

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

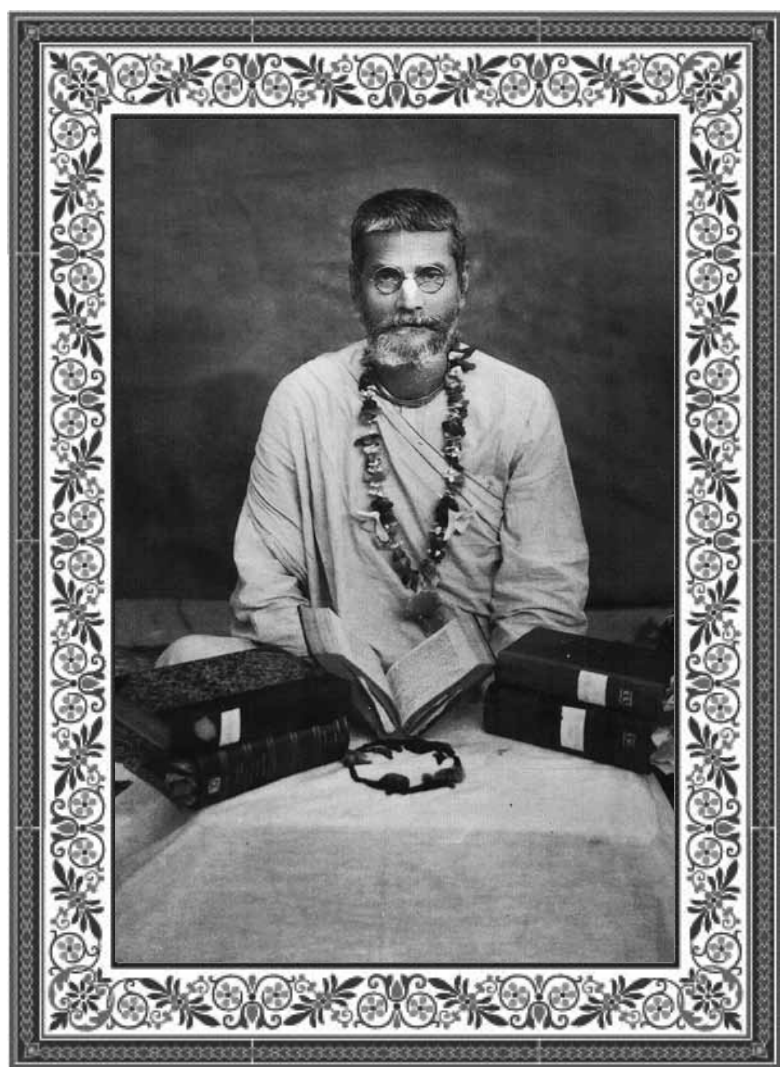
The Lamp That Illuminates Śrī Rādhā-Kṛṣṇa's Dear Associates

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-praviṣṭa
om viṣṇupāda aṣṭottara-śata 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 Śacī-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 *dāsyā-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 Śrī Kṛṣṇa in the mood of the residents of Vraja, are qualified to practise *rāgānugā-bhakti*.

“What are the sweet emotions that Śrī 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 Śrī Rūpa and Śrī Sanātana. And internally, in his *siddha-deha*, or perfected spiritual body, he performs *mānasī-sevā* under the guidance of Śrī Lalitā, Śrī Viśākhā, Śrī 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 Śrī Rādhā and Śrī 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 Śakābda 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 *darśana* 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-samsthāpaka* – 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 Dvārakāpurī] 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 Nīlācala (Jagannātha Purī), 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 Śrī 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 sthāpitaṃ yena bhūtale
svayaṃ rūpaḥ kadā mahyaṃ 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-nīlamaṇi*, *Laghu-bhāgavatāmṛtam*, *Vidagdha-mādhava*, *Lalita-mādhava*, *Nikuñja-rahasya-stava*, *Stavamālā*, *Mathurā-māhātmya*, *Padyāvalī*,

Uddava-sandeśa, Hamsadūta, Dānakeli-kaumudī, Kṛṣṇajanmatithi-vidhi, Prayuktākhyāt-mañjarī and Nāṭaka-candrikā.



The Vaiṣṇava-toṣaṇī-ṭikā's Mention of Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā

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

*tayoranujasṛṣṭeṣu kāvyam śrī-hamsadūtakaṁ
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 Hamsadūta*, 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.

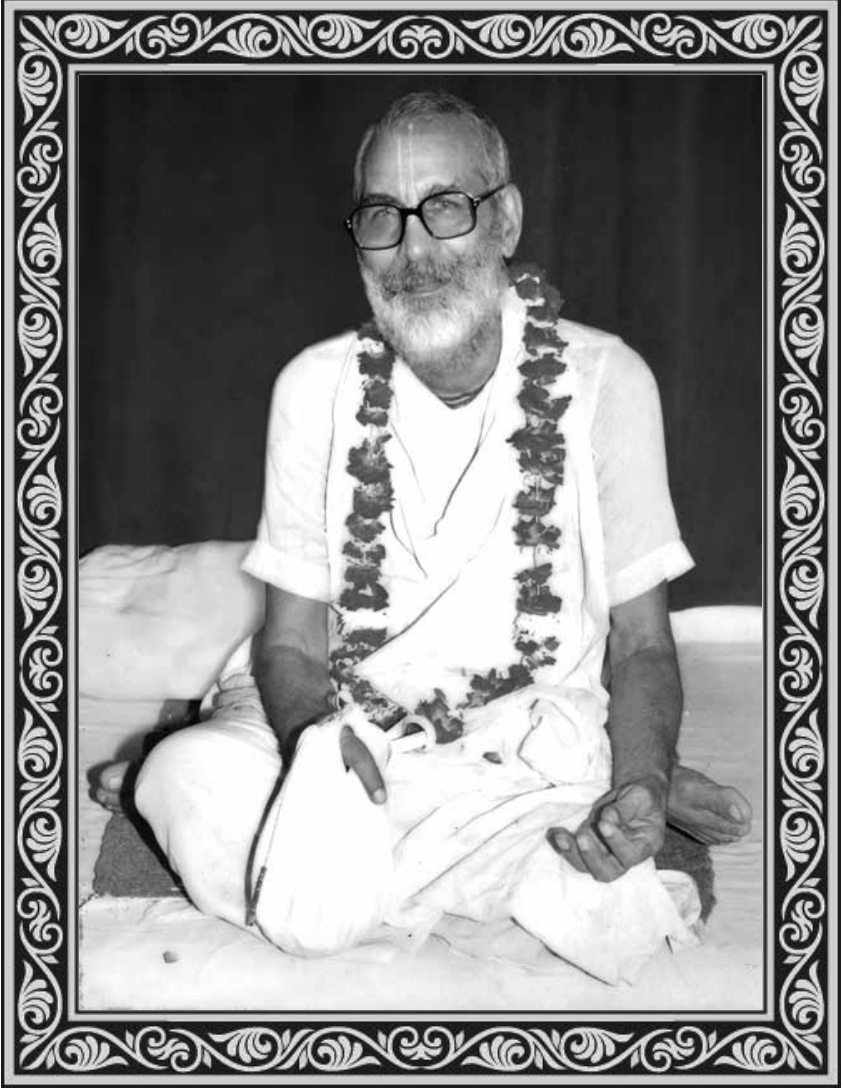
I am fully convinced that devotees thirsty for *bhakti* – both those who are *rasika* and *bhāvuka*, as well as those practitioners of *rāgānugā-bhakti* who are eager for *vraja-rasa* – will deeply cherish this book. Faithful readers will gain entrance into Śrī Caitanya Mahāprabhu’s *prema-dharma* (eternal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

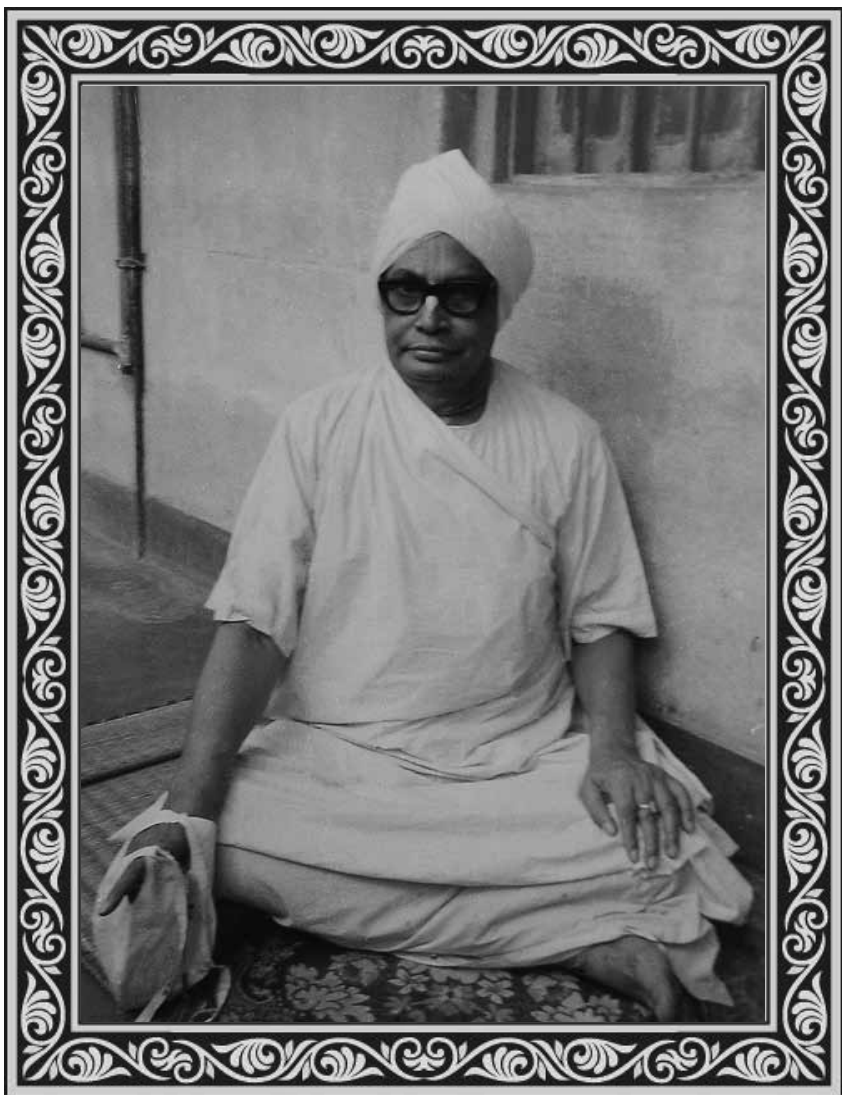
This first edition was completed in haste, so it may contain minor typographical errors. We request the faithful reader to inform us of these errors so we can correct them in future editions of this work.

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



*om viṣṇupāda paramahaṁsa parivrājakācārya
Śrī Śrīmad Bhaktivedānta Nārāyaṇa Gosvāmī Mahārāja*



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

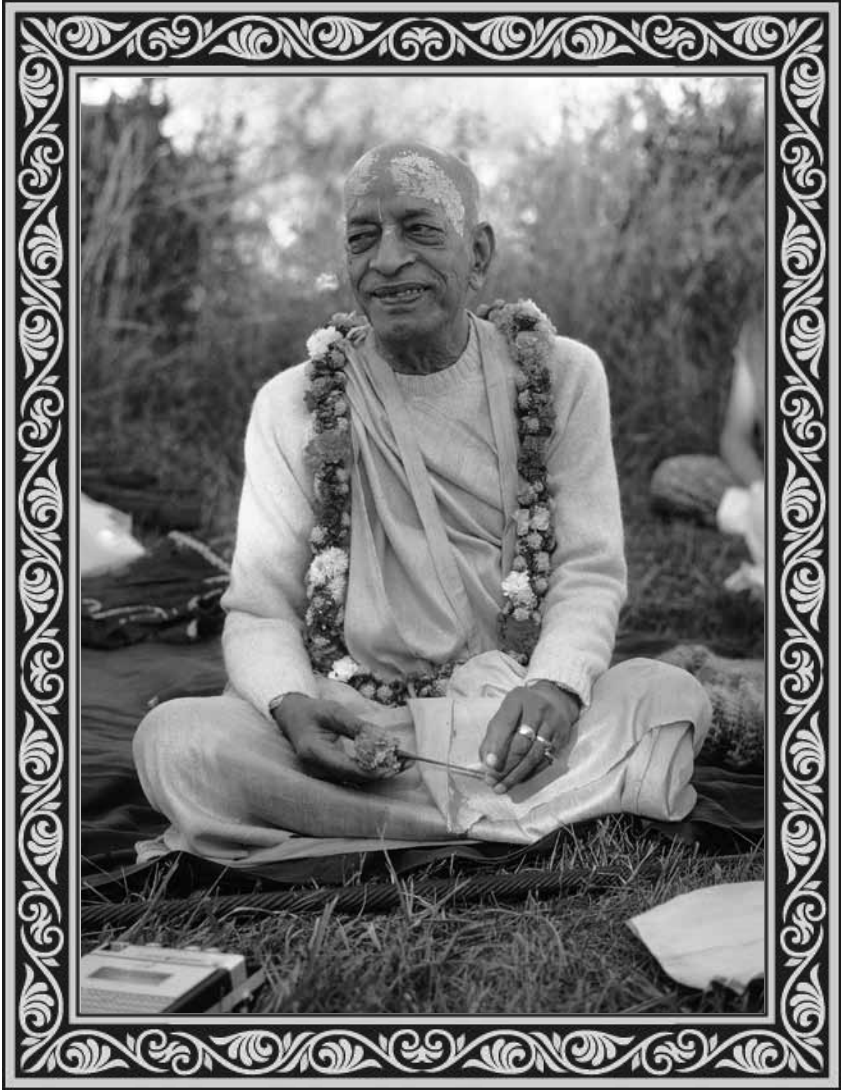
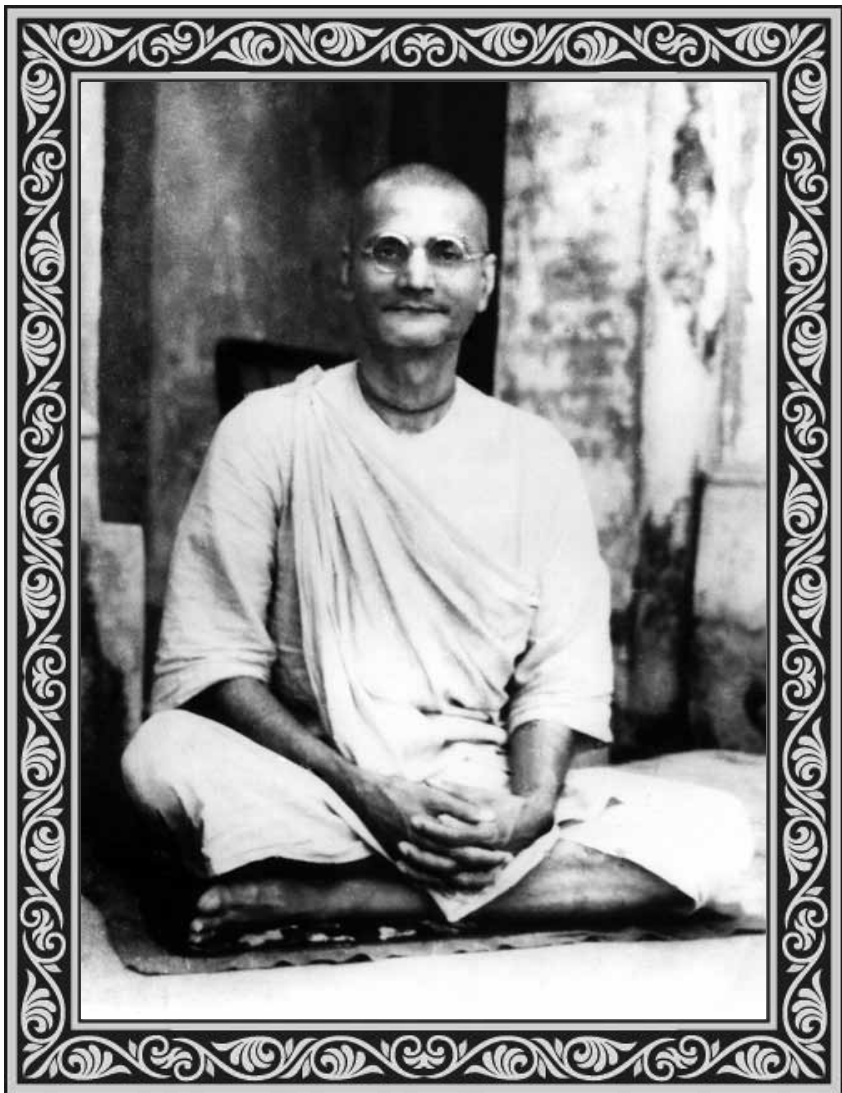


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nitya-līlā-praviṣṭa om viṣṇupāda
Śrī Śrīmad Bhaktivedānta Svāmī Mahārāja



nitya-lilā-praviṣṭa om viṣṇupāda

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Brhad-bhāga

Auspicious Invocation

*vande guru-pada-dvandvaṁ bhakta-vṛnda-samanvitam
śrī-caitanya-prabhuṁ 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-samāyuktaṁ 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 parivārās te vṛndāvana-nāthayoḥ (3)*

*mathurā-maṇḍale loka grantheṣu vividheṣu ca
purāṇe cāgamādaḥ ca tad-bhakteṣu ca sādhuṣu (4)*

*te samāsād vilikhyante sva-suhṛt-parituṣṭaye
ānupūrvīvidhānena rati-prathita-vartmanaḥ (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 parivārā ye janā vraja-vāsinah
paśu-pālās tathā viprā bahiṣṭhās 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
goṇa-ballava-ṇaryāyā yadu-vaṁśa-samudbhavāḥ* (7)

The herdsmen are further divided into three groups: *vaiśyas*, *ābhīras* and *gurjaras*. 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 ābhīrās ca smṛtā ime
ābhīrāḥ śūdra-jātīyā go-mahiṣādi-vṛttayaḥ
ghoṣādi-śabda-ṣaryāyāḥ pūrvato nyūnatām 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 nyūnās chāgādi-ṣaśu-vṛttayaḥ
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-adhikāriṇaḥ (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 kāravaḥ proktā nānā-śilpoṇajīvinaḥ (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-bhaginy-ādyā dūtyo dāsās ca śilpinaḥ
dāsikās ca vayasyās ca preyasyās ceti te 'ṣṭadhā* (13)

These five groups within Śrī Kṛṣṇa's family (*vaiśyas*, *ābhīras*, *gurjaras*, *vipras* and *bahiṣṭhas*) 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 sevakādayaḥ
śrī-goṣṭha-yuva-rājasya preyasyaś ca puraḥ 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)

*maṅgalāmṛta-parjanyaḥ parjanyo nāma ballavaḥ
variṣṭho 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)

*yaḥ surarṣer nideśena lakṣmī-bharttur ūpāsanām
purā nandīsvare cakre śreṣṭha-santati-kāṅkṣayā
vāg-amūrttā tate vyomni prādūrāsīt priyaṅkarī* (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 Śrī 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 bhāvinaḥ pañca te sutāḥ
varīyān madhyamas teṣāṁ nanda nāmnā bhaviṣyati (18)*

*nandanas tasya vijayī bhavitā vraja-nandanaḥ
surāsura-sikhā-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 samaṁ sarvair yayau bhīto bṛhad-vanam (20)*

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

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

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

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

guṇavīraḥ patir yasyāḥ sūryasyāhvaya-ṭattanam (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 vraja-janānando nando bhuvana-vanditaḥ (23b)

*tundilaś candana-rucir bandhujīva-nibhāmbaraḥ
tila-taṇḍulitaṁ kūrcaṁ dadhāno lamba-vigrahaḥ (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-suhṛttamaḥ
goparāja-yaśode ca kṛṣṇa-tātau vrajeśvarau (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 bhāṇyate
tathā droṇa-svarūpāmśaḥ khyātaścānakadundubhiḥ (26)*

*nāmedaṁ gāruḍe proktaṁ mathurā-mahima-krame
vṛṣabhānur vraje khyāto yasya priya-suhṛd-varaḥ (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 goṇa-yaśo-dātrī yaśodā śyāmala-dyutiḥ
mūrttā vatsalatevāsau śakra-cāpa-nibhāmbārā (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-tanuḥ 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-mātetī bhāṇyate (30)*

She is well known as the wife of the ruler of Gokula, Vrajaraja 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-bhāryāyā yaśodā devakī 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-ambāsya prahaṛṣārohiṇī sadā
snehaṁ yā kurute rāma-snehāt koṭi-guṇaṁ 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)

*uṇanando 'bhinandaś ca pīṭṛvyau pūrvajau pītuḥ
pīṭṛvyau tu kaṇīyāṁsau 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-paṭaḥ
tuṅgī priyāsya 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)

*dvitīyaḥ kumbu-ramya-śrī-lamba-kūrco 'sitāmbaraḥ
bhāryāsya pīvarī nīla-ṭaṭā ṭaṭala-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-paryāyaḥ sanandasya ca pāṇḍaraḥ
śyāma-celaḥ sita-dvi-tri-keśo 'yam keśava-priyaḥ* (36)

bhāryā kuvalayā-rakta-celā kuvalayacchaviḥ (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 śitikaṅṭhābhaś caṇḍāta-kusumāmbaraḥ (37b)

*aṣṭhag vasatiḥ pītrā taruṇa-praṇayī harau
atulyāsya 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 ramaṇāvetayoḥ 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 Mahānīla and Nandinī's is Sunīla. Mahānīla and Sunīla are thus Śrī Kṛṣṇa's uncles. (39–40a)

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

subale mudam āptau yau yayoś 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 dāyādaṁ nāmnā tau cāṭu-vāṭukau
dadhisārā-haviṣsāre sadharminyau kramāt tayoḥ (41b)*

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

*mātāmaho mahotsāhaḥ syād asya sumukhābhidhaḥ
lamba-kambu samaśmaśruḥ pakva-jambū-phalacchaviḥ (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-paṭalābhā 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 saharī tasyā mukharā nāma ballavī
vrajeśvayai dadau stanyam sakhī-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-nibhacchaviḥ
bhāryāsya 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-cchaviḥ (45b)

*hasito yaḥ svasur-bhartrā sumukhena krudhoddhuraḥ
durvāsasam upāsyasau kulam lebhe vrajojvalam (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 Jaṭilā. She has a big belly and her complexion resembles that of a crow. (45b–47a)

yaśodhara-yaśodeva sudevādyās tu mātulāḥ (47b)

atasī-puṣpa-rucayaḥ pāṇḍarāmbara-samvṛtāḥ
yeṣāṃ dhūmra-ṭaṭā bhāryāḥ karkaṭi-kusuma-tviṣaḥ (48)

remā romā suremākhyāḥ pāvanasya piṭṛ-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-haviḥsāre ity anye nāmanī tayoh
jyeṣṭhā śyāmānujā gaurī hiṅgulopama-vāśasau (50)

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

They are also known by the names Dadhisārā and Haviḥsārā. 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)

*cātu-vāṭukayor bhārye te rājanya-tanūjayoḥ
putraś cārumukhasyaikaḥ sucāru-nāma śobhanaḥ (51)*

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

Dadhisārā and Haviḥsārā are the wives of the previously mentioned Cātu 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 Tulāvātī is Sucāru's wife. (51–52a)

pitāmaha-samās tuṇḍu-kuṭera-puraṭādayaḥ (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)

*kilā 'ntakela-tilāṭa-kṛpīṭa-puraṭādayaḥ
goṇḍa-kalloṭṭa-kāraṇḍa-tariṣaṇa-varīṣaṇāḥ
virāroha-varāroha-mukhyā mātāmahopamāḥ (53)*

Kila, Antakela, Tilāṭa, Kṛpīṭa, Puraṭa, Goṇḍa, Kalloṭṭa, Kāraṇḍa, Tariṣaṇa, Varīṣaṇa, Virāroha, 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 pitāmahī-tulyāḥ śilābherī śikhāmarāḥ
bhāruṇī bhaṅgurā bhaṅgī bhārasākhā śikhādayaḥ (54)*

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

*bhāruṇḍā jaṭilā bhelā karālā karavālikā
ghargharā mukharā ghorā ghaṅṭā ghoṇī sughaṅṭikā (55)*

*cakkiṇī coṇḍikā cuṇḍī diṇḍimā puṇḍavāṇikāḥ
ḍāmaṇī ḍāmarī ḍumbī ḍaṅkā mātāmahī-samāḥ* (56)

Bhāruṇḍā, Jaṭilā, Bhelā, Karālā, Karavālikā, Ghargharā, Mukharā, Ghorā, Ghaṇṭā, Ghoṇī, Sughaṇṭikā, Cakkiṇī, Coṇḍikā, Cuṇḍī, Ḍiṇḍimā, Puṇḍavāṇikā, Ḍāmaṇī, Ḍāmarī, Ḍumbī, Ḍaṅkā and other elder ladies are like Śrī Kṛṣṇa's maternal grandmothers. (55–56)

*maṅgalaḥ piṅgalaḥ piṅgo māṭharaḥ pīṭha-ṭaṭṭīśau
śaṅkaraḥ saṅgaro bhṛṅgo ghrṇi-ghāṭika-sāraghāḥ* (57)

*ṭaṭṭīra-daṇḍi-kedāraḥ saurabheya-kalāṅkurau
dhurīṇa-dhurva-cakrāṅgā maskarotṭpala-kamvalāḥ* (58)

*supakṣa-saudha-hārīta-harikeśa-harādayaḥ
upanandādayaś cānye sarve 'mī janakoṭpamāḥ* (59)

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

*parjanyaḥ sumukhaś cemaṇi mithaḥ sakhyam paraṁ gatau
vāg-bandham cakratuḥ 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)

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

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

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

Taraṅgākṣī, Taralikā, Śubhadā, Mālikā, Aṅgadā, Vatsalā, Kuśalā, Tālī, Medurā, Masṛṇā, Kṛpā, Śaṅkinī, Bimbini, 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
amibikeyaṁ tayor mukhyā vrajeśvaryaḥ priyā sakhī (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)

*mahīsurās 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
sāmāthenī mahākavyā vedikādyās-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
eteṣāṃ gautamī śārvī gārgīyādyā 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 vṛddhā 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
kāśāya-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 vrajeśvarādīnām sarveṣāṃ vraja-vāsinām
devarṣeḥ priya-śiṣyeyam upadeśena tasya yā* (70)

*sāndīpanīm sutam preṣṭham hitvāvantiṭpurīm api
svābhīṣṭa-daivata-premnā vyākulā gokulam 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, Śrī Kṛṣṇa. (70–71)

Yūtha

*yūthaḥ parijanānām syād dvividhānām 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 bhedaḥ kulam tasya tu maṇḍalam
maṇḍalasya tathā vargo vargasya gaṇa ucyate (73)*

*gaṇasya samavāyaḥ syāt samavāyasya sañcayaḥ
sañcayasya samājaḥ syāt samājasya samanvayaḥ
iti bheda nava jñeyā laghavaḥ 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 (vyasyānām [sakhīnām] kulam)

*tatrādau kulamālīnām likhyate tat tri-maṇḍalam
tāratamyāt tayoḥ premnām kulasyāsyā tri-rūpatā
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*, *maṇḍala* and *gaṇa*. (75)

Description of *samāja*

*samājah parama-ṛeṣṭha-sakhīnām prathamam matah
variṣṭhaś ca varaś 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 sacivatām gataḥ
tayor evāsamordhvo vā nāsau premnaḥ samāśrayaḥ (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)

*prapañnaḥ sarva-suhṛdām paramādaraṇīyatām
apāra-guṇa-rūpādi-mādhurībhiś ca bhūṣitaḥ (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-sakhyāḥ)

*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 saptaviṃśati-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-prakharatām gatā
gorocanā-nibhāṅgī sā śikhi-piccha-nibhāmbārā (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 sāradyām pitur eṣā viśokataḥ
patir bhairavanāmāsyāḥ sakhā govarddhanasya yaḥ* (82)

Śrī Lalitā's mother's name is Sārādī 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 tatraiśābhyuditā 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-dukūleyaṁ vidyun-nibha-tanu-dyutiḥ
pituḥ pāvanato jātā mukharāyāḥ svasuḥ sutāt (84)
jaṭilāyāḥ svasuḥ putryāṁ 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 Jaṭilā's sister. Viśākhā's husband is Vāhika Gopa. (84–85)



left
Viśākhā



right
Campakalatā

3. Campakalatā

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

The third of the *variṣṭha sakhīs* 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 sadṛśī 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-nibhāmbārā
ṣaḍviṃśatyā kaniṣṭhāhnām mādhavāmoda-medurā* (88)

Of the *variṣṭha sakhīs* 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
jananyām carcikākhyāyām patir asyās tu pīṭharaḥ* (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 kuṅkuma-dyuti-śālinī* (90)



Citrā



Tuṅavidyā

Tuṅavidyā 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 *kuṅkuma*. (90)

*pāṇḍu-maṇḍana-vastreyaṃ dakṣiṇa-prakharoditā
meghāyāṃ puṣkarāj jātā patir asyās tu bālīśaḥ* (91)

Tuṅavidyā'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 Puškara and her husband's is Bāliśa. (91)

6. Indulekhā

*indulekhā bhavet śaṣṭhī 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-samjñābhyām piṭṛbhyām janimīyusī
vāma-prakharatām yātā patir asyās tu durvalaḥ* (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



Rāṅgadevī

7. Raṅgadevī

*saptamī raṅgadevīyaṁ padma-kiñjalka-kānti-bhāk
javārāgi-dukūleyaṁ 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 Śrī Rādhā and her qualities resemble those of Campakalatā's. (94–95a)

*karuṇā-raṅgasārābhyāṁ piṭṛbhyāṁ janimīyuṣī
asyā vakrekṣaṇo bharttā kanīyān bhairavasya yaḥ (95b)*

Śrī 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 raṅgadevyās tu yamajā mṛdur aṣṭamī
rūpādibhiḥ svasuḥ sāmyāt tad-bhrānti-bhara-kāriṇī
bhrātrā vakreṣṇasyeyaṁ pariṇītā kanīyasā (96)*

Sudevī is the eight of the *variṣṭha sakhīs*. 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 Vakreṣṇa, the husband of Raṅgadevī. (96)

b. The exalted sakhīs (varaḥ)

*etad aṣṭaka-kalpābhir aṣṭābhiḥ kathito varaḥ
etā dvādaśa-varṣīyās calad-bālyāḥ kalāvati (97)*

*śubhāngadā hiraṇyāṅgī ratnalekhā śikhāvati
kandarpa-mañjarī phullakalikānaṅga-mañjarī (98)*

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

1. Kalāvati

*mātulo yo 'rkā mitrasya gopo nāmnā kalāṅkuraḥ
kalāvati sutā tasya sindhumatyām ajāyata (99)*

*hari-candana-varṇeyaṁ kīra-dyuti-ṣaṭāvṛtā
kapotaḥ patir etasya vāhikasyānujas tu yaḥ (100)*

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

Out of these eight, Kalāvati is the daughter of the *gopa* Kalānkura, 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. Śubhāngadā

*śubhāngadā taḍid-varṇā viśākhāyāḥ kanīyasī
pīṭharasyānujeneyam pariṇītā patatrinā* (101)

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

3. Hiraṇyāngī

*hiraṇyāngī hiraṇyābhā hariṇī-garbha-sambhavā
sarva-saundarya-sandoha-mandirī-bhūta-vigrahā* (102)

Hiraṇyāngī'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 goṇo nāmnā mahāvasuḥ
sa mitraṁ ravimitrasya vicitra-guṇa-bhūṣitaḥ* (103)

Mahāvasu Gopa (Hiraṇyāngī'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)

*abhilaṣyan sutarṁ vīraṁ kanyāñcātimanoramām
iṣṭarṁ 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 sudhāmayaḥ ko 'pi sucāruḥ caruraḥ utthitaḥ
nanditas taṁ sucandrāyai sadharminyāi sa dattavān* (105)

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

*tam aśnantyām caruṁ tasyām alinde sambhramojjihitaḥ
suraṅgyākhyā vraja-carī kuraṅgī raṅgiṇī-prasūḥ* (106)

*āgatya tarasā tasyālokāt kiñcid abhakṣayat
paśuṣpālī-hariṇy ubhe tato garbham avāṣpatuḥ* (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 *goṣī* Sucandrā and the doe Suraṅgī became pregnant by eating the sacrificial eatable. (106–107)

*sucandrā suṣuve putraṁ stoka-kṛṣṇaṁ 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 sakhī priya-gāndharvā gāndharvāyāḥ priyā sadā
phullāparājitā-śreṇī-virāji-ṭaṭa-maṇḍitā* (109)

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

*etām dāratayodārām dadau vṛddhāya go-duhe
jaradgavāya gargasya girām gauravataḥ pitā (110)*

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

4. Ratnalekhā

*suto mātrī-śvasuḥ sūryasāhvayasya payonidhiḥ
tasya putravataḥ patnī mitrā kanyābhilāṣiṇī (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)

*manaḥśilā-rucir asau rolamba-rucirāmbarā
vṛṣabhānu-sutā-preṣṭhā bhānu-śuśrūṣaṇe ratā (113)*

*vyūḍhā bālye kaḍāreṇa mātā yasya kuṭhārikā
ghūrṇayantī dṛṣau ghore mādharmaṁ prekṣya tarjjati (114)*

Ratnalekhā's bodily lustre resembles a red mineral called *manaḥśilā*, 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, Kaḍāra, already in her childhood. Whenever she sees Mādhava, she rolls her eyes in a fearsome manner to scold Him. (113–114)

5. Śikhāvati

*dhanyadhanyād abhūt kanyā suśikhāyām śikhāvati
karṇikāra-dyutiḥ kundalatikāyāḥ kaṇīyasī (115)*

*jarat-tittira-kirmīra-ṣaṭā mūrtteva mādhuri
udūḍhā garuḍeneyam garjarākhyena go-duhā (116)*

Śikhāvati is the daughter of Dhanyadhanya and Suśikhā. Her bodily complexion is like that of the [yellowish] *karṇikāra* (*svaṛṇa-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 *goṣa* named Garjara, who is also known by the name Garuḍa. (115–116)

6. Kandarpa Mañjarī

*kandarpa-mañjarī nāma jātā puṣpākarāt pituḥ
jananyām kuruvindāyām yasyāḥ pitrā hariṁ varam (117)*

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

Kandarpa Mañjarī's father is Puṣpākara and her mother is Kuruvindā. In his heart, Kandarpa Mañjarī's father considered Śrī Hari to be his actual son-in-law, so he did not arrange her marriage with anyone else. Kandarpa Mañjarī'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 kamalīnyām abhūt pituḥ
seyam indīvara-śyāmā śakra-cāpa-nibhāmbarā (119)*

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

Phullakalikā's father is called Śrī 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-nāmeyam-indīvara-nibhāmbārā (121)*

*durmado madavān asyāḥ patir yo devaraḥ svasuḥ
priyāsau lalitā-devyā viśākhāyā viśeṣataḥ (122)*

Anaṅga Mañjarī, Śrī 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 Śrī 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-karmāṇi likhyante)

*veśaḥ priya-vayasyāyā guru-ṣaty-ādi-vañcanam
hariṇā prema-kalahe tasyā evānuyāyitā (123)*

These dear *sakhīs* are experts in preparing Śrī 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-ṣariveśanam
āsvādanam saha-kṛīḍā rahasya-ṣarigopanam* (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-cāturyaṁ ṣaricaryā yathocitam
utkarṣa-mlānikāritvam svapakṣa-ṣaripakṣayoḥ* (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-kalollāsairubhayoḥ ṣaritoṣanam
avakāśovitācāra-sevā-ṣarārthana-bhāṣanam* (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 vicakṣanaiḥ
sarvā evākṣhilaṁ 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)

*svikṛtākhillabhāveyaṁ 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)

*caṅḍimnā kuñcita-mukhī sakhī-dyutibhir-āvṛtā
vighrahe prauḍhi-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 upalabdhābhir dhatte vighram āgrahāt
āyāti sandhi-samaye taṣastheva sthitā svayam (132)*

bhagavaty ādibhir dvārair yuktā sandhim karoty asau (133a)

Sometimes at the time of loving quarrels, *nava-navonmeṣa-sālinī*⁷ 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)

*pauṣpāṇām maṅḍanam 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'.

*madanonmādinī vāṭyām yāḥ kinnara-kiśorikāḥ
prasūna-vallī-tāmbūla-vallī-pūga-drumeṣu ca* (135)

*sakhyaś ca vana-devyaś ca varā mānyopajīvinām
yāḥ kanyakāḥ syuḥ sarvāsu tāsū evādhyakṣatām gatā* (136)

Śrī Lalitā is the supervisor of the maidservants who perform *tāmbūla-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 pṛiya-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-vaīdagdhī-mādhurībhir 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)

*kirīṭam bālapāśyā ca karṇapūro lalāṭikā
grāiveyakāṅgāde kāñcī-kaṭake maṇi-bandhanī* (139)

8 *Kinnara-kṛīḍā* is a type of amorous pastime (*rati-kṛīḍā*) 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.

*haṁsakaḥ kañculītyādi vividhaṁ puṣpa-maṇḍanam
maṇi-svarṇādi-klṛptasya maṇḍanasyātra yādṛśaḥ
ākāraś ca prakāraś ca kausumasya ca tādṛśaḥ (140)*

There are numerous varieties of ornaments made of flowers: crowns (*kirītas*), hair bands (*bāla-pāśyās*), 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 (*kirītam*)

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

Crowns are made by very expertly joining flowers such as *raṅginī* [blue colour], *svaṛṇa-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-śikhaṁ hema-ketakī-korakacchadaiḥ
citrakair dhātubhiś citraiś citta-hāri harer idam (142)*

*kirītaṁ puṣpapārākhyam ratnapārād api priyam
gāndharvātaḥ kṛtiṁ 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-śikham puṣpaiḥ pañca-varṇair vinirmitam
korakair api gāndharvābhūṣaṇam mukuṭam 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 Śrī 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. Śrī Lalitā Sakhī learned to expertly make them from Gāndharvā Śrīmatī Rādhā. Śrī 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-dorī ca vicitraiḥ korakādibhiḥ
āvali gumphitā gādham bāla-pāśyeti kīrtitā (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)

*tāṭaṅkam kuṇḍalam puṣpī karṇikā karṇa-veṣṭanam
itī pañca-vidhaḥ proktaḥ karṇapūro 'tra śilpibhiḥ (146)*

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

a. tāṭaṅkam

*tāla-patrākṛtīr bhūṣā tāṭaṅkaḥ sa dvidhoditaḥ
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 kṛtaṁ 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-guṅjo 'yaṁ stavakaiḥ puṣpikocyate* (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 *guṅja* berries. (149)

d. karṇikā

*rājīva-karṇikākārā pīta-puṣpair vinirmitā
bhṛṅgikā-dāḍimī-puṣpa-protā-madhyātra karṇikā* (150)

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

e. karṇa-veṣṭanam

yat tu karṇaṁ veṣṭayati vṛttaṁ 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-varṇa-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 maṅḍalatām gataiḥ
tri-varṇopary-upary-uṣṭa-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 kāñcī 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-vṛntair 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-ḍorī 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 (hamsakāḥ)

*pṛthulā ca catuḥ-śṛṅgī puṣpa-śṛṅgāta-lambikā
pārśve saumanasī 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)

*ṣaḍ-varṇa-puṣpa-vinyāsa-sauṣṭhavenāticitritā
kastūrī-vāsītā kaṅṭha-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-paryuṣṭaiḥ 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 tūli 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 (ullocāḥ)

*sūcī-vāpa-saḍṛk citra-ṇuṣpa-vinyāsa-nirmitaḥ
khaṇḍitaiḥ ketakī-patraiḥ paṇavān malli-lambibhiḥ (162)*

The *ullocā* [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 *ullocā* 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-samvṛtaiḥ
puṣpaiḥ kṛta-catuh-khaṇḍi vividhair veśma bhānyate* (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-mantreyaṁ govinde narma-karmaṭhā* (165)

*parijñātārtha-hṛdayā buddhi-dūtyaika-kovidā
sāmi 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 mālyāpīḍādi-gumphaṇe
vicitra-sarvato-bhadra-maṅḍalādi-vinirmitau (167)*

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

vicitra-deśīya-gīte sudakṣā dhruvadādiṣu (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-maṅḍala*, which means painting auspicious diagrams (*maṅḍalas*) in multi-colours on doors and other places. *Sarvato-bhadra-maṅḍala* 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 *dhruvada* and in writing poetry. (167–169a)

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

*mādhavī-mālatī-candrarekhādyā ālayas tathā
yāś ca vastrādhikāriṇyaḥ sakhyo dāsyas ca sammatāḥ (170)*

*yā vanya-devy-adhikṛtāḥ sarvānanda-camatkṛtau
yāś ca prasūna-vṛkṣeṣu sakhyo 'dhikṛtim āśritāḥ
mālikādyāś ca yās tāsū sarvāsv adhyakṣatām 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-kandānām sandhāna-prakriyā-vidhau (173b)

*hasta-cāturya-mātreṇa nana-mṛṇmaya-nirmitau
ṣaḍ-rasānām parikṣāyām sūda-śāstre ca kovidā* (174)

sitopala-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-sāstra*). 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-prabhṛtayaḥ sakhyo yā aṣṭa-saṅkhyakāḥ
sakaleṣu drumā-latā-gulmeṣv-adhikṛtāś ca yāḥ
sakhī-prabhṛtayaḥ 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 *Kuraṅgākṣi*; and of the *gopīs* who take care of the trees, creepers, bushes and other vegetation of *Vraja*. (175b–176)

4. Citrā

*citrā vicitra-cāturīyā sarvatrāsau praveśinī
yāne 'bhisaraṇābhikhye ṣaḍ-guṇasya tṛtīyake* (177)

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

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

*vṛkṣoṣacāra-śāstre ca viśeṣāt pāṭavaṁ gatā
rasānām pānakādīnām suṣṭhu-nirmāṇa-karmaṭhā* (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 yānamāsanam dvaidhamvāśrayaḥ (*Amarakośa*):
(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 sakhyaḥ parikīrtitāḥ
yāś ca peyādhikāriṇyaḥ sakhyo dāsyaś ca sammatāḥ* (181)

*divyauśadhīnām prāyeṇa hīnānām kusumādibhiḥ
tathā vana-sthalīnāñ ca virudhāñcādhikāritām
labdhāḥ sakhyādayo yāś ca tatraiśādhyakṣatām 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. Tuṅavidyā

*tuṅavidyā tu vidyānām aṣṭādaśatayamśitā
sandhāvatiṅ kuśalā kṛṣṇa-viśrambha-śālinī* (183)

Tuṅavidyā 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 upāgatā* (184)

viśeṣān mārṅa-gītādaṁ vīṇā-yantrādi-ṇḍitā (185a)

Tuṅavidyā, 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)

mañjumedhādayaḥ sakhyo yā aṣṭau parikīrtitāḥ (185b)

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

mārdaṅgikyāḥ kalāvatyo narttakī-ṇḍakāś ca yāḥ

14 The eighteen types of knowledge are: (1) *R̥gveda*, (2) *Sāmaveda*, (3) *Yajurveda*, (4) *Atharvaveda*, (5) *śikṣā* (phonetics), (6) *kalpa* (ritual), (7) *vyākaraṇa* (grammar), (8) *nirukta* (etymology), (9) *jyotiṣa* (astrology and astronomy), (10) *chanda* (poetical metre), (11) *Mīmāṃsā*, (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-stheṣu jaleṣv adhikṛtās ca yāḥ
sakhyaś ca jala-devyaś ca tattraīṣādhyakṣatām gatāḥ* (187)

Tuṅavidyā-devī is in charge of the eight famous *sakhīs* headed by Mañjumedhā; 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-tantroкта-mantrake
vijñānasya ca mantre 'pi sāmudraka-viśeṣavit* (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-parikṣāyām paṭṭa-ḍorādi-gumphane* (189)

*lekhe saubhāgya-mantrasya kauśalam yad-bhujē dhṛtam
anyonya-rāgam utpādya 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)

*tuṅgabhadrādayas tv asyāḥ sakhyāḥ syuḥ pratyantarāḥ
yās tu sādharmaṇā dūtyo dvayoḥ pāṇḍhikādayaḥ* (191)

*tāsām rahasya-vārttānām iyaṁ bhājanatām gatā
alaṅkāreṣu veśeṣu koṣa-rakṣā-vidhau ca yāḥ* (192)

*sakhyo dāsye 'py adhikṛtā yās ca vṛndāvanāntare
sthaleṣv adhikṛtā yās ca tāsṅv 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 Pāṇḍhikā, 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 sadottuṅgā hāveṅgita-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 *ṅgita*). 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)

*ṣāḍ-guṇyasya guṇe turye yukti-vaiśiṣṭyam āśritā
kṛṣṇasyākarṣaṇam mantram tapaśā 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)

*vicitreṣ vaṅgarāgeṣu gandha-yukta-vidhau ca yāḥ
kalakaṅṭhī-prabhṛtayaḥ sakhyo 'ṣṭau yāḥ prakīrtitāḥ* (196)

*sakhyo dāsye 'py adhikṛtā yās ca dhūpana-karmaṇi
śīśire 'ṅgāra-dhāri-ṇyasta-parttāv api vijane* (197)

*āraṇyakeṣu paśuṣu keśariṣu mṛgādiṣu
sakhī-prabhṛtayo yās ca tatraiṣādhyakṣatām gatā* (198)

Raṅgadevī is the supervisor of the eight *sakhīs*, headed by Kalakaṅṭhī, 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-saṁskāraṁ priya-sakhyaś 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-sikṣāyām naukā-kukkuṭa-khelane
bhūri-śākuna-śāstre ca pakṣyādi-ruta-bodhane* (200)

*candrodayārdra-puṣpādi vanhividyāvidhāv api
udvarttana-viśeṣe 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-śāstra*), 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 gaṇḍuke śayane 'pi ca
yāḥ kāverimukhāḥ sakhyas tā asyāḥ pratyantārāḥ* (202)

Sudevī teaches Kāverimukhā 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 dāsyas ca sammatāḥ
pratīpakṣādibhāvānām yā jñānāya caranti ca* (203)

*dhūrtāḥ pranidhi-rupeṇa nānā-veśa-dharāḥ striyaḥ
yās ca pakṣiṣu vanyeṣu chekeṣv adhikṛtās tathā
sakhyas ca vana-devyas ca tatraiśādhyaḥsatām 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 śilpa-niyogāder vivṛtiḥ kriyate 'dhunā (205a)

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

vigrahe grahilāḥ sakhyaḥ piṇḍakelir vitaṇḍikā (205b)

*puṇḍarikā sitākhaṇḍī cārucaṇḍī sudantikā
akuṇṭhitā kalākaṇṭhī rāmacī mecikādayaḥ* (206)

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

Piṇḍakeli

*tāmrāmśukāpi kāntabhā piṇḍake niścītāgamam
śliṣṭair vacana sauṭir 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)

Puṇḍarikā

*puṇḍarikā paṭam dhṛtvā puṇḍarikājinacchaviḥ
puṇḍarikāṅgabhā tarjjet puṇḍarikākṣam āgasi (209)*

Puṇḍarikā Sakhī's clothes and complexion are bright like a white lotus (*puṇḍarika*). When the lotus-eyed (*puṇḍarikākṣa*) 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 sitāambarā 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 bhaginy asyāḥ bhṛṅga-śyāmā tadit-ṭaṭā
cāru-caṇḍatayā vācām cārucaṇḍīti bhāṇyate (211)*

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

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

Sudantikā

*sudantikā śirīṣābhā kuruṅṭaka-nibhāambarā
karoty ujvalam apy eṣā pāṭa-vairasamujjvalam* (212)

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

Akuṅṭhitā

*akuṅṭhitābja-kāṇḍābhā viṣa-kāṇḍa-sitāambarā
āgaḥ kṛṣṇasya yā vaṣṭi sva-samāja-samṛddhaye* (213)

Akuṅṭhitā Sakhī'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)

Kalākaṅṭhī

*kalākaṅṭhī kulī-puṣpa-varṇa-kṣīrodakāambarā
vaṣṭi gāndharvikā-mānaṃ yā hareś cāṭu-kāṅkṣayā* (214)

Kalākaṅṭhī Sakhī's bodily complexion resembles that of the *kulī* 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-śukāmśukā
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-ṛuṣpa-ruciḥ pāṇḍu-dukūlā mecikā sadā
kṛṣṇasya 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 (dūtyaḥ)

*vṛndā vṛndārikā melā muralyādyās tu dūtikāḥ
kuñjādisaṃskṛtābhijñā vṛkṣāyurveda-kovidāḥ* (217)

*vaśī-kṛta-sthāna-varā dvayoḥ snehena nirbharāḥ
gaurāṅgyaś citra-vasanā vṛndā tāsū varīyasī* (218)

Vṛndā, Vṛndārikā, Melā, Muralī and other *gopīs* are called messengers (*dūtis*). 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. Vṛndā is the foremost amongst them. (217–218)

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

*sāgrahā vigrahādau syur dūtyaḥ skhalita-yauvanāḥ
peṭarī vāruḍī cārī koṭarā kālītippanī (219)*

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

Peṭarī, Vāruḍī, Cārī, Koṭarā, Kālītippanī, Maruṇḍā, Moraṭā, 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 vṛddha-gurjarī (221a)

Vāruḍī

vāruḍī gāruḍī veṇī-saḍṛk 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-bhaginī 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 Tapaḥ-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)

Kālīṭpanī

palitā pāṇḍu-cikurā rajakī kālīṭpanī (223a)

Maruṇḍā

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

By her social status Kālīṭpanī 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-mūrdhajā (224a)

Cūḍā

cūḍāvali-digdhamukhā lalāṭe palitojvalā (224b)

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

Cūṇḍarī

cūṇḍarī puṇḍarikākṣa-tatārddha-jaratī dvijā (225a)

16 See Verse 9, *Bṛhad-bhāga*.

Goṇḍikā

goṇḍikeyaṁ jarad-goṇḍī muṇḍa-pāṇḍu-śikhohjjalā (225b)

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

Messengers who arrange meetings (sandhi-dūtyaḥ)

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

*sarvathā lalitā-devī jīvitād-vastunaḥ tu imāḥ
mādhavasya parivāre 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)

*gāndharvāyām prapannāyām kalahāntaritām daśām
laliteṅgitam āsādyā 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 nijābhīṣṭam 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 *sakhis*.

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 vindantyaḥ 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-vaṁśajā
pauravī suprasādeyaṁ sadā-śāntā tapasvini* (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-śāntā is a daughter of an ascetic. Śāntidā and Kāntidā are born in *brāhmaṇa* families. By the mercy of Devarṣi 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 puraḥ
samāsama-prematayā dvivargo 'yaṁ 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 (*samāja*).

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

*vargaḥ priya-sakhīnām 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-priyāṇām tatrāpi daśa-koṭim ito gaṇaḥ
samavāyo niyutānām lakṣair aṣṭābhir eva ca* (235)

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

*yad aṣṭakaṁ para-preṣṭha-sakhīr aṣṭānugacchati
bahavaḥ sañcayās tatra sahasraiḥ ko 'pi pañcaśaiḥ* (236)

The previously described eight *parama-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 catuḥ-pañcaḥ kaścit tri-caturair api
kutaścid iha sādharmaḥ prāyaḥ 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)

*samājaḥ sañcayo 'nekair eṣāpy eka-samājatā
bhavet sneha-viśeṣeṇa 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 yūthaḥ kaścid evaṁ 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 samājaḥ syāc catuḥṣaṣṭyādibhis tathā
catuḥṣaṣṭyādibhis tatra samājo 'yaṁ 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)

*dvābhyāṁ dvi-trais tri-catur-ādibhiś cālī-janair bhavet
sarva-bhāveṇa sādharmaḥ samājo 'pi samanwayaḥ* (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 kalahaṁsī kalāpinī* (242)

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

Viśākhā's *sakhīs* (viśākhāyāḥ sakhyāḥ)

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

Mādhavī, Mālatī, Candrarekhikā, Kuñjarī, 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 nāgaveṇikā* (245)

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

Tuṅavidyā's sakhīs (tuṅavidyāyāḥ sakhyāḥ)

*mañjumedhā sumadhurā sumadhyā madhurekṣaṇā
tanumadhyā madhuspandā guṇacūḍā varāṅgadā* (246)

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

Indulekhā's sakhīs (indulekhāyāḥ sakhyāḥ)

*tuṅabhadrā rasottuṅgā raṅgavāṭī susaṅgatā
citrarekhā vicitrāṅgī modanī madanālasā* (247)

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

Raṅgadevī's sakhīs (raṅgadevyāḥ sakhyāḥ)

*kalakaṅṭhī śaśikalā kamalā madhurendirā
kandarpa-sundarī kāmālatikā prema-mañjarī* (248)

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

Sudevī's sakhīs (sudevyāḥ sakhyāḥ)

*kāverī carukavarā sukeśī mañjukesīkā
hārahīrā mahāhīrā hārakaṅṭhī manoharā* (249)

Kāverī, Cārukavarā, Sukeśī, Mañjukesīkā, Hārahīrā, Mahāhīrā, Hārakaṅṭhī and Manoharā are the eight prominent *sakhīs* serving under Śrī Sudevī Sakhī's guidance. (249)

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

*līlāvātī sādḥikā ca candrikā mādḥavī tathā
lalitā vijayā gaurī tathā nandā prakīrtitā* (250)

Līlāvātī, Sādḥikā, Candrikā, Mādḥavī, Lalitā, Vijayā, Gaurī and Nandā. (250)

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

*kalāvātī rasavatī śrīmatī ca sudhāmukhī
viśākhā kaumudī mādḥavī śāradā cāṣṭamī smṛtā* (251)

Kalāvātī, Rasavatī, Śrīmatī, Sudhāmukhī, Viśākhā, Kaumudī, Mādḥavī and Śāradā. (251)

Ratnabhavāḥ

*etā nopekṣitā uktā nityānāmavadhāraṇe
ity etat parivārāṇām śrī-vṛndāvana-nāthayoḥ
asaṅkhyānām gaṇayitum diṅ-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-sthāsakādayaḥ
anye 'pi ye viśeṣāḥ syuḥ svayam ūhyās 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 Śrī Rādhā and Śrī Kṛṣṇa] from many other scriptures. For them these associates are worthy of meditating upon. (253)

*luptatam āsīt kṛpayā jyotir ghaṭayeva bhānumaty āsau
rūpa-viṣayāpi dṛṣṭiḥ sarasān śabdān avaiḥṣiṣṭa* (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 Śrī Rādhā's and Śrī 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 Śakābda 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 Śrī Rūpa Gosvāmī's time. The number 1472 can be inferred from the words *dṛka*, *aśva* and *śakra* in the following way. *Dṛka* means 'sight', and because there are two eyes, the word *dṛka* denotes the number two. *Aśva* (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-gaṇoddeśa-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-gaṇoddeśa-dīpikāyām
bṛhad-bhāgaḥ sampūrṇaḥ

Thus ends the *bhāvānuvada* of
Śrī Rādhā-kṛṣṇa-gaṇoddeśa-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-cikkaṇaḥ
indra-nīla-maṇiḥ kiṁvā nīlotpala-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 (*śyāmala*) like the blue lotus. (1)

*kiṁvā navya-tamālo 'pi megha-puñja-manoharaḥ
prabhā marakatī kāntiḥ 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-vibhūṣitaḥ
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-sugandhitaḥ
nānā-puṣpa-mālayā ca cūḍā-dīptir manoharā (4)*

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)

*śrimal-lalāṭa-pāṭiras-tilakālaka-śobhitāḥ
nilonnata-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)

*ghūrṇamānaṁ sunayanaṁ rakta-nilotpala-prabham
khagendra-cañcu-lāvaṇya-sunāsāgraja-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-kuṇḍalādhyagaṇḍa-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-padmaṁ sulāvaṇyaṁ koṭi-candra-prabhākaram
nānā-hāsya-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 sulāvaṇyo muktā-mālā-vibhūṣitaḥ
tri-bhaṅgo lalita-snigdha-grīvas trailokya-mohanaḥ* (9)

Śrī Kṛṣṇa's beautiful and charming neck is decorated with

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

*vakṣaḥ-sthalañca lāvaṇyair amaṇī-ramaṇotsukam
maṇi-kaustubha-vidyud-bhā-muktā-hāra-vibhūṣitam* (10)

Śrī Kṛṣṇa's charming chest, decorated with the Kaustubha jewel and a splendorous 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 virājitau* (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 sumadhuraṁ lāvaṇya-keli-sundaram
pṛṣṭha-pārśva-sudhā-ramyaṁ 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)

*kaṭi-bimba-sudhāmbhojaṁ 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)

*jānū dvau ca sulāvaṅyau madhurau paramojjvalau
pāda-padmau sumadhurau ratna-nūṇura-bhūṣitau (15)*

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

*ambara-cchatra-kalasa-śaṅkha-goṣṭhapa-svastikau
aṅkuśāmbhoja-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 samyañ 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)

*eteṣāṃ kṛṣṇa-rūpāṇāṃ tulanā na hi vidyate
kiñcid uddīpanārthāya diṅ-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-vṛndaṅca kathyate
agragāmī vayasyānāṃ pralambārātir agrajaḥ (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 kṛṣṇa-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 pitṛvyajāḥ
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)

*śubhado maṇḍalībhadrā-bhadravarddhana-gobhaṭāḥ
yakṣendra-bhaṭa-bhadrāṅga-vīrabhadra-mahāguṇāḥ* (23)

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

*pitṛbhyām abhito bhīta-cittābhyām duṣṭa-kāmsataḥ
prāṇa-koṭy-adhika-preṣṭha-putrābhyām viniyojitāḥ* (25)

Śubhada, Maṇḍalībhadrā, 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 Kāmsa, 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
yaḥ 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-varṇaḥ subhadro dīptimān bhavet
pīta-vastra-ṇaridhāno nānābharaṇa-śobhitaḥ* (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)

*upanandaḥ pitā tasya tulā mātā pativratā
paramojjvalakaiśoraḥ 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-kusumāpīḍa-maṇibandha-karandhamāḥ* (29)

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

Viśāla, Vṛṣabha, Ojasvī, Devaprastha, Varūthapa, Mandāra, Kusumāpīḍa, Maṇibandha, Karandhama, 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
kiṅkiṇī-bhadrasenānīśu-stoka-kṛṣṇa vilāsinaḥ* (31)

*puṇḍarīka-viṭaṅkākṣa-kalaviṅka-priyaṅkarāḥ
śrīdāmādyāḥ samās tatra śrīdāmā pīṭha-mardakaḥ* (32)

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

*samasta-mitrasenānām bhadrasenaś camūpatiḥ
stoka-kṛṣṇo yathārthākyaḥ kṛṣṇasya pratyantaraḥ* (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-daṇḍa-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)

Śrīdāmā

*śrīdāmā śyāmala-rucir aṅga-kāntir manoharā
pitā-vastra-ṇaridhāno ratnamālā-vibhūṣitaḥ* (36)

*vayaḥ ṣoḍaśa-varṣaṅca kiśoraḥ paramojjvalaḥ
śrī-kṛṣṇasya priyatamo bahu-keli-rasākaraḥ* (37)

Śrīdāmā 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-mañjarī ca kaniṣṭhā bhaginī bhavet* (38)

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

Sudāmā

*iṣad-gauraḥ sudāmā ca deha-kāntir manoharā
nila-vastra-ṇaridhāno ratnābharaṇa-bhūṣitaḥ* (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 janani bhavet
sukiśora-vayo-veśaḥ nānā-keli-rasotkaraḥ* (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-vasantojjvala-kokilāḥ
sanandana-vidagdadhādyāḥ 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-sundarah
mūrttimān eva rasarāḍ ujjvalaś ca mahojjvalaḥ
vilāsi-śekhara 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-manoharah
nānā-ratna-bhūṣitāṅgo nānā-puṣpa-vibhūṣitaḥ* (44)

*sārdha-dvādaśa-varṣīyaḥ kaiśora-vayasojjalaḥ
sakhi-bhāvaṁ samāśritya nānā-sevā-pariplutaḥ* (45)

*dvayor milana-naiṣuṇyo madhuro bhāva-bhāvitaḥ
nānā-guṇa-sukhopetaḥ 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

*raktopala-nibhā kāntir arjuno dīptimān bhavet
vasane candra-kāntiś ca nānā-ratna-suśobhitaḥ* (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)

*pitā sudakṣiṇas tasya bhadrā ca janānī bhavet
jyeṣṭho bhrātā vasudāmā dvayoḥ prema-pariplutaḥ* (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)

*sārdhaś caturdaśa samā vayaḥ kaiśorakojjvalaḥ
nānā-ṇṣpa-bhūṣitāṅgo vana-mālā-vibhūṣitaḥ* (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-saṁyutaḥ* (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-varṣaṅca kiśora-vayasojjvalaḥ
nānā-puṣpa-bhūṣitāṅgo gandharvaś ca suśobhitaḥ (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-kutūhalaḥ (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

*iśad-gaurāṅga-kāntiś ca vastraṁ candra-samojvalam
nānā-maṇi-bhūṣitāṅgo vasanta ujjvalo bhavet (53)*

*ekādaśa-varṣa-vayā nānā-mālya-vibhūṣitaḥ
mātā ca śārādī 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 Śārādī is very chaste and his father is the great soul Piṅgala. (53–54)

Ujjvala

*rakta-varṇa-ṣrabhā kāntir ujjvalaḥ paramojjvalaḥ
tārāvalī-samaṁ vastraṁ muktā-ṣuṣpa-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 kiśoraḥ paramojjvalah (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-kāntiḥ sulāvanyaḥ kokilah paramojjvalah
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)

*varṣaikādaśakam māsāś catvāro yad-vayah-kramaḥ
janakaḥ 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
aruṇākṣaḥ 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-varṇādhyam vidagdho dīptimān bhavet
śikhikaṅṭha-varṇa-vāsā muktā-mālā-vibhūṣitaḥ (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-pūrṇaḥ kiśoraḥ paramojjvalaḥ
pitā ca maṭuko nāma jananī rocanā bhavet (62)*

*sudāmā cāgraja-bhrātā bhaginī suśilāpi ca
śrī-kṛṣṇasya priyatamo yugma-bhāva-vibhāvitaḥ (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
vasanaṁ gaura-varṇādhyam 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)

*pitā sāndīpanir devo mātā ca sumukhī satī
nāndīmukhī ca bhaginī paurṇamāsī pitāmahī
vidūśakaḥ kṛṣṇa-sakhaḥ śrī-madhumaṅgalaḥ sadā (65)*

Madhumaṅgala's father is Śrī Sāndīpani Ṛṣi and his chaste mother's name is Sumukhī. Nāndīmukhī 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 sphaṭika-varṇāḍhyo balarāmo mahābalaḥ
nīla-vastra-paraīdhāno 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 sulāvaṇyaś cūḍā cārur manoharā
ratna-kunḍala-yugmañca karṇa-yugme virājitam (67)

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

nānā-puṣpa-maṇer hāraḥ kaṇṭha-deśe suśobhitāḥ
keyūra-valayau yugmau bāhu-yugme virājitau (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 pītā 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 mitraṁ pītus tasya mātā sādhvī yaśomatī
bhrātā kanīyān 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-varṣaṅca kiśora-paramojjvalaḥ
śrī-kṛṣṇasya priyatamo nānā-keli-rasākaraḥ (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 *viṭa*

*kaḍāra-bhāratī-bandha-gandhavedādayo viṭāḥ
vividhāḥ sevakās tasya sevā-saukhya-parāyaṇāḥ (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 *viṭa*⁵. (72)

Servants called *ceṭa*

*ceṭā bhaṅgura-bhṛṅgāra-sāndhika-grahilādayaḥ
raktakaḥ patrakaḥ patrī madhukaṅṭho madhuvrataḥ
śālikas tālika mālī māna-mālādharaḍayaḥ (73)*

*tad-veṇu-śṛṅga-muralī-yaṣṭhi-pāsādi-dhāriṇaḥ
amīṣāṁ ghaṭakāś cāmī dhātūnām copahārakāḥ (74)*

Bhaṅgura, Bhṛṅgāra, Sāndhika, Grahila, Raktaka, Patraka, Patrī, Madhukaṅṭha, 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 *Viṭas* 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)

*pr̥thukāḥ pārśva-gāḥ keli-kalālāpa-kalāṅkurāḥ
pallavo maṅgalaḥ phullaḥ komalaḥ kapilādayaḥ (75)*

*suvilāsa-vilāsākhyā-rasāla-rasaśālināḥ
jambulādyāś ca tāmbūla-paraṣkāra-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-kāriṇaḥ (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-niṣuṇāḥ 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] (veśa-kāriṇaḥ)

*premakando mahāgandhaḥ sairindhra-madhukandalāḥ
makarandādayāś cāmī sadā śṛṅgāra-kāriṇaḥ (79)*

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

Servants who prepare fragrant substances (gāndhikāḥ)

*sumanaḥ-kusumollāsa-ṣuṣpahāsa-harādayaḥ
gandhāṅgarāga-mālyādi-ṣuṣpālankṛti-kāriṇaḥ* (80)

Sumana, Kusumollāsa, Puṣpahāsa, Hara and other servants beautify Śrī Kṛṣṇa's body with ointments such as *aguru* and *kuṅkuma*. 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-kusumādayaḥ* (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)

*koṣādhikāriṇaḥ svaccha-suśīla-praguṇādayaḥ
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
gr̥ha-mārjana-saṁskārālepa-kṣīrādi-kovidāḥ* (83)

Dhaniṣṭhā, Candanakalā, Guṇamālā, Ratiprabhā, Taruṇī, Induprabhā, Śobhā, Rambhā and others are Śrī 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 (ceṭyaḥ)

ceṭyaḥ kuraṅgī bhṛṅgārī sulambā lambikādayaḥ (84)

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

Spies (carāḥ)

*caturś cāraṇo dhīmān peśalādyās carottamāḥ
caranti gopa-gopīṣu nānā-veśena ye sadā* (85)

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

Messengers (dūtāḥ)

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

Tuṅga, Vāvadūka, Manorama, Nītisāra and other servants are Śrī Kṛṣṇa's messengers. They are skilled in everything. They are experts in arranging amorous pastimes between Śrī 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 vaṁśī nāndīmukhī tathā
vṛndārikā tathā melā muralādyās ca dūtikāḥ* (87)

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

Paurṇamāsī, Vīrā, Vṛndā, Vaṁśī, 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
prabalaś tu patis tasyā mahāvidyā yaśaskarī* (90)

*bhrātāpi devaprasthaś ca vraje siddhā-śiromaṇiḥ
nānā-sandhāna-kuśalā dvayoḥ 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 Devaprastha. 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)

Virā

*vīrā nāma varā dūtī khyātānyā pūjitā vraje
vīrā pragalbha-vacanā vṛndā cāṭukti-peśalā* (92)

Virā is another prominent female messenger. She is worshipful and famous in Vraja-maṇḍala. Virā is a fearless speaker (*pragalbha-vacanā*). Conversely, Vṛndā⁹ is most clever in using sweet and charming words (*cāṭu-vacanā*). (92)

*eṣā śyāmala-kāntiś ca śuklābha-vasanojjvalā
nānā-ratna-ṣuṣpa-mālā-bhūṣaṇair bhūṣitāpi ca* (93)

Virā'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 ṣatir etasyā mātā ca mohinī satī
tasyāḥ ṣitā viśālo 'pi bhaginī kavalā bhavet* (94)

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

*jaṭilāyāḥ priyatamā jāvaṭākhyā-ṣura-sthitā
nānā-sandhāna-nipuṇā dvayor milana-ceṣṭitā* (95)

Virā, 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 Vṛndā-devī will be given in Verses 96–98 (*Laghu-bhāga*), the quality of her nature is mentioned here in connection with the description of Virā-devī's nature.

Vṛndā (vṛndāyā viśeṣaḥ)

*tapta-kāñcana-varṇābhā vṛndā kāntir manoharā
nīla-vastra-paraīdhānā muktā-puṣpa-virājitā (96)*

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

*candrabhānuḥ pita tasyāḥ phullarā janānī tathā
patir asyā mahīpālo mañjarī bhaginī 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)

*vṛndāvāna-sadā-vāsā nānā-kelī-rasotsukā
ubhayor milanākāñkṣī tayoh prema-pariplutā (98)*

Vṛndā always resides in Vṛndāvāna. 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
sāndīpaniḥ pitā tasyā mātā ca sumukhī satī (99)*

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

Nāndīmukhī is fair-complexioned. She wears silk clothes. Her father is Sāndīpani 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 Śrī Rādhā and Śrī Kṛṣṇa. She is always carried away by her love for both of Them. (101)

Ordinary Servants (sādhāraṇa-bhr̥tyāḥ)

*śobhana-dīpanādyās ca dīpikādhāriṇo matāḥ
sudhākara-sudhānāda-sānandādyā mṛdaṅgināḥ
kalāvantas tu mahatī-vādino guṇa-śālinaḥ (102)*

Śobhana, Dīpana and other servants take care of Śrī Kṛṣṇa's lanterns. Sudhākara, Sudhānāda, Sānanda 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-madhurarāvādyās tasya vandinaḥ
narttakāś candrahāsenduhāsa-candramukhādayaḥ (103)*

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

*kalakaṅṭhaḥ sukaṅṭhaś ca sudhākaṅṭhādayo 'py amī
bhārataḥ sārado vidyāvilāsa-sarasādayaḥ
sarva-ṭrabandha-nipuṇā rasajñās tāla-dhāriṇaḥ (104)*

10 There are many types of *vīṇās*. The *gandharva* Viśvāvasu plays a *vīṇā* called *vṛhatī*; *gandharva* Tumburu's *vīṇā* is called *kaṅāvati*; Goddess Sarasvatī's *vīṇā* is named *kacchapī*; and Nārada's *vīṇā* is called *mahatī*.

Kalakaṅṭha, Sukaṅṭha, Sudhākaṅṭha, 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 saucikaḥ
nirṇejakās tu sumukho durlabho rañjanādayaḥ
puṇyapuñjas tathā bhāgyarāśir ity asya haḍḍipau* (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-pārikārau pavana-karmaṭhau* (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 varddhamānākhyāḥ 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-ṭeṭī-śikyādikāriṇaḥ
kāraṇaḥ kuṇḍa-kaṅṭhola-karaṇḍa-kaṭulādayaḥ* (108)

Kuṇḍa, Kaṇṭhola, 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 maṅikastanī
haṁsī vaṁśīpriyetyādyā naicikyas tasya supriyāḥ* (109)

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



*padmagandha-piśaṅgākṣau balī-varḍāv atipriyau
suraṅgākyaḥ kuraṅgo 'sya dadhilobhābhidaḥ kapiḥ* (110)

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

*vyāghra-bhramarakau śvānau rājahaṁsaḥ kalasvanah
śikhī tāṇḍavikābhikhyaḥ 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)

*vṛndāvanam mahodyānam śreyo niḥśreyasād api
krīḍā-girir yathārthākhyah śrīmān govarddhanam mataḥ* (112)

nilamaṇḍapikā-ghaṭṭaḥ kandarā maṇikandalī (113a)

Śrī Vṛndāvana 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 Nilamaṇḍapikā and a cave called Maṇikandalī at Śrī Govardhana. (112–113a)

ghaṭṭo mānasa-gaṅgāyāḥ pāraṅgo nāma viśrutah (113b)

suvilāsatarā nāma tarir yatra virājate (114a)

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

nāmnā nandīśvaraḥ śailo mandiraṁ sphurad indiram (114b)

*āsthānī-maṇḍapaḥ pāṇḍugaṇḍa-śailā-samojjvalah
āmoda-varddhano nāma paramāmoda-vāsitaḥ* (115)

Nandīśvara Hill is Śrī Kṛṣṇa's residence. The place is so splendidous 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 Rohiṇī and others, everyone calls it Āmoda-varddhana¹¹. (114b–115)

*pāvanākyam sarah kriḍā-kuñja-puñja-sphurat-taṭam
kuñjam kāma-mahātīrtham mandāro maṇi-kuṭṭimam* (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, jewelled room called Mandāra. (116)

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

*nyagrodha-rājo bhāṇḍiraḥ kadambas tu kadamba-rāṭ
anaṅga-raṅga-bhūr nāma lilā-pulinam ucyate (117)*

Śrī Kṛṣṇa's famous banyan tree, well suited for pastimes, is called Bhāṇḍira and His *kadamba* tree is called Kadamba-rāja. The bank of the river Yamunā, which is beautified with pastime groves, is widely known as Anaṅgaraṅga-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 (*lilā-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 vyajanaṁ madhumārutam
lilā-padmam sadāsmeram geṇḍukaś citrakorakaḥ* (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)

*śiñjini 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 karttarī
mandraghoṣo viṣāṇo 'sya vaṁśī 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 (*vaṁśī*) is named *Bhuvana-mohinī*. (121)

*rādhā-hṛn-mīna-baḍiśī mahānandābhīdhāpi ca
ṣaḍ-randhra-bandhurā veṇuḥ 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 gurjarī 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 *gurjarī*. (123)

japyah sādhyāṅkitaḥ preṣṭhābhidhānam manur adbhutaḥ (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
pāśau paśu-vaśīkārau 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-vaśīkāra. His milking pot is called Amṛtadohanī. (124b)

Śrī Kṛṣṇa's ornaments (bhūṣaṇāni)

ambārpitā mahārakṣā nava-ratnāṅkitā bhujē (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) *māṇikyā* (ruby), (2) *muktā* (pearl), (3) *vidruma* (coral), (4) *marakata* (emerald), (5) *padmarāga* [*puṣparāga*] (yellow sapphire, topaz), (6) *vajra* (diamond), (7) *nīla* (blue sapphire), (8) *gomedā* [see footnote to *Bṛhad-bhāga*, Verse 141] and (9) *vaidūrya* (cat's eye).

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

Śrī Kṛṣṇa's armllets 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-śiñjītau (127)*

Śrī Kṛṣṇa's waist belt is called Kalajhaṅkārā and His ankle bells are named Haṁsagañjana. Their sweet tinkling steals the deer-eyed goṇīs' hearts, which are as restless as deer. (127)

*hāras tārāvalī nāma maṇimālā taḍitprabhā
ruddha-rādhā-pratikṛtir niṣko hṛdaya-modanaḥ (128)*

Śrī Kṛṣṇa's necklace is named Tārāvalī, His jewelled beads are called Taḍitprabhā, and the medallion on His chest is named Hṛdaya-modana, in which there is a picture of Śrī Rādhā. (128)

*kaustubhākhyo maṇir yena praviśya hradam auragam
kāliya-preyasī-vṛnda-hastair ātmopahārītaḥ (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)

*kuṅḍale makarākāre ratir āgādhi-daivate
kiriṭaṁ ratna-pārākhyam cūḍā cāmara-dāmarī (130)*

Śrī Kṛṣṇa's two makara-shaped¹⁴ earrings (*kuṅḍalas*) are widely known by the name Ratir-āgādhi-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-ḍamarī. (130)

*nava-ratna-vidambākhyam śikhaṇḍam mukuṭam viduḥ
rāgavallī tu guñjālī tilakam dṛṣṭimohanam* (131)

The peacock feather crown on Śrī Kṛṣṇa's head is called Nava-ratna-vidamba. His *guñjā*-necklace is named Rāgavallī and His *tilaka*'s name is Dṛṣṭimohana. (131)

*patra-puṣpamayī mālā vanamālā padāvadhīḥ
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)

*janmanālanḁṛtā puṇyā kṛṣṇā bhādrāṣṭamī niśā
preyasyā saha rohiṇyā śasī yasyām udeyivān* (133)

Śrī Kṛṣṇa appeared in the night of the eight 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 preyasyaḥ)

*atha tasyānukīrttyante preyasyaḥ 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-subhruvām śreṣṭhā rādhā vṛndāvaneśvarī
asyāḥ sakhyaś 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 bhadrīkā
tārā vicitrā gopālī pālikā candrasālikā (136)*

*maṅgalā vimalā līlā taralākṣī manoramā
kandarpa-mañjarī mañjubhāṣiṇī khañjanekṣaṇā (137)*

*kumudā kairavī śārī śāradākṣī viśāradā
śaṅkarī kuṅkumā kṛṣṇā śāraṅgīndrāvalī śivā (138)*

*tārāvalī guṇavatī sumukhī keli-mañjarī
hārāvalī cakorākṣī bhāratī kamalādayaḥ (139)*

Candrāvalī, Padmā, Śyāmā, Śaibyā, Bhadrīkā, Tārā, Vicitrā, Gopālī, Pālikā, Candrasālikā, Maṅgalā, Vimalā, Līlā, Taralākṣī, Manoramā, Kandarpa Mañjarī, Mañjubhāṣiṇī, Khañjanekṣaṇā, Kumudā, Kairavī, Śārī, Śāradākṣī, Viśāradā, Śaṅkarī, Kuṅkumā, 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 śataśaḥ khyātāny ābhīra-subhruvām
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 pālikādayaḥ (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-dṛśaḥ (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)

*tayor apy ubhayor madhye sarva-mādhuryato 'dhikā
rādhikā viśrutim yātā yad-gāndharvākhyayā śrutau* (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 goṇendra-nandanah
yasyāḥ prāṇa-parārdhānām parārdhād 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 Śrīmatī Rādhā than Her own life, that it can be compared to the amount one gets when multiplying the number *parārdha* [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 *parārdha* with unlimited *parārdha*. 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*, *niyuta* multiplied by ten makes *koṭi*, *koṭi* multiplied by ten makes *arbuda*, *arbuda* multiplied by ten makes *vṛnda*, *vṛnda* 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 *parārdha* (two *parārdhas* is the life span of Lord Brahmā of 311 trillion 40 billion years).

*śrī-rādhā-rūpa-lāvaṇyam viśeṣāt parikīrttyate
nānā-vaidagdhī-naiṣṭhikā 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
kīmvā sthīrā vidyud iva rūpāti-paramojjvalā* (146)

Śrī Rādhā's supremely radiant fair complexion resembles fresh gorocanā, molten gold or stationary lightning. (146)

*vicitrām nīla-vasanam tasyāś ca pariśobhitam
nānā-muktā-bhūṣitāṅgī nānā-ṣuṣpa-virājītā* (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
ṣuṣpa-mālā-suvinyāsā suveṇī paramojjvalā* (148)

Śrī Rādhā's body is full of loveliness (lāvaṇya¹⁷) and decorated with pearl necklaces. Her hair is long and Her wonderful braid is decorated by beautifully strung flower garlands. (148)

*subhālaḥ paramoddīptaḥ sindūra-paribhūṣitaḥ
nānā-citrālakā bhānti citra-patra-suśobhitāḥ* (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 (Jaiva-dharma, Chapter 35).

*bāhu-yugmaṁ sulāvaṇyaṁ nīla-kaṅkaṇa-śobhitam
anaṅga-daṇḍa-lāvaṇya-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
kajjalajjala-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 tīla-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
oṣṭhādharāḥ 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-panktī rasanā-pariśobhitā
mukha-padmaṁ sulāvaṇyaṁ koṭi-candra-prabhākaram
bimbavac ca sudhāramya-prema-hāśya-yutaṁ 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 sulāvaṇyaṁ kandarpa-mohanam param
masi-binduḥ 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
pṛṣṭha-grīvā suramyā ca pārsve 'pi mohini 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-sthalaṁ sulāvaṇyaṁ hema-kumbha-suśobhitam
kañcūlyā-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-yugalaṁ tasyā lāvaṇya-mohakāri ca
ratnāṅgade tayoṛ madhye valayā-paraśobhite* (158)

The jewelled armlets upon Śrī Rādhā's beautiful, lovely and enchanting arms are beautified with small, swaying rings. (158)

*ratna-kañkaṇa-dīpte ca ratna-guccha-virājite
raktotpalaṁ hasta-yugmaṁ nakha-candra-sudīptakam* (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-cihnāni)

*bhṛṅgāmbhoja-śaśikalā-kuṇḍala-cchatra-yūpakāḥ
śaṅkha-vṛkṣa-kusumaka-cāmara-svastikādayaḥ* (160)

*ete cihnāḥ śubha-karā nānā-citra-virājitāḥ
karāṅgulyaḥ sudīptāś 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)

*udaraṁ madhu-lāvaṇyaṁ nimna-nābhi-suśobhitam
sudhā-rasa-prapūrṇaṅca trailokya-mohanam ṣaram* (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)

*kṣīṇa-madhyam kaṭi-taṭam lāvaṇya-bhara-bhaṅguram
vali-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
vaṅka-rāja-sulāvaṅya-padāṅguriya-sobhitam* (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-cihnāni)

*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-varṣaṅca vayah kaiśorakojjvalam (167)

Śrī Rādhā is in Her illustrious prime youth of fifteen years. (167)

māṭṭ-koṭer api snigdḥā yatra goṇendra-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)

vṛṣabhānuḥ pitā tasyā vṛṣabhānur ivojjvalaḥ (168b)

ratnagarbhā kṣītau 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 Śrī 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 bhrātaraḥ 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 (*mātulāḥ*), and Menakā, Ṣaṣṭhī, Gaurī, Dhātrī and Dhātakī are Her maternal aunts (*mātulā*). (171)

*svasā kīrttimatī mātur-bhānumudrā pitṛ-svasā
pitṛ-svasṛ-patiḥ kāśo mātṛ-svasṛ-patiḥ kuśaḥ* (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-gopas ca devaro durmadābhidhaḥ (173b)

*śvaśrūs tu jaṭilā khyātā pati-manyo 'bhimanyukaḥ
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-sakhyaś tu lalitā saviśākhikā
sucitrā campakalatā raṅgadevī sudevikā
tuṅgavidyendulekhe te aṣṭau sarva-gaṇāgrimāḥ (175)*

The eight *parama-preṣṭha-sakhīs* Lalitā, Viśākhā, Sucitrā [Citrā], Campakalatā, Raṅgadevī, Sudevī, Tuṅgavidyā and Indulekhā are the most prominent among Śrī Rādhā's *sakhīs*. (175)

Śrī Rādhā's priya-sakhīs (priya-sakhyaḥ)

*priya-sakhyaḥ kuraṅgākṣī maṅḍalī maṅikuṅḍalā
mālatī candralatikā mādhavī madanālasā (176)*

*mañjumedhā śaśikalā sumadhyā madhurekṣaṇā
kamalā kāmālatikā guṇacūḍā varāṅgadā (177)*

*mādhurī candrikā prema-mañjarī tanumadhyamā
kandarpa-sundarī mañjukesīty ādyās tu koṭīśaḥ (178)*

Kuraṅgākṣī, Maṅḍalī, Maṅikuṅḍalā, Mālatī, Candralatikā, Mādhavī, Madanālasā, Mañjumedhā, Śaśikalā, Sumadhyā, Madhurekṣaṇā, Kamalā, Kāmālatikā, Guṇacūḍā, Varāṅgadā, Mādhurī, Candrikā, Prema Mañjarī, Tanumadhyamā, Kandarpa-sundarī, Mañjukesī 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 jivita-sakhīs (jivita-sakhyah)

*uktā jivita-sakhyas tu lāsikā kelīkandalī
kādambarī śaśimukhī candrarekhā priyamvadā (179)*

*madonmadā madhumatī vāsantī kalabhāṣiṇī
ratnāvalī maṇimatī karpūralatikādayah (180)*

Lāsikā, Kelīkandalī, Kādambarī, Śaśimukhī, Candrarekhā, Priyamvadā, Madonmadā, Madhumatī, Vāsantī, Kalabhāṣiṇī, Ratnāvalī, Maṇimatī, Karpūralatikā and others are Śrī Rādhā's *jivita-sakhīs*. (179–180)

Nitya-sakhīs (nitya-sakhyah)

*nitya-sakhyas tu kastūrī manojñā maṇi-mañjarī
sindūrā candanavatī kaumudī madirādayah (181)*

Kastūrī, Manojñā, Maṇi Mañjarī, Sindūrā, Candanavatī, Kaumudī, Madirā and others are Śrī 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
suarṇa-mañjarī kāma-mañjarī ratna-mañjarī (183)*

*kastūrī-mañjarī gandha-mañjarī netra-mañjarī
śrī-padma-mañjarī līlā-mañjarī hema-mañjarī
bhānumaty-anya-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, Lilā 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 upāsyaḥ)

*upāsyo jagatām cakṣur bhagavān padma-bāndhavaḥ
japyah svābhīṣṭa-saṁsargī kṛṣṇa-nāma mahāmanuḥ
paurṇamāsī 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 Paurṇamāsī increases Her good fortune. (185)

Special description [of different services] of some *sakhīs* (*sakhyādi-viśeṣāḥ*)

*lalitādyā aṣṭa-sakhyo mañjaryas tad-gaṇas ca yah
sarvā vṛndāvaneśvaryāḥ prāyāḥ sārūpyam āgatāḥ* (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 Vṛndāvaneśvarī Śrī Rādhā's beauty. (186)

*kānanādigatāḥ sakhyo vṛndā-kundalatādayaḥ
dhaniṣṭhā guṇamālādyā ballaveśvara-gehagāḥ* (187)

Vṛndā, 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)

*kāmadā nāma dhātreyī sakhī-bhāva-viśeṣa-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 maidservants. (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 khyātīm gatās candrāvalī-mukhāḥ (190)

Candrāvalī is the famous leader of Śrī Rādhā's rival group. (190)

*kalāvatyō rasollāsā guṇatuṅgā smaroddhurāḥ
gandharvās tu kalākaṅṭhī sukaṅṭhī pikakaṅṭhikā
yā viśākhā-kṛta-gītīr gāyantyāḥ sukha-dā hareḥ* (191)

Rasollāsā, Guṇatuṅgā, Smaroddhurā, Kalākaṅṭhī, Sukaṅṭhī and Pikakaṅṭhī 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)

*vādayantyāś ca śuṣīraṁ tatānaddha-ghanāny api
māṇikī narmadā premavatī kusumapeśalāḥ* (192)

Māṇikī, Narmadā, Premavatī and Kusumapeśalā please Śrī Kṛṣṇa by playing on *vaṁśī* and other flutes, on *vīṇā* and other

string instruments, on *dhola* and other drum instruments, and on *karatālas* and other cymbal instruments. (192)

Groups of Śrī Rādhā's sakhīs

*sakhyaś ca nityasakhyaś ca prāṇa-sakhyaś ca kāścana
priya-sakhyaś ca parama-preṣṭha-sakhyaḥ prakīrtitāḥ* (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-bhr̥tyāḥ)

*divākīrtti-tanūje tu sugandhā nalinīty 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-puñjapuṇye 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)

*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 Śrī Kṛṣṇa's party (*kṛṣṇa-pakṣa*) and some in Śrī Rādhā's (*rādhā-pakṣa*). (197)

*gārgī mukhyā mahī-pūjyā ceṭyo bhṛṅgārikādayaḥ
subalobjvala-gandharva-madhumaṅgala-raktakāḥ
vijayādyā rasālādyā payodādyā viṭādayaḥ (198)*

Gārgī and other prominent *brāhmaṇīs*; Bhṛṅgārikā and other maidservants; 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)

*samāmsamīnāḥ sunadā yamunā bahulādayaḥ
pīnā vatsatārī 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 Raṅgīṇī and Her female cakorī bird is called Cāru-candrikā. (200)

*nija-kuṇḍa-carī tuṇḍikerī nāma marālikā
mayūri tuṇḍikā nāmnā śārike sūkṣmadhī-śubhe* (201)

Śrī Rādhā's female swan is called Tuṇḍikerī. 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
paṭhantyaḥ citrayā vācā ye citrī-kurutāḥ sakhīḥ* (202)

These two female parrots recite the charming songs that Śrī Lalitā-devī composes about the pastimes of her Mistress

and Master, Śrī Rādhā and Śrī 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 (bhūṣaṇāni)

*tilakaṁ smara-yantrākhyam hāro hari-manoharahaḥ
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-praticchāyam padakaṁ madanābhidham
syamantakānya-paryāyaḥ śaṅkhacūḍa-siromaṇiḥ* (204)

The pendant on Her chest, Madana, conceals a picture of Śrī Kṛṣṇa within it. Another name of Śrīmatī's Syamantaka jewel is Śaṅkhacūḍa-siromaṇi. (204)

*puṣpavantau kṣīpan 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 nāmāṅkitā nāmnā vipakṣa-mada-mardinī
kāñcī kāñcana-citrāṅgī nūpure ratna-gopure
madhusūdana-mārundhe yayoh śiñjita-mañjarī* (206)

19 This is called *puṣpavanta*.

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 abhrābham 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)

sudhāmśu-darpa-haraṇo darpaṇo maṇi-bāndhavaḥ (208)

Her mirror, which has studded jewels on all sides, is called Sudhāmśu-darpa-haraṇa because it totally defeats [*haraṇa*] even the pride [*darpa*] of the moon [*sudhāmśu*] by its beauty. (208)

*śalākā narmadā haimī svastidā ratna-kaṅkatī
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-taṭe 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)

*mallāraś ca dhanāśrīś ca rāgau hṛdaya-modanau
chālikyaṁ dayitaṁ nṛtyaṁ 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 ṣoḍaśabhī reme yatrāli-nilaye śaśī (212)*

The occasion of Śrī Rādhā's birth is the eight day [*aṣṭamī*] of the waxing moon in the month of Bhādra. This *aṣṭamī* is known throughout the world as Śrī 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* eight aspects of the moon naturally shine, the Moon-god, by the Lord's *yogamāyā* potency, manifested sixteen aspects on the night of Śrī Rādhāṣṭamī. (212)

*ity etat parivārāṇām śrī-vṛndāvana-nāthayoḥ
asaṅkhyānām gaṇayitum diṅ-mātram iha darśitam (213)*

Although the Mistress and Master of Vṛndāvana, Śrī Rādhā and Śrī 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
Śrī Rādhā-kṛṣṇa-gaṇoddeśa-dīpikā's *Laghu-bhāga*.



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- Campakalatā** – B 79, B 86–87, B 95a, B 172–6, B 244, L 175 – the third of Śrī Rādhā's eight principal *sakhīs*
- Caṇḍākṣa** – B 87 – Campakalatā's husband
- Candana** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Candanakalā** – L 83 – Śrī Kṛṣṇa's maidservant
- Candanavatī** – L 181 – Śrī Rādhā's *nitya-sakhī*
- Candrabhānu** – L 97 – Vṛndā's father
- Candrahāsa** – L 103 – Śrī Kṛṣṇa's dancer
- Candrakalā** – L 90 – Paurṇamāsī's mother
- Candralatikā** – B 244 – a *sakhī* serving under Campakalatā
- Candralatikā** – L 176 – Śrī Rādhā's *priya-sakhī*
- Candramukha** – L 103 – Śrī Kṛṣṇa's dancer

- Candrarekhā** – B 170 – a *sakhī* serving under Viśākhā
Candrarekhā – L 179 – Śrī Rādhā's *prāṇa-sakhī*
Candrarekhikā – B 243 – a *sakhī* serving under Viśākhā
Candraśālikā – L 136 – Śrī Kṛṣṇa's beloved
Candrāvalī – L 136, L 141–2, L 190 – Śrī Kṛṣṇa's beloved belonging to Śrī Rādhā's rival-group
Candrikā – B 244 – a *sakhī* serving under Campakalatā
Candrikā – B 250 – one of Śrī Rādhā's eight *sakhīs* according to the *Sammohana Tantra*
Candrikā – L 178 – Śrī Rādhā's *priya-sakhī*
Caṅkana – L 126 – Śrī Kṛṣṇa's bangles
Capalā – B 243 – a *sakhī* serving under Viśākhā
Cāraṇa – L 85 – Śrī 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
Cārucaṇḍī – B 206, B 211 – a *sakhī* insistent upon arranging loving quarrels; Sitākhaṇḍī's sister
Cāru-candrikā – L 200 – Śrī Rādhā's female *cakori* bird
Cārukavarā – B 249 – a *sakhī* serving under Sudevī
Cārumukha – B 45a, B 51 – Sumukha's younger brother
Caṭākārāva – L 205 – Śrī Rādhā's golden anklets
Cātu – B 41b, B 51 – the son of Śrī Nanda's uncle Rājanya
Catura – B 89 – Citrā's father
Catura – L 85 – Śrī Kṛṣṇa's foremost male spy
Chālikya – L 211 – Śrī Rādhā's favourite dance
Citrā – B 79, B 88–89, B 177–82, B 245, L 175 – the fourth of Śrī Rādhā's eight principal *sakhīs*
Citrakoraka – L 119 – Śrī Kṛṣṇa's ball
Citrarekhā – B 247 – a *sakhī* serving under Indulekhā
Citrīṇī – L 195 – a maidservant who decorates Śrī Rādhā
Coṇḍikā – B 56 – an elderly *gopī* like Śrī Kṛṣṇa's maternal grandmother
Cūḍā (Cūḍāvalī) – B 219–20, B 224b – a female messenger who zealously arranges loving quarrels
Cūṇḍarī – B 219–20, B 225a – a female messenger who zealously arranges loving quarrels

Cuṅḍī – B 56 – an elderly *gopī* like Śrī Kṛṣṇa's maternal grandmother

D

Dadhilobha – L 110 – Śrī Kṛṣṇa's monkey

Dadhīsārā – B 41b, B 49b–51 – Cāṭu's wife; Śrī Kṛṣṇa's maternal aunt; also named Yaśodevī

Dakṣa – L 111 – Śrī Kṛṣṇa's male parrot

Dakṣiṇā – 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

Dāmārī – B 56 – an elderly *gopī* like Śrī Kṛṣṇa's maternal grandmother

Daṇḍava – B 40b–41a – Upananda's son

Daṇḍī – B 58 – a *gopa* like Śrī Kṛṣṇa's father

Daṇḍī – L 22 – Śrī Kṛṣṇa's paternal cousin

Daṅkā – 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 – Paurṇamāsī's brother

Dhamanī-dharā – B 62 – a *gopī* like Śrī Kṛṣṇa's mother

Dhanāsrī – 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 – Śikhāvati's father

Dhātakī – L 171 – Śrī Rādhā's maternal aunt

Dhātrī – 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

Ḍiṇḍimā – 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 Mañjarī – L 184 – Śrī Rādhā’s *mañjarī*

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

Gaṅgā – 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 – Śikhāvati’s husband; also known as Garuḍa

Garuḍa – B 116 – Śikhāvati’s husband; also known as Garjara

Gauḍī – L 123 – Śrī Kṛṣṇa’s favourite *rāga*

Gaurī (Sakhī) – B 210 – another name of Sitākhaṇḍī

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*

Ghaṅṭā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Ghargharā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Ghāṭīka – B 57 – a *gopā* 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
- Ghṛṇi** – 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
- Goṇḍa** – B 53 – a *gopa* like Śrī Kṛṣṇa’s maternal grandfather
- Goṇḍikā** – 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 *ceṭa*-servant
- Guṇacūdā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Guṇacūdā** – L 177 – Śrī Rādhā’s *priya-sakhī*
- Guṇamālā** – L 83, L 187 – Śrī Kṛṣṇa’s maidservant; lives in Nanda Mahārāja’s palace
- Guṇa Mañjarī** – L 182 – Śrī Rādhā’s *mañjarī*
- Guṇatuṅgā** – 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
- Hārahīrā** – B 249 – a *sakhī* serving under Sudevī
- Hārakaṅṭhī** – B 249 – a *sakhī* serving under Sudevī
- Hārāvalī** – L 139 – Śrī Kṛṣṇa’s beloved
- Harikeśa** – 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
- Hāsanka** – 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 Mañjarī – L 184 – Śrī Rādhā's *mañjarī*
Hingulā – B 62 – a *gopī* like Śrī Kṛṣṇa's mother
Hiraṇyāngī – B 98, B 102–10 – a *vara sakhī*
Hṛdaya-modana – L 128 – the medallion on Śrī Kṛṣṇa's chest

I

Indirā – B 248 – a *sakhī* 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
Induṣprabhā – 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 – Hiraṇyāngī'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-sakhī*
Kaḍāra – B 114 – Ratnalekhā's husband
Kaḍāra – L 72 – Śrī Kṛṣṇa's *viṭa*-servant
Kairavī – L 138 – Śrī Kṛṣṇa's beloved
Kakkhaṭī – L 200 – Śrī Rādhā's old female monkey
Kalabhāṣiṇī – L 180 – Śrī Rādhā's *prāṇa-sakhī*
Kalahāṁsī – B 242 – a *sakhī* serving under Lalitā
Kalajhaṅkārā – L 127 – Śrī Kṛṣṇa's waist belt
Kalakandalā – L 199 – Śrī Rādhā's maidservant; carries Her possessions
Kalakaṅṭha – L 104 – Śrī Kṛṣṇa's ordinary servant; expert in composing literary works
Kalakaṅṭhī – B 196, B 248 – a *sakhī* serving under Raṅgadevī

- Kalākaṅṭhī** – B 206, B 214 – a *sakhī* insistent upon arranging loving quarrels
- Kalākaṅṭhī** – 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 – Kalāvati's father
- Kalāpini** – B 242 – a *sakhī* serving under Lalitā
- Kalāsvana** – L 111 – Śrī Kṛṣṇa's swan
- Kalāvati** – B 97–100 – a *vara sakhī*
- Kalāvati** – B 251 – one of Śrī Rādhā's eight *sakhīs* mentioned in another part of the *Sammohana Tantra*
- Kalaviṅka** – L 32 – Śrī Kṛṣṇa's *priya-sakhā*
- Kalinda** – L 30 – a *sakhā* younger than Śrī Kṛṣṇa
- Kālītippanī** – 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 Mañjarī** – L 183 – Śrī Rādhā's *mañjarī*
- 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-citrāṅgī** – L 206 – Śrī Rādhā's waist belt
- Kandarpa-kuhalī** – L 209 – Śrī Rādhā's garden
- Kandarpa Mañjarī** – B 98, B 117–8 – a *vara sakhī*
- Kandarpa Mañjarī** – 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

- Kaṅṭhola** – 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
Keśī – 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 *goṇa* like Śrī Kṛṣṇa's maternal grandfather
- Kilimbā** – B 64 – Śrī Kṛṣṇa's wet nurse
- Kin̄kinī** – 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; Śrīdāmā and Anaṅga Mañjarī'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
- Krīdā-giri** – L 112 – another name of Girirāja-Govardhana
- Kṛpā** – B 61 – a *goṇī* like Śrī Kṛṣṇa's mother
- Kṛpīta** – B 53 – a *goṇa* 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 – Śikhāvati's elder sister
- Kuñjarī** – B 243 – a *sakhī* serving under Viśākhā
- Kuṅkumā** – L 138 – Śrī Kṛṣṇa's beloved
- Kuraṅgākṣī** – B 176, B 244 – a *sakhī* serving under Campakalatā
- Kuraṅgākṣī** – L 176 – Śrī Rādhā's *priya-sakhī*
- Kuraṅgī** – L 84 – Śrī Kṛṣṇa's *ceṭī*-maidservant

- Kuruvindā** – B 117 – Kandarpa Mañjarī’s mother
Kuruvinda-nibha – L 207 – Śrī Rādhā’s cloth; red colour
Kuśa – L 172 – Kīrttimatī’s husband
Kuśalā – B 61 – a *gopī* like Śrī Kṛṣṇa’s mother
Kusuma – L 81 – Śrī Kṛṣṇa’s hairdresser
Kusumapeśalā – L 192 – a *sakhī* pleasing Śrī Kṛṣṇa with her music
Kusumāpīḍa – 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
Kuṭilā – 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 Mañjarī – L 182 – Śrī Rādhā’s *mañjarī*
Lilā – L 137 – Śrī Kṛṣṇa’s beloved
Lilā Mañjarī – L 184 – Śrī Rādhā’s *mañjarī*
Lilāvati – 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-jhaṅkṛtī – L 122 – Śrī Kṛṣṇa’s *veṇu*
Madanālasā – B 247 – a *sakhī* serving under Indulekhā
Madanālasā – L 176 – Śrī Rādhā’s *priya-sakhī*
Mādhavī – B 170, B 243 – a *sakhī* 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 *sakhī*s 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
- Madhukaṅṭha** – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-servant
- Madhumaṅgala** – L 42, L 64–65, L 100, L 198 – Śrī Kṛṣṇa's *priya-narma-sakhā*; a *vidūṣaka*; Nāndīmukhī'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
- Madhurarāva** – L 103 – Śrī Kṛṣṇa's panegyrist
- Madhurekṣaṇā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Madhurekṣaṇā** – L 177 – Śrī Rādhā's *priya-sakhī*
- Mādhurī** – L 178 – Śrī Rādhā's *priya-sakhī*
- Madhuspandā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Madhuvrata** – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-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 *vamśī*; also named Bhuvanamohinī
- Mahānūla** – B 40a – the husband of Śrī Kṛṣṇa's paternal aunt Sānandā
- Mahāvasu** – B 103–5, B 110 – Stoka-kṛṣṇa and Hiraṇyāṅgī's father
- Mahāyajvā** – B 67 – Śrī Kṛṣṇa's *purohita*
- Mahābhānu** – L 169b – Śrī Rādhā's paternal grandfather
- Mahīpāla** – L 97 – Vṛndā's husband
- Makaranda** – L 79 – Śrī Kṛṣṇa's servant; decorates Him
- Mālādhara** – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-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 *ceṭa*-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 *ceṭa*-servant
Maṅḍala – L 22 – Śrī Kṛṣṇa's paternal cousin
Maṅḍalī – B 244 – a *sakhī* serving under Campakalatā
Maṅḍalī – L 176 – Śrī Rādhā's *priya-sakhī*
Maṅḍalībhadrā – L 23–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
Maṅḍana – 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, jewelled room inside Kāma-
 mahātīrtha
Mandraghoṣa – L 121 – Śrī Kṛṣṇa's horn [used as a bugling
 instrument]
Maṅgala – B 57 – a *gopa* 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*
Maṅibandha – L 29–30 – a *sakhā* younger than Śrī Kṛṣṇa
Maṅikandalī – L 113a – a cave at Govardhana
Maṅikarbura – L 205 – the jewels beautifying Śrī Rādhā's armlets
Maṅikastanī – L 109 – Śrī Kṛṣṇa's dear cow
Māṅikī – L 192 – a *sakhī* who is pleasing Śrī Kṛṣṇa with her music
Maṅikuṅḍalā – B 244 – a *sakhī* serving under Campakalatā
Maṅikuṅḍalā – L 176 – Śrī Rādhā's *priya-sakhī*
Maṅi Mañjarī – L 181 – Śrī Rādhā's *nitya-sakhī*
Maṅi Mañjarī – L 183 – Śrī Rādhā's *mañjarī*
Maṅimatī – L 180 – Śrī Rādhā's *prāṇa-sakhī*
Mañjarī – L 97 – Vṛndā's sister

- Mañjiṣṭhā** – L 194 – Śrī Rādhā's maidservant; daughter of a washerman
- Mañjubhāṣiṇī** – L 137 – Śrī Kṛṣṇa's beloved
- Mañjukeśī** – L 178 – Śrī Rādhā's *priya-sakhī*
- Mañjukesikā** – 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
- Mañjumedhā** – B 185b, B 246 – a *sakhī* serving under Tuṅgavidyā
- Mañjumedhā** – 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
- Māntrikī** – 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
- Masṛṇā** – 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 *sakhī*s insistent upon arranging loving quarrels
- Medhā** – B 91 – Tuṅgavidyā's mother
- Medhā** – L 58 – Kokila's mother
- Medurā** – B 61 – a *gopī* like Śrī Kṛṣṇa's mother
- Meghāmbara** – L 207 – Śrī Rādhā's cloth, blue like a cloud
- Melā** – B 217–8, L 87–88 – a female messenger (*dūtī*)
- 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 – Virā's mother

- Moraṭā** – B 219–20, B 224a – a female messenger who zealously arranges loving quarrels
Mṛdulā – L 199 – Śrī Rādhā’s maidservant; carries Her possessions
Mukharā – B 44, B 84, L 170a – a friend of Śrī Kṛṣṇa’s maternal grandmother; she breastfed Yaśodā; Śrī Rādhā’s maternal grandmother
Mukharā – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother
Muralī – B 217–8, L 87–88 – a female messenger (*dūtī*)

N

- Nāgarī** – B 245 – a *sakhī* serving under Citrā
Nāgavenikā – B 245 – a *sakhī* serving under Citrā
Nalinī – L 194 – Śrī 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 – Śrī Kṛṣṇa’s father; the middle one of Parjanya’s sons; Vasudeva’s friend
Nandā – B 250 – one of Śrī Rādhā’s eight *sakhīs* according to the *Sammohana Tantra*
Nandana – B 33, B 37b–38 – Nanda Mahārāja’s younger brother
Nandi – L 22 – Śrī Kṛṣṇa’s *suhṛt-sakhā*
Nāndīmukhī – L 65, L 87–88, L 99–101, L 189 – Śrī Kṛṣṇa’s female messenger; Madhumaṅgala’s sister
Nandinī – B 39–40a – Śrī Kṛṣṇa’s paternal aunt
Narmadā – L 192 – a *sakhī* who is pleasing Śrī Kṛṣṇa with her music
Narmadā – L 209 – Śrī Rādhā’s golden hairpin
Nava-ratna-vidamba – L 131 – Śrī Kṛṣṇa’s peacock feather crown
Netra Mañjarī – L 184 – Śrī Rādhā’s *mañjarī*
Nigama-śobhana – L 126 – Śrī Kṛṣṇa’s yellow cloth
Nīlamanḍapikā – L 113a – a *ghāṭa* at Govardhana
Nīti – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
Nītisāra – L 86 – Śrī Kṛṣṇa’s messenger

O

- Ojasvī** – L 29–30 – a *sakhā* younger than Śrī 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
- Pālinḍhikā* – B 191 – a *sakhī* serving under Indulekhā
- Pālinḍrī* – L 195 – a maidservant who dresses and decorates Śrī Rādhā
- Pallava* – L 75–76 – Śrī Kṛṣṇa's servant; prepares His *tāmbūla*
- Pañkajākṣī* – 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-vaśīkāra* – 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
- Paṭīra* – B 58 – a *gopa* like Śrī Kṛṣṇa's father
- Patraka* – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-servant
- Patrī* – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-servant
- Paṭṭīśa* – B 57 – a *gopa* like Śrī Kṛṣṇa's father
- Paurṇamāsī* – 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 Nāṇḍimukhī'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
- Payomidhi* – B 111–2 – the son of Vṛṣabhānu's maternal aunt
- Peśala* – L 85 – Śrī Kṛṣṇa's foremost male spy
- Peṭarī* – 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 sakhī*
- Phullarā** – L 97 – Vṛndā’s mother
- Pikakaṅṭhī** – L 191 – Śrī Rādhā’s *gandharva-sakhī*
- Piṅḍakeli** – B 205b, B 207 – a *sakhī* insistent upon arranging loving quarrels
- Piṅḍakeli** – B 219–20 – a female messenger who zealously arranges loving quarrels
- Piṅga** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Piṅgala** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Piṅgala** – L 54 – Vasanta’s father
- Piṅgalā** – L 109 – Śrī Kṛṣṇa’s dear cow
- Piśaṅgākṣa** – L 110 – Śrī Kṛṣṇa’s bull
- Piśaṅgī** – L 109 – Śrī Kṛṣṇa’s dear cow
- Piśaṅgī** – L 199 – Śrī Rādhā’s maidservant; carries Her possessions
- Pīṭha** – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
- Pīṭhara** – B 89, B 101 – Citrā’s husband
- Pīvarī** – B 35 – Abhinanda’s wife
- Prabala** – L 90 – Paurṇamāsī’s husband
- Prabhā** – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
- Prabhākarī** – L 203 – the pearl in Śrī Rādhā’s nose
- Prāghāra** – B 66 – a *brāhmaṇa* sheltered in Śrī Kṛṣṇa’s paternal family
- Praguṇa** – 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*
- Priyaṅkara** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Puṅḍarikā** – B 206, B 209 – a *sakhī* insistent upon arranging loving quarrels
- Puṅḍarīka** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Puṅḍavāṅikā** – B 56 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother

Puṇḍī – B 63 – a *gopī* like Śrī Kṛṣṇa's mother

Puñjaṣuṇyā – 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

Purata – 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 Mañjarī's father

Puṣpāṅka – 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 Mañjarī – L 182 – Śrī Rādhā's *mañjarī*

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 *ceṭa*-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

Raṇasthira – L 24–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa

Raṅgada – L 126 – Śrī Kṛṣṇa's armlets

Raṅgadevī – B 79, B 94–96, B 194–8, B 248, L 175 – the seventh of Śrī Rādhā's eight principal *sakhīs*

Raṅgana – L 106 – Śrī Kṛṣṇa's jeweller

Raṅgarāgā – L 194 – Śrī Rādhā's maidservant; daughter of a washerman

Raṅgasāra – B 95b – Raṅgadevī and Sudevī's father

Raṅgāvalī – B 169b – a *sakhī* serving under Viśākhā

Raṅgavāṭī – B 247 – a *sakhī* serving under Indulekhā

- Raṅgiṇī** – B 106, L 200 – Śrī Rādhā's doe
- Raṅjana** – 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 Mañjarī** – L 182 – Śrī Rādhā's *mañjarī*
- Rasaśālī** – 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*
- Rasottuṅgā** – B 247 – a *sakhī* serving under Indulekhā
- Ratikā** – B 242 – a *sakhī* serving under Lalitā
- Ratikālā** – B 138, B 242 – a *sakhī* serving under Lalitā
- Rati Mañjarī** – L 182, L 184 – Śrī Rādhā's *mañjarī*; also known as Bhānumatī
- 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 Mañjarī** – L 183 – Śrī Rādhā's *mañjarī*
- 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
- Rohiṇī** – 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 Mañjarī – L 182 – Śrī Rādhā’s *mañjarī*

S

- Sadā-sāntā** – 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
Śaibyā – L 136 – Śrī Kṛṣṇa’s beloved
Sairindhra – L 79 – Śrī Kṛṣṇa’s servant; decorates Him
Śālīka – L 73–74 – Śrī Kṛṣṇa’s *ceṭa*-servant
Śallakī – 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 *ceṭa*-servant
Śāṇḍilī – B 68 – an elderly *brāhmaṇī*, venerable in Vraja
Sāndīpani Muni – B 71, L 65, L 99 – Paurṇamāsī’s son; Śrī Kṛṣṇa’s
 teacher; Madhumaṅgala and Nāndīmukhī’s father
Saṅgara – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
Śaṅkara – B 57 – a *gopa* like Śrī Kṛṣṇa’s father
Śaṅkarī – L 138 – Śrī Kṛṣṇa’s beloved
Śaṅkinī – B 62 – a *gopī* like Śrī Kṛṣṇa’s mother
Sāntidā – B 226–30, B 232 – a female messenger who arranges
 meetings
Sārada – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing
 literary works
Śāradā – B 251 – one of Śrī Rādhā’s eight *sakhīs* mentioned in
 another part of the *Sammohana Tantra*
Śāradākṣī – L 138 – Śrī Kṛṣṇa’s beloved

- Śārādī** – L 54 – Vasanta’s mother
Sārādī – B 82 – Lalitā’s mother
Śaradindu – L 119 – Śrī Kṛṣṇa’s mirror
Sārāgha – B 57 – a *gopā* like Śrī Kṛṣṇa’s father
Saralā – L 123 – Śrī Kṛṣṇa’s *muralī*
Sāraṅga – L 78 – Śrī Kṛṣṇa’s servant; takes care of His clothes
Śāraṅgī – 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
Śārvi – B 67 – wife of one of Śrī Kṛṣṇa’s *purohitas*
Śāsikalā – B 248 – a *sakhī* serving under Raṅgadevī
Śāsikalā – L 177 – Śrī Rādhā’s *priya-sakhī*
Śāsīmukhī – L 179 – Śrī Rādhā’s *prāṇa-sakhī*
Ṣaṣṭhī – L 171 – Śrī Rādhā’s maternal aunt
Saubhāgyamaṇi – 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
Śaurasenī – B 245 – a *sakhī* serving under Citrā
Śikhā – B 54 – an elderly *gopī* like Śrī Kṛṣṇa’s paternal grandmother
Śikhāambarā – B 54 – an elderly *gopī* like Śrī Kṛṣṇa’s paternal grandmother
Śikhāvati – 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 – Kalāvati’s mother
Sindūrā – L 181 – Śrī Rādhā’s *nitya-sakhī*
Sitākhaṇḍī – 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
- Sucāru** – 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*

- Sudhakaṇṭha** – 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*
- Sudhānśu-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
- Sughanṭikā** – B 55 – an elderly *gopī* like Śrī Kṛṣṇa’s maternal grandmother
- Sukaṇṭha** – L 104 – Śrī Kṛṣṇa’s ordinary servant; expert in composing literary works
- Sukaṇṭhī** – 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 *ceṭī*-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
- Surāṅga** – L 110 – Śrī Kṛṣṇa's deer
- Surāṅgī** – B 106–108 – the mother of the doe Raṅgiṇī and of Hiraṅyāṅgī
- Suraprabha** – L 24–25 – a *suhṛt-sakhā* older than Śrī Kṛṣṇa
- Suratadeva** – L 90 – Paurṇamāsī'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 – Śikhāvati's mother
- Suśīla** – L 82 – Śrī Kṛṣṇa's servant; takes care of the store-rooms
- Suśīlā** – L 63 – Sudāmā and Vidagdha's sister
- Suṭuṅḍā** – 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*
- Suvilāsatarā** – 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 Śaṅkhacūḍa-śiromaṇi

T

- Taḍid-vallī** – L 210 – the vine of golden jasmines in Śrī Rādhā's garden
- Taḍitprabhā** – L 128 – Śrī Kṛṣṇa's jewelled beads
- Tālī** – B 61 – a *gopī* like Śrī Kṛṣṇa's mother
- Tālika** – L 73–74 – Śrī Kṛṣṇa's *ceṭa*-servant
- Tāṇḍavika** – L 111 – Śrī Kṛṣṇa's peacock
- Taṅkana** – L 106 – Śrī Kṛṣṇa's jeweller
- Tāntrikī** – L 195 – Śrī Rādhā's maidservant; knowledgeable in astrology
- Tanumadhyā** – B 246 – a *sakhī* serving under Tuṅgavidyā
- Tanumadhyamā** – L 178 – Śrī Rādhā's *priya-sakhī*
- 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
- Taraṅginī** – L 124b – Śrī Kṛṣṇa's *vīṇā*
- Tārāvalī** – L 128 – Śrī Kṛṣṇa's necklace
- Tārāvalī** – L 139 – Śrī Kṛṣṇa's beloved
- Tariṣaṇa** – B 53 – a *gopa* like Śrī Kṛṣṇa's maternal grandfather
- Taruṇī** – L 83 – Śrī Kṛṣṇa's maidservant
- Tilakinī** – B 245 – a *sakhī* 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
- Tuṅḍikā** – L 201 – Śrī Rādhā's peahen
- Tuṅḍikerī** – L 201 – Śrī Rādhā's female swan who sports in Śrī Rādhā-kuṇḍa
- Tuṅḍu** – B 52b – a *gopa* like Śrī Kṛṣṇa's paternal grandfather
- Tuṅga** – L 86 – Śrī Kṛṣṇa's messenger
- Tuṅgabhadrā** – B 191, B 247 – a *sakhī* serving under Indulekhā
- Tuṅgavidyā** – B 79, B 90–91, B 183–7, B 246, L 175 – the fifth of Śrī Rādhā's eight principal *sakhī*
- 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

Vakreṣaṇa – B 95b–96 – Raṅgadevī's husband; younger brother of Bhairava

Vāmanī – B 68 – an elderly *brāhmaṇī*, venerable in Vraja

Vamśī – L 87–88 – Śrī Kṛṣṇa's female messenger

Vamśīpriyā – 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

Varāṅgadā – B 246 – a *sakhī* serving under Tuṅgavidyā

Varāṅgadā – 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

Vārīda – L 77 – Śrī Kṛṣṇa's servant; supplies water for His use

Variṣaṇa – B 53 – a *gopa* like Śrī Kṛṣṇa's maternal grandfather

Variyāsī – 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*
- Vaṣaṭkāra** – 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 Droṇa; Śrī Balarāma's father
- Vāṭikā** – B 87 – Campakalatā's mother
- Vatsalā** – B 61 – a *gopī* like Śrī Kṛṣṇa's mother
- Vāṭuka** – B 41b, B 51 – Rānjanya'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*
- Veṇā** – B 63 – a *gopī* like Śrī Kṛṣṇa's mother
- Veṇī** – 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
- Vicitrāngī** – 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 Mañjarī** – L 183 – Śrī Rādhā's *mañjarī*
- 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
- Vīpakṣa-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 *gopa* 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
- Viṭaṅkāṁṣa** – L 32 – Śrī Kṛṣṇa’s *priya-sakhā*
- Vṛka Gopa** – 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
- Vṛṣabhānu** – 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 Māñjarī’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; Rohiṇī’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

