mahārāja
- Remā** – B 49a – Yaśodhara’s wife; Pāvana’s paternal cousin
- Rocana** – L 203 – Śrī Rādhā’s jewelled earrings (*tāḍanka*)
- Rocanā** – L 40, L 62 – Sudāmā and Vidagdha’s mother
- Rohinī** – B 32, L 69–70, L 115 – Śrī Kṛṣṇa’s elder mother, Śrī Balarāma’s mother

Romā – B 49a – Yaśodeva’s wife; Pāvana’s paternal cousin

Rudra-vallakī – L 211 – Śrī Rādhā’s favourite *vīṇā*

Rūpa Mañjari – L 182 – Śrī Rādhā’s *mañjari*

S

Sadā-śāntā – B 226–31 – a female messenger who arranges meetings

Sadāsmera – L 119 – Śrī Kṛṣṇa’s pastime lotus

Sādhikā – B 250 – one of Śrī Rādhā’s eight *sakhīs* according to the *Sammohana Tantra*

Sāgara – B 93 – Indulekhā’s father

Sāgara – L 56 – Ujjvala’s father

Saibyā – L 136 – Śrī Kṛṣṇa’s beloved

Sairindhra – L 79 – Śrī Kṛṣṇa’s servant; decorates Him

Sālika – L 73–74 – Śrī Kṛṣṇa’s *ceta*-servant

Sallakī – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother

Sāmadhenī – B 66 – the wife of one of Śrī Kṛṣṇa’s family *brāhmaṇas*

Sananda – B 33, B 36–37a – Nanda Mahārāja’s younger brother; also called Sunanda

Sānanda – L 102 – Śrī Kṛṣṇa’s ordinary servant; plays the *mṛdāṅga*

Sānandā – B 39–40a – Śrī Kṛṣṇa’s paternal aunt

Sanandana – L 41, L 43, L 59–60 – Śrī Kṛṣṇa’s *priya-narma-sakhā*

Sandhā – L 199 – Śrī Rādhā’s maidservant; carries Her possessions

Sāndhika – L 73–74 – Śrī Kṛṣṇa’s *ceta*-servant

Sāṇḍilī – B 68 – an elderly *brāhmaṇī*, venerable in Vraja

Sāndipani Muni – B 71, L 65, L 99 – Paurṇamāsi’s son; Śrī Kṛṣṇa’s teacher; Madhumaṅgala and Nāndimukhi’s father

Saṅgara – B 57 – a *gopa* like Śrī Kṛṣṇa’s father

Saṅkara – B 57 – a *gopa* like Śrī Kṛṣṇa’s father

Saṅkarī – L 138 – Śrī Kṛṣṇa’s beloved

Saṅkinī – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother

Sāntidā – B 226–30, B 232 – a female messenger who arranges meetings

Sāradā – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works

Sāradā – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the *Sammohana Tantra*

Sāradākṣī – L 138 – Śrī Kṛṣṇa’s beloved

- Śāradī – L 54 – Vasanta’s mother
Śāradī – B 82 – Lalitā’s mother
Śaradindu – L 119 – Śrī Kṛṣṇa’s mirror
Śaragha – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
Saralā – L 123 – Śrī Kṛṣṇa’s *muralī*
Śaraṅga – L 78 – Śrī Kṛṣṇa’s servant; takes care of His clothes
Śaraṅgī – L 138 – Śrī Kṛṣṇa’s beloved
Sarasa – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works
Śārī – L 138 – Śrī Kṛṣṇa’s beloved
Śārikā – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
Śārvī – B 67 – wife of one of Śrī Kṛṣṇa’s *purohitas*
Śaśikalā – B 248 – a *sakhī* serving under Raṅgadevī¹
Śaśikalā – L 177 – Śrī Rādhā’s *priya-sakhī*
Śaśimukhī – L 179 – Śrī Rādhā’s *prāṇa-sakhī*
Ṣaṣṭhī – L 171 – Śrī Rādhā’s maternal aunt
Saubhāgyamaṇī – L 205 – a jewel dangling on Śrī Rādhā’s chest
Saudha – B 59 – a *gopā* like Śrī Kṛṣṇa’s father
Saumya-darśanā – B 226–31 – a female messenger who arranges meetings
Saurabheya – B 58 – a *gopā* like Śrī Kṛṣṇa’s father
Saurasenī – B 245 – a *sakhī* serving under Citrā²
Śikhā – B 54 – an elderly *gopī* like Śrī Kṛṣṇa’s paternal grandmother
Śikhāmbarā – B 54 – an elderly *gopī* like Śrī Kṛṣṇa’s paternal grandmother
Śikhāvatī – B 98, B 115–6 – a *vara sakhī*; Kundalatikā’s younger sister
Śilābherī – B 54 – an elderly *gopī* like Śrī Kṛṣṇa’s paternal grandmother
Sindhumatī – B 99 – Kalāvatī’s mother
Sindūrā – L 181 – Śrī Rādhā’s *nitya-sakhī*
Sitākhanḍī – B 206, B 210 – a *sakhī* insistent upon arranging loving quarrels; another name of Gaurī Sakhī
Śivā – L 138 – Śrī Kṛṣṇa’s beloved
Śivadā – B 226–31 – a female messenger who arranges meetings
Smara-yantra – L 203 – Śrī Rādhā’s *tilaka*

- Smaroddhurā** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Śobhā** – L 83 – Śrī Kṛṣṇa’s maidservant
- Śobhana** – L 102 – Śrī Kṛṣṇa’s ordinary servant; takes care of His lanterns
- Śrīdāmā** – L 31–32, L 36–38, L 173a – Śrī Kṛṣṇa’s *priya-sakhā*; Śrī Rādhā’s brother
- Śrīmatī** – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the *Sammohana Tantra*
- Stoka-kṛṣṇa** – B 108, L 31–33 – Śrī Kṛṣṇa’s *priya-sakhā*
- Subala** – B 41a, L 41, L 44–46, L 198 – Śrī Kṛṣṇa’s *priya-narma-sakhā*
- Subandha** – L 81 – Śrī Kṛṣṇa’s hairdresser
- Śubhā** – L 201 – Śrī Rādhā’s female parrot
- Śubhada** – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Śubhadā** – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother
- Subhadra** – L 22, L 27–28 – Śrī Kṛṣṇa’s paternal cousin; a *suhṛt-sakhā*
- Subhadrā** – B 242 – a *sakhī* serving under Lalitā
- Subhadrā** – L 70 – Śrī Balarāma’s sister
- Subhagā** – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
- Śubhānanā** – B 243 – a *sakhī* serving under Viśākhā
- Śubhāṅgadā** – B 98, B 101 – a *vara sakhī*; Viśākhā’s younger sister
- Subhānu** – L 170b – Śrī Rādhā’s paternal uncle
- Sucandrā** – B 105–8 – Hiraṇyāṅgī and Stoka-kṛṣṇa’s mother
- Sucaritā** – B 244 – a *sakhī* serving under Campakalatā
- Sucaru** – B 51–52b – Cārumukha’s son
- Sucitra** – L 107 – Śrī Kṛṣṇa’s artist; paints colourful pictures
- Sucitrā** – L 175 – another name for Citrā
- Sudakṣiṇa** – L 48 – Arjuna’s father
- Sudāmā** – L 31–32, L 39–40, L 63 – Śrī Kṛṣṇa’s *priya-sakhā*; Vidagdha’s brother
- Sudantikā** – B 206, B 212 – a *sakhī* insistent upon arranging loving quarrels
- Sudeva** – B 47b–48 – Śrī Kṛṣṇa’s maternal uncle
- Sudevī** – B 79, B 96, B 199–204, B 249, L 175 – the eighth Śrī Rādhā’s eight principal *sakhīs*

- Sudhākanṭha** – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works
- Sudhākara** – L 102 – Śrī Kṛṣṇa’s ordinary servant; plays the mṛdāṅga
- Sudhāmukhī** – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in another part of the Sammohana Tantra
- Sudhāniśu-darpa-haraṇa** – L 208 – Śrī Rādhā’s mirror
- Sudhānāda** – L 102 – Śrī Kṛṣṇa’s ordinary servant; plays the mṛdāṅga
- Sugandha** – L 81 – Śrī Kṛṣṇa’s hairdresser
- Sugandhā** – L 194 – Śrī Rādhā’s maidservant; daughter of a barber
- Sugandhikā** – B 245 – a *sakhī* serving under Citrā
- Sughāṇṭikā** – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother
- Sukanṭha** – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works
- Sukanṭhī** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Sukeśī** – B 249 – a *sakhī* serving under Sudevī
- Sukhadā** – L 170a – Śrī Rādhā’s paternal grandmother
- Sūkṣmadhī** – L 201 – Śrī Rādhā’s female parrot
- Sulambā** – L 84 – Śrī Kṛṣṇa’s *cetī-maidservant*
- Sulatā** – B 68 – an elderly *brāhmaṇī*, venerable in Vraja
- Sumadhurā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Sumadhyā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Sumadhyā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Sumana** – L 80 – Śrī Kṛṣṇa’s servant; prepares fragrant substances
- Sumandirā** – B 244 – a *sakhī* serving under Campakalatā
- Sumukha** – B 42, B 45a–46, B 51, B 53, B 60 – Śrī Kṛṣṇa’s maternal grandfather
- Sumukha** – L 105 – Śrī Kṛṣṇa’s ordinary servant; washes His clothes
- Sumukhī** – B 242 – a *sakhī* serving under Lalitā
- Sumukhī** – L 65, L 99 – Madhumaṅgala and Nāndīmukhī’s mother
- Sumukhī** – L 139 – Śrī Kṛṣṇa’s beloved
- Sunadā** – L 200 – Śrī Rādhā’s cow
- Sunanda** – B 36 – another name of Sananda, Nanda Mahārāja’s younger brother

- Sunanda** – L 22 – Śrī Kṛṣṇa’s *suhṛt-sakhā*
- Sunīla** – B 40a – the husband of Śrī Kṛṣṇa’s paternal aunt Nandinī
- Supakṣa** – B 59 – a *gopa* like Śrī Kṛṣṇa’s father
- Suprasādā** – B 226–31 – a female messenger who arranges meetings
- Supremā** – L 184 – same as Prema Mañjarī [mentioned in L 182]
- Surabhi** – B 243 – a *sakhī* serving under Viśākhā
- Suraṅga** – L 110 – Śrī Kṛṣṇa’s deer
- Suraṅgī** – B 106–108 – the mother of the doe Raṅgiṇī and of Hiraṇyāngī
- Suraprabha** – L 24–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Suratadeva** – L 90 – Paurṇamāsi’s father
- Suremā** – B 49a – Sudeva’s wife; Pāvana’s paternal cousin
- Sūryamitra** – B 89 – another name of Vṛṣabhānu Mahārāja
- Sūryasāhvaya** – B 111 – another name of Vṛṣabhānu Mahārāja
- Susaṅgatā** – B 247 – a *sakhī* serving under Indulekhā
- Susīkhā** – B 115 – Sīkhavatī’s mother
- Susīla** – L 82 – Śrī Kṛṣṇa’s servant; takes care of the store-rooms
- Susīlā** – L 63 – Sudāmā and Vidagdha’s sister
- Sutuṇḍā** – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother
- Suvarṇa Mañjarī** – L 183 – Śrī Rādhā’s *mañjarī*
- Suvilāsa** – L 76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*
- Suvilāsatara** – L 114a – a boat at Pāraṅga-ghāṭa
- Suverjanā** – B 22–23a – the sister of Śrī Kṛṣṇa’s paternal grandfather; also named Naṭī
- Svaccha** – L 82 – Śrī Kṛṣṇa’s servant; takes care of the store-rooms
- Svadhā** – B 68 – an elderly *brāhmaṇī*, venerable in Vraja
- Svadhākāra** – B 66 – a *brāhmaṇa* sheltered in Śrī Kṛṣṇa’s paternal family
- Svāhā** – B 68 – an elderly *brāhmaṇī*, venerable in Vraja
- Svastidā** – L 209 – Śrī Rādhā’s jewel-studded comb
- Śyāmā** – L 136 – Śrī Kṛṣṇa’s beloved
- Śyāmalā** – L 141 – Śrī Kṛṣṇa’s pre-eminent beloved
- Śyāmalā** – L 189 – a *sakhī* belonging to Śrī Rādhā’s *suhṛt-pakṣa*
- Syamantaka** – L 204 – Śrī Rādhā’s jewel; also named Śāṅkhacūḍa-śiromāṇi

T

Tadid-vallī – L 210 – the vine of golden jasmines in Śrī Rādhā’s garden

Taditprabhā – L 128 – Śrī Kṛṣṇa’s jewelled beads

Tālī – B 61 – a gopī like Śrī Kṛṣṇa’s mother

Talika – L 73–74 – Śrī Kṛṣṇa’s ceta-servant

Tāṇḍavika – L 111 – Śrī Kṛṣṇa’s peacock

Tāṅkana – L 106 – Śrī Kṛṣṇa’s jeweller

Tāntrī – L 195 – Śrī Rādhā’s maidservant; knowledgeable in astrology

Tanumadhyā – B 246 – a sakhi serving under Tuṅgavidyā

Tanumadhyamā – L 178 – Śrī Rādhā’s priya-sakhi

Tārā – L 136 – Śrī Kṛṣṇa’s beloved

Taralākṣī – L 137 – Śrī Kṛṣṇa’s beloved

Taralikā – B 61 – a gopī like Śrī Kṛṣṇa’s mother

Taraṅgākṣī – B 61 – a gopī like Śrī Kṛṣṇa’s mother

Taraṅgiṇī – L 124b – Śrī Kṛṣṇa’s viṇā

Tārāvalī – L 128 – Śrī Kṛṣṇa’s necklace

Tārāvalī – L 139 – Śrī Kṛṣṇa’s beloved

Tariṣāṇa – B 53 – a gopa like Śrī Kṛṣṇa’s maternal grandfather

Taruṇī – L 83 – Śrī Kṛṣṇa’s maidservant

Tilakinī – B 245 – a sakhi serving under Citrā

Tilāṭa – B 53 – a gopa like Śrī Kṛṣṇa’s maternal grandfather

Tulā – L 28 – another name of Tuṅgī, the wife of Upananda

Tulāvati – B 52a – Gola’s niece; Sucāru’s wife

Tuṇḍikā – L 201 – Śrī Rādhā’s peahen

Tuṇḍikerī – L 201 – Śrī Rādhā’s female swan who sports in Śrī Rādhā-kuṇḍa

Tuṇḍu – B 52b – a gopa like Śrī Kṛṣṇa’s paternal grandfather

Tunga – L 86 – Śrī Kṛṣṇa’s messenger

Tuṅgabhadrā – B 191, B 247 – a sakhi serving under Indulekhā

Tuṅgavidyā – B 79, B 90–91, B 183–7, B 246, L 175 – the fifth of Śrī Rādhā’s eight principal sakhi

Tuṅgī (Tulā) – B 34, L 28 – Upananda’s wife

Tuṅgī – L 199 – Śrī Rādhā’s maidservant; carries Her possessions

Tuṅgī – L 200 – Śrī Rādhā’s female calf

Tuṣṭi – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother
Tuṣṭidā – L 121 – Śrī Kṛṣṇa’s small knife

U

Ujjvala – L 41, L 43, L 55–56, L 198 – Śrī Kṛṣṇa’s *priya-narma-sakhā*

Upananda – B 25, B 33–34, B 40b, L 28 – Nanda Mahārāja’s elder brother

Upananda – B 59 – a *gopa* like Śrī Kṛṣṇa’s father

Ūrjanya – B 22 – Śrī Kṛṣṇa’s father’s paternal uncle

Utpala – B 58 – a *gopa* like Śrī Kṛṣṇa’s father

V

Vāhika – B 85, B 100 – Viśākhā’s husband

Vaijayantī-mālā – L 132 – Śrī Kṛṣṇa’s garland made of five different coloured flowers

Vakrekṣaṇa – B 95b–96 – Raṅgadevī’s husband; younger brother of Bhairava

Vāmanī – B 68 – an elderly *brāhmaṇī*, venerable in Vraja

Variśī – L 87–88 – Śrī Kṛṣṇa’s female messenger

Variśīpriyā – L 109 – Śrī Kṛṣṇa’s dear cow

Vanamālā – L 132 – Śrī Kṛṣṇa’s garland made of many different types of flowers and leaves hanging down to His feet

Varāngadā – B 246 – a *sakhī* serving under Tuṅgavidyā

Varāngadā – L 177 – Śrī Rādhā’s *priya-sakhī*

Varāroha – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather

Varddhakī – L 107 – Śrī Kṛṣṇa’s carpenter

Varddhamāna – L 107 – Śrī Kṛṣṇa’s carpenter

Vārida – L 77 – Śrī Kṛṣṇa’s servant; supplies water for His use

Variṣaṇa – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather

Varīyasī – B 21 – Śrī Kṛṣṇa’s paternal grandmother

Varttikā – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother

Vāruḍī – B 219–20, B 221b – a female messenger who zealously arranges loving quarrels

Varūthapa – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa

Vasanta – L 41, L 53–54 – Śrī Kṛṣṇa’s *priya-narma-sakhā*

Vāsantī – L 180 – Śrī Rādhā’s *prāṇa-sakhī*

Vaṣṭakāra – B 66 – a *brāhmaṇa* sheltered in Śrī Kṛṣṇa’s paternal family

Vasudāmā – L 31–32, L 48 – Śrī Kṛṣṇa’s *priya-sakhā*; Arjuna’s elder brother

Vasudeva – B 25–27, B 30–31, L 69–70 – Śrī Nanda Mahārāja’s friend; another name is Ānaka Dundubhi; a partial manifestation of a Vasu named Drona; Śrī Balarāma’s father

Vāṭikā – B 87 – Campakalata’s mother

Vatsalā – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother

Vāṭuka – B 41b, B 51 – Rāṇjanya’s son

Vāvadūka – L 86 – Śrī Kṛṣṇa’s messenger

Vedagarbha – B 67 – Śrī Kṛṣṇa’s *purohita*

Vedikā – B 66 – wife of one of Śrī Kṛṣṇa’s family *brāhmaṇas*

Venā – B 63 – a *gopī* like Śrī Kṛṣṇa’s mother

Venī – L 56 – Ujjvala’s mother

Vicakṣaṇa – L 111 – Śrī Kṛṣṇa’s male parrot

Vicitra – L 107 – Śrī Kṛṣṇa’s artist; paints colourful pictures

Vicitrā – L 136 – Śrī Kṛṣṇa’s beloved

Vicitrāṅgi – B 247 – a *sakhī* serving under Indulekhā

Vicitrarāva – L 103 – Śrī Kṛṣṇa’s panegyrist

Vidagdha – L 41, L 61–63 – Śrī Kṛṣṇa’s *priya-narma-sakhā*; Sudāmā’s brother

Vidura – B 120 – Phullakalikā’s husband

Vidyāvilāsa – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works

Vijayā – B 250 – one of Śrī Rādhā’s eight *sakhīs* according to the *Sammohana Tantra*

Vijayā – L 198 – Śrī Rādhā’s maidservant

Vijayākṣa – L 26 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa

Vilāsa – L 76 – Śrī Kṛṣṇa’s servant; prepares His *tāmbūla*

Vilāsa-kārmaṇa – L 120 – Śrī Kṛṣṇa’s golden bow

Vilāsa Mañjari – L 183 – Śrī Rādhā’s *mañjari*

Vilāsi – L 31–32 – Śrī Kṛṣṇa’s *priya-sakhā*

Vimala – L 82 – Śrī Kṛṣṇa’s servant; takes care of His plate, etc.

Vimalā – L 137 – Śrī Kṛṣṇa’s beloved

- Vināka** – L 52 – Gandharva's father
- Vipakṣa-mada-mardinī** – L 206 – Śrī Rādhā's signet ring
- Vīrā** – L 87–88, L 92–95 – Śrī Kṛṣṇa's female messenger
- Vīrabhadra** – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Vīrāroha** – B 53 – a *gopā* like Śrī Kṛṣṇa's maternal grandfather
- Viśākhā** – B 79, B 83–85, B 87, B 101, B 122, B 165–71, B 243, L 135, L 175, L 191 – the second of Śrī Rādhā's eight principal *sakhīs*
- Viśākhā** – B 251 – one of Śrī Rādhā's eight *sakhīs* mentioned in another part of the *Sammohana Tantra*
- Viśāla** – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa
- Viśāla** – L 94 – Vīrā's father
- Viśālā** – B 63 – a *gopī* like Śrī Kṛṣṇa's mother
- Viśāradā** – L 138 – Śrī Kṛṣṇa's beloved
- Viśoka** – B 82 – Lalitā's father
- Vitaṇḍikā** – B 205b, B 208 – a *sakhī* insistent upon arranging loving quarrels
- Viṭaṅkākṣa** – L 32 – Śrī Kṛṣṇa's *priya-sakhā*
- Vṛka Gopā** – L 173b – Śrī Rādhā's father-in-law; also named Gola (*Bṛhad-bhāga* Verses 45 and 52)
- Vṛndā** – B 217–8, L 87–88, L 92, L 96–98, L 187 – a female messenger (*dūtī*)
- Vṛndārikā** – B 217–8, L 87–88 – a female messenger (*dūtī*)
- Vṛṣabha** – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa
- Vṛṣabhanu** – B 27, B 89, B 99, B 103, B 111, L 38, L 168b, L 170b – Śrī Rādhā's father; Śrī Nanda and Śrī Vasudeva's friend; Śrīdāmā and Anaṅga Māñjari's father
- Vyāghra** – L 111 – Śrī Kṛṣṇa's pet dog

Y

- Yakṣendra** – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Yamunā** – L 200 – Śrī Rādhā's cow
- Yaśasvinī** – B 49b–51 – another name of Haviḥsārā; Śrī Kṛṣṇa's maternal aunt
- Yaśodā** – B 25, B 28–31, B 44, B 64, L 25, L 70, L 115, L 168a – Śrī Kṛṣṇa's mother; also named Devakī; Rohinī's friend

Yaśodeva – B 47b–48 – Śrī Kṛṣṇa's maternal uncle

Yaśodevī – B 49b–51 – another name of Dadhisārā; Śrī Kṛṣṇa's maternal aunt

Yaśodhara – B 47b–48 – Śrī Kṛṣṇa's maternal uncle

