

Premāmbhoja Marandākhya Stava-rāja

Honey-sweet praises, oozing from the lotus-flower of love.

by Śrīla Raghunātha dāsa Gosvāmī.

VERSE 1:

**MAHĀBHĀVOJJVALA CINTĀ RATNODBHĀVITĀ VIGRAHĀM
SAKHĪ PRAṆAYA SAD GANDHA VARODVARTANA SUPRABHĀM**

mahā bhāva - the pinnacle of ecstatic love; *ujjala* - bright; *cintā* - thought; *ratna* - jewel; *udbhāvita* - created; *vigrahām* - form; *sakhī* - girlfriend; *praṇaya* - love; *sad* - good; *gandha* - fragrance; *vara* - excellent; *udvartana* - ointment; *suprabhām* - effulgent.

Her transcendental form is born from the blazing thought-jewel of *mahā bhāva*, She is anointed with the excellent, nicely fragrant ointment of the love of Her girlfriends, and Her bodily luster is very effulgent.

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha has named this *stava* ***premambhoja marandākhya stavarāja***, or the king of praises, that oozes like honey from the lotus flower of divine love. This is the king of all *stavas* in the Stavāvalī-compilation, for it defines the constitution of Śrī Rādhikā, who is the very form of *mahā bhāva*, which is the essence of *prema*. Only someone who has *prema* can understand the truth about Rādhārāṇī. *premera svarūpa deha prema vibhāvita* (C.C.) "She is the embodiment of *prema*, and Her body consists of nothing but *prema*." Śrī Rādhārāṇī is the fountainhead of all of Śrī Kṛṣṇa's divine potencies. She is the aggregate of all the goddesses of fortune, and the presiding goddess of all great opulences, but this majestic truth is hidden within a deep ocean of transcendental sweetness, so that the prowess of Rādhā-*tattva* is not externally manifest. She is the full manifestation of total and pure love. Although all the *gopīs* have an abundance of *prema*, Śrī Rādhā is the personification of the essential portion or *sārāṁśa*, of this *prema*. In other words, only in Her presides the pinnacle of ecstatic love of God, named *mādana mahā*

bhāva. Śrīpāda Raghunātha's devotion for Śrī Rādhā's lotus feet is extraordinary; he has given his life-airs to Her. In this *stava* he has recorded the spontaneous experiences of Śrī Rādhā-*tattva* of his love-filled heart. The secrets of this *stava* are very difficult to know, because in it is an analysis of the constitution of love of God. *Prema* is *svānubhava vedyā*, or only knowable through personal experience, and incomparable; it cannot be expressed through words. It cannot be understood by hearing about it from others if there is no real love in the heart. These things depend on personal perception. We take shelter of the lotus feet of Śrīla Raghunātha dāsa Gosvāmī, in whose mine-like heart this Cintāmaṇi-jewellike *stava* has appeared, so that we may somehow try to understand its meaning.

First of all, Śrī Raghunātha dāsa says: "Śrī Rādhā is *mahā bhāvōjjvala cintāratnodbhāvita vigrahām* "Her form is composed of the blazing thought-jewel of *mahā bhāva*." Let us first try to understand what is *mahā bhāva*. Where are the insignificant conditional souls, and where is *mahā bhāva*, the supreme essence of *prema*? Still, in this very age of Kali, Śrī Caitanya Mahāprabhu, who is the combined form of Rasarāja Śrī Kṛṣṇa and Mahābhāva Śrī Rādhā, has descended to earth with *mahābhāva-vatī* Śrī Rādhā's girlfriends and maidservants, the Gosvāmīs, to make the truth and the glories of *mahā bhāva*, that they have experienced, known to the people of the world. Their experience-filled great words can be our only support. Śrīla Kavirāja Gosvāmīpāda has written:

*prema krame bādhe hoy - sneha māna praṇaya;
rāga, anurāga bhāva mahābhāva hoy.
bija ikṣu rasa guḍa tabe khaṇḍa sāra;
śarkarā sitā miśrī śuddha miśrī āra
ihā yaiche krame nirmala, krame bādhe svāda;
rati premādike taiche bādhaye āsvāda
premera parama sāra mahābhāva jāni (C.C.)*

"From the seed of a sugarcane grows the sugarcane, from the cane juice is extracted, the juice is made into *guḍa* (brown sugar), from *guḍa* sugar is made, from sugar rock candy, and from rock candy the most crystal-clear candy. In this way the substance has become most pure, sweet and tasty. In the same way *prema* gradually increases in flavour and grows into *sneha, māna, praṇaya, rāga* and *anurāga*, until it culminates into ***mahā bhāva***. **This is the essence of *prema***." Śrīla Rūpa Gosvāmī has defined *mahā bhāva* as follows in his 'Ujjvala Nīlamaṇi':

*anurāgaḥ sva saṁvedyā daśam prāpya prakāśitaḥ
yāvad āśraya vṛttiś ced bhāva ity abhidhīyate*

"When *anurāga* reaches the stage of *sva saṁvedyā* and thus becomes manifest, attaining the nature of *yāvad āśraya*, it is called (*mahā*) *bhāva*." The *sva saṁvedyā*-condition is the pinnacle of *anurāga*, and it can only be seen in the beautiful girls of Vraja. What to speak of others, this *mahā bhāva* is not seen at all even in Kṛṣṇa's Queens like Rukmiṇī and Satyabhāmā. This is Śrī Jīva Gosvāmī's explanation of the word *sva saṁvedyā* in his Locana Rocanī-commentary on this verse.

Śrī Viśvanātha Cakravartīpāda, in his Ānanda Candrikā-commentary on this verse, endeavours to make this *mahābhāva-vastu*, which is so difficult to comprehend,

understandable, by revealing a philosophical explanation of the *sva saṁvedya*-condition. He calls it the stage in which *anurāga* becomes suitable to be experienced through itself. According to him, there are three forms of the stage of *anurāga*: *karaṇa*, *karma* and *bhāva*. *Karaṇa* means the agency through which a work is done. *anurāga* is a fraction of the *saṁvit-śakti* which makes Śrī Kṛṣṇa's sweetness relishable, and *anurāga* is therefore the agency (*karaṇa*) through which Kṛṣṇa's sweetness can be relished. When this *anurāga* reaches its climax, then the relish of Śrī Kṛṣṇa's sweetness also reaches its climax. *prauḍha nirmala bhāva prema sarvottama; Kṛṣṇa mādhyā āsvādanera kāraṇa* (C.C.) "Greatly developed, spotless *bhāva* is the very best *prema*, and this causes the perfect savour of Kṛṣṇa's sweetness." After that comes the *karma*-form of *anurāga*. That which is being done is called *karma*. Relishing Kṛṣṇa's sweetness is the relish' *karma*. The limit of *anurāga* can be experienced through the relish of Śrī Kṛṣṇa's sweetness. *gopikā darśane kṛṣṇera ye ānanda hoy; tāhā hoite koṭi guṇa gopī āsvādaya* (C.C.) "The *gopīs* relish a million times more the happiness that Kṛṣṇa feels when He sees the *gopīs*." The happiness the *gopīs* feel as a result of relishing Kṛṣṇa's sweetness is felt on the strength of their own *anurāga*. This experience of the climax of *anurāga* is the *karma*-form of *anurāga*. Then again in the *bhāva svarūpa* is the exclusive experience of the pinnacle of *anurāga*, which is a plenary portion of Kṛṣṇa's *ānanda*. In it, the relisher is so absorbed that he loses awareness of who is the relisher and what is the relished, and all that remains is a full experience of relish. This is the *bhāva svarūpa* of the climax of *anurāga*. The state in which the *karaṇa*, *karma* and *bhāva* of *anurāga* are completely manifest is the *sva saṁvedya*-condition of *anurāga*.

yāvad āśraya vṛtti means that the shelter (*āśraya*) of *anurāga* is *rāga*, and the more this *rāga* can arise, the more it is called the *yāvad āśraya vṛtti* of *anurāga*. The definition of *rāga* is:

*duḥkham apy adhikaṁ citte sukhatvenaiva vyajyate
yatras tu prañayotkarṣāt sa rāga iti kīrtiyate* (U.N.)

"When *prañaya* becomes very great, one feels very happy even if one must go through the greatest misery for Kṛṣṇa's sake. This stage is called *rāga*." It gives a chaste, married girl with a good reputation great pain if she gives up her bashfulness and her dedication to her husband. She would rather give up her body by entering into a fire or drinking poison, but the *gopīs* have reached the limit of *rāga*, because they have most jubilantly given up their shame and their dedication to their husbands, out of eager thirst to please Kṛṣṇa. This is the ***yāvad āśraya vṛtti*** of *anurāga*. When *anurāga* has thus reached the stage of *sva saṁvedya* and *yāvad āśraya vṛtti* to become *mahābhāva*, then all the *uddīpta* (burning) and *sudīpta* (brilliantly blazing) *sāttvika bhāvas* become manifest in it.

Śrīpāda Raghunātha calls *mahā bhāva* the Cintāmaṇi-jewel of brilliant, erotic *rasa*. Just as the Cintāmaṇi-jewel gives everything that one desires or thinks (Cintā) of, similarly this *mahābhāva* fulfills all the sweet erotic desires of Śrī Kṛṣṇa, who is erotic *rasa* Himself. *ei mahābhāva hoy cintāmaṇi sāra; Kṛṣṇa vāñcha pūrṇa kore ei kārya yāra* (C.C.) "This *mahā bhāva* is the essence of the Cintāmaṇi-jewel, whose duty it is to fulfill all of Kṛṣṇa's desires." Even the most subtle desires for relishing sweet mellows can be fulfilled by Śrī Rādhā, who is the personification of *mādana mahā bhāva*, which is the culmination of *mahābhāva*. Each of Her limbs consists of the transcendental ingredient of *mahābhāva*. Just as a solid golden statue is gold inside and outside, similarly Śrī Rādhikā is made of *mahā bhāva* inside out.

Hence it is said: *mahābhāvojjvala cintā ratnodbhāvita vighrahām* "Her form consists of the brilliant Cintāmaṇi-gem of *mahābhāva*." Śrīla Kavirāja Gosvāmī has revealed the meaning of this part of the *śloka* as follows: *mahābhāva cintāmaṇi rādhāra svarūpa* (C.C.)

After that, Śrī Raghunātha says: *sakhī praṇaya sad gandha varodvartana suprabhām*: "Her body is brightened by the excellent and fragrant ointment of Her girlfriends' love for Her." Sweet and beautiful girls anoint their bodies with fragrant oils before they bathe, then they wipe the oil from their limbs and anoint them with lotuspollen and other fragrant powders, to make their bodies shining. The best ointment for Rādhārāṇī's limbs, that embody *mahābhāva*, though, is the fragrant ointment of the love of Her girlfriends, headed by Lalitā and Viśākhā, that are inseparably united with Her. This ointment of Her girlfriends' love brightens up Her transcendental *mahā bhāva vighrahā*. This matter has been described in a somewhat separate way in Śrī Caitanya Caritāmṛta: *rādhā prati Kṛṣṇa sneha sugandha udvartana, tāte ati sugandhi deha ujjvala varaṇa* "Kṛṣṇa's love for Rādhā is like a fragrant ointment of affection, that makes Her very fragrant body shine brightly."

*premera pratimā vraje rādhā ṭhākurāṇī; mahojjvala mahā-bhāva cintā-ratna khani
sakhīra praṇaya sad gandha udvartana; tāhāte sugandhi deha ujjvala varaṇa*

In Vraja Rādhā Ṭhākurāṇī is the embodiment of *prema*; She is a mine full of thought-jewels of greatly brilliant *mahā-bhāva*. She is anointed with the great perfumes of Her girlfriends' love for Her and this gives Her fragrant body a brilliant lustre."

VERSES 2-3:

**KĀRUṆYĀMṚTA VĪCĪBHIḤ TĀRUṆYĀMṚTA DHĀRAYĀ
LĀVAṆYĀMṚTA VANYĀBHIḤ SNAPITĀM GLAPITENDIRĀM
HRĪ PAṬṬA-VAŚTRA GUPTĀṆGĪM SAUNDARYA GHUṢṚṆĀNCITAM
ŚYĀMALOJJVALA KASTURĪ VICITRITĀ KALEVARĀM**

kāruṇya - compassion; *amṛta* - nectar; *vīcībhiḥ* - by waves; *tāruṇya* - youthfulness; *amṛta* - nectar; *dhārayā* - by a stream; *lāvaṇya* - elegance; *amṛta* - nectar; *vanyābhiḥ* - by floods; *snapitām* - bathed; *glapita* - wilt; *indirām* - the goddess of fortune; *hrī* - bashfulness; *paṭṭa vastra* - silken cloth; *gupta* - concealed; *aṅgīm* - body; *saundarya* - beauty; *ghuṣṛṇa* - fine; *añcitam* - beautified; *śyāmala* - black; *ujjvala* - bright; *kasturī* - musk; *vicitrita* - pictured; *kalevarām* - body.

(In the morning) Her body is bathed with waves of nectar of compassion, (at noontime with) a stream of the nectar of youth, and (in the evening with) floods of the nectar of elegance. In this way She makes Indirā (Lakṣmī)-devī wilt. She conceals Her limbs with the silken garment of

bashfulness, anoints them with the vermilion of beauty and pictures of brilliantly (or amorously) blackish musk.

Stavāmṛta Kaṇā Vyākhyā: Now Śrī Raghunātha dāsa begins to describe the bathing, dressing and ornamentation of *mahā bhāva vighrahā* Śrī Rādhārāṇī. We are not able, as worldly people, to conceive of anything beyond this world, so while we do our *bhajana* we think of Rādhārāṇī as a beautiful, sweet young girl. By introducing Her as the embodiment of ecstatic love Śrīpāda Raghunātha warns us not to think of Rādhārāṇī's bathing, dressing, and ornamentation as we think of the bathing and dressing of an ordinary girl of flesh and blood. We should understand *maābhāvamayī* Rādhā by being absorbed in *bhāva*. Without having *bhāva* one can not worship the embodiment of *mahābhāva*. The practising devotees should always remember that just as Śrī Kṛṣṇa is the human form of *brahma*, which means that although He has a human form, this form consists of *sat cit* and *ānanda*, pure spirit, and not of the five material elements that make up our human forms, similarly Śrī Rādhā's form consists of nothing but *mahābhāva*, inside out, although She appears in the form of a girl. Therefore we must always remember while we meditate on Rādhārāṇī's bathing, dressing, eating and ornamentation as an ordinary girl, that these are all activities of *bhāva*.

In the second verse Śrī Raghunātha dāsa introduces us to Śrī Rādhārāṇī's bath. Beautiful girls bathe thrice a day: in the morning, at noontime, and in the evening, just to keep their bodies smooth and tender. The morning-bath must be taken in a river. Śrī Rādhā takes Her morningbath in a nectarwave of compassion. *para duḥkhāsaho yas tu karuṇaḥ sa nigadyate* (B.R.S) "Compassion means not being able to tolerate another person's suffering". These merciful feelings are *kāruṇya*. *Kāruṇya* means that the heart melts when one sees the miserable condition of others. A person's heart can melt of compassion, but Rādhārāṇī is an ocean of boundless compassion, so that it causes even Her body to melt¹! The morningtime also symbolises the puberty, which is the morning time of life. Just as a girl's body becomes smooth by taking a morningbath in a river, similarly Śrīmatī's body becomes smooth when Her child-like naughtiness stops and Her compassion arises during puberty.

Śrīmatī takes Her noontime bath in a nectarstream of youth. At noontime tender young girls are too busy with their household duties to take a bath in the river, so they bathe at home in water brought in by their maidservants. At noontime Śrīmatī bathes in a nectarstream of youthfulness. When She looks in a mirror after dressing and ornamenting Herself, eager to meet Kṛṣṇa and to unite with Him, She sees Her own sweetness and wonders if Her beauty, which manifests *tāruṇyāmṛta*, the nectar of youth, is worthy to be enjoyed by Kṛṣṇa or not. The *sakhīs* then show Her Kṛṣṇa and describe His qualities to Her, making moods of fresh youthfulness appear in Śrīmatī's mind. In this way Śrīmatī's noontime bath is accomplished with a stream of nectarean youthfulness. In other words, just as the noon-bath makes the body smooth and attractive, similarly when the feelings of nectarean youthfulness manifest themselves the smoothness and attractiveness of Śrī Rādhā's body is accomplished.

In the evening Śrīmatī is bathed with a nectarflood of elegance. Anyone who wants to find relief from the summerheat should bathe in a waterfall in the evening. Hence the flood-

¹ See: Sri Radhika's 108 names, 67th name.

bath is mentioned here. Śrīmatī's eveningbath is accomplished with a nectarstream of *lāvanya*. What is *lāvanya*?

*muktāphalesu chāyāyās taralatvam ivāntarā
pratibhāti yad angesu lāvanyam tad ihocyate*

(Ujjvala Nilamani)

"Just as luster emanates from pearls in waves of loveliness, similarly when waves of luster emanate from someone's every limb it is called *lāvanya*." In this stream of *lāvanya* Śrīmatī takes Her evening bath. Just as all the limbs are inundated when one bathes in a waterfall, similarly, when youth appears, all of Śrīmatī's limbs are inundated by waves of *lāvanya*. From this description of Her *tri-sandhyā snāna* (bath thrice a day), we can understand that Śrīmatī's body, that is composed of *mahābhāva*, is the incessant root shelter of compassion, youthfulness and elegance (*kāruṇya*, *tāruṇya*, and *lāvanya*). Therefore with Her *kāruṇya*, *tāruṇya*, and *lāvanya* Śrīmatī makes even the goddess of Vaikuṇṭha, Indirā (Lakṣmī) wilt. Śrī Rādhārāṇī is the aggregate of all goddesses of fortune. *sarva saundarya kānti boisoye yāhāte; sarva lakṣmī-gaṇera śobhā hoy yāhā hoite* (C.C.) "All beauty and luster rests in Her, and the beauty of all the goddesses of fortune comes from Her." *kāruṇyāmṛta dhārāya snāna prathama; tāruṇyāmṛta dhārāya snāna madhyama; lāvanyāmṛta dhārāya tad upari snāna* (C.C.) "She takes Her first bath in the stream of nectarean compassion, Her middle bath in the stream of nectarean youthfulness and Her final bath in the nectarstream of elegance."

In the third verse Śrī Raghunātha dāsa says: *hrī paṭṭa vastra guptāṅgim* "Her body is covered by a silken garment of shyness." *Bhāvamayī*'s beautiful limbs are dressed in *bhāva*-clothes. Shyness is a *sañcārī bhāva*. That which transits the course of a mood is called a *sañcārī-bhāva*.

*navīna sangamākārya stavāvajñādinā kṛtā adhrṣṭatā bhaved vṛḍḍā tatra maunam vicintanam
avaguṇṭhana bhū-lekhau tathādo mukhatādayaḥ*

(Bhakti Rasāmṛta Sindhu)

"The mood which is contrary to boldness, and which is caused by a new meeting, a misdeed, praise or an offense is called shyness. A shy person is silent, thoughtful, covers the face, writes in the earth (with the toes) and lowers the head." Śrī Rādhā is the most shy girl. Although She has all the countless qualities that Kṛṣṇa has, She becomes very hesitant out of shyness when She hears Herself being praised for them:

*saṅkuca na tathya vacasā jaganti tava kīrti kaumudī mārṣṭi
urasi harer asi rādhe yad akṣayā kaumudī carcā* (U.N.)

Once Paurṇamāsī praised Śrī Rādhā's glories to Gārgī, when Śrī Rādhārāṇī suddenly came by and became shy upon hearing Her own glorification. Seeing this, Vṛndā said: "O Rādhē! Why are You hesitant when You hear the truth? The moonlight of Your fame pervades the whole universe! The ointment of the moonrays of Your glories is smeared all over Hari's

chest!"² Shyness is caused by an abandonment of boldness and when this meets with humility it makes all the activities of the body, mind and words very sweet, beautiful and nectarean. Śrīmatī is covered from tip to toe with the silken garment of this shyness and humility. *nija lajjā śyāma paṭṭa-sāṭi paridhāna* (C.C.)

After that it is said: *saundarya ghusṛṇāñcitām*, "Śrī Rādhā's body is anointed with the vermilion of beauty." Beautiful and tender girls anoint their bodies with fine vermilion after their bath, but on *Premamayī* (loving Rādhā)'s loving body the vermilion-decoration represents Her beauty;

*aṅga praty aṅgakāṇām yaḥ sanniveśo yathocitam
susliṣṭa sannibaddhaḥ syāt tat saundaryam itīryate* (U.N.)

"The proper arrayment of all the different limbs and conjunctions is called *saundarya*, or beauty." Śrīla Rūpa Gosvāmī gives the following example in 'Ujjvala Nīlamanī':

*akhaṇḍendos tulyaṁ mukham uru kuca dyotitam uro
bhujau srajaṁ aṁse kara parimitaṁ madhyam abhitaḥ
pariskārā śreṇī krama laghima bhāg ūru yugalaṁ
tavāpūrvam rādhe kim api kamanīyam vapur abhūt*

Śrī Kṛṣṇa said: "O Rādhē! What more can I say about Your beauty? Your face is like the globe of the moon, Your raised breasts are very good-looking, Your arms and Your shoulders are lowered, Your waist is so slender that it can be caught with a fist, Your buttocks are very big, and Your tapering thighs are wonderful! O Priyatame! Your body displays a wonderful attractiveness!" *yāra saundaryādi guṇa vāñche lakṣmī pārvatī* (C.C.) "Even Lakṣmī and Pārvatī covet Her attributes like sweetness and beauty!" In the *Patāla Khaṇḍa* of *Padma Purāṇa* (40th chapter), Nārada Muni praises Śrī Rādhā as follows:

*bhrāntaṁ sarveṣu lokeṣu mayā svacchanda-cāriṇā
asyā rūpeṇa sadṛśī dṛṣṭā naiva ca kutracit
brahmaloke rudraloka indraloke ca me gatiḥ
na ko'pi śobha-koṭyaṁśaḥ kutrāpyasyāvilokitaḥ
mahā-māyā bhagavati dṛṣṭā śailendra-nandinī
yasyā rūpeṇa sakalaṁ muhyate sa-carācaram
sāpyasyāḥ sukumārāṅgī lakṣmīm nāpnoti karhicit
lakṣmīḥ sarasvatī kāntir vidyādyās ca vara-striyaḥ
chāyām api sprśantyaś ca kadācin naiva dṛśyate*

"I have freely wandered through all the worlds, but a form like Hers I have never seen anywhere! I have free access to either Brahmaloka, Śiva loka or Indraloka, but nowhere have I seen a girl who is even one ten millionth part as beautiful as this girl. I have seen Mahāmāyā, the daughter of the mountain (Pārvatī), whose form enchants all moving and non-moving creatures, but even she can not attain the beauty of this tender-limbed girl! The greatest women like Lakṣmī, Sarasvatī, Kānti and Vidyā can never even touch the shadow of Her sweet form!" Śrī Rādhā's beauty emanates directly from Her *mahābhāva*, Devarṣi Nārada had personally realized that truth, because simply by seeing Śrīmatī he experienced an

² We have here quoted shyness as a result of praise. Examples of the other kinds of shyness, caused by things like a first meeting, can be found in the scripture named *Ujjvala Nīlamanī*.

upsurge of Govinda *prema*. *asyāḥ sandarśanād eva govinda caraṇāmbuje; ya premābdir abhūt sā me bhūta-pūrva na karhicit*: "I have never seen that form, that has given me an ocean of love for Govinda's lotus feet on mere sight, before." Such *kuṅkuma* of beauty adorns Śrī Rādhā's divine body.

Then it is said: *śyāmalojjvala kastūrī vicitrita kalevarām*. "Her body is pictured by the musk of blackish erotic *rasa*." The colour of the erotic mellow is *śyāma* (black). Just as golden-complexioned girls apply blackish musk-*tilaka* to their limbs after they have bathed, Śrī Rādhikā's limbs are marked with the black musk of erotic mellows. In Caitanya Caritāmṛta it is described -

*saundarya-kuṅkuma, sakhi prañaya candana; smita kānti karpūra - tina aṅga vilepana;
kṛṣṇera ujjvala rasa mṛgamada bhara, sei mṛgamade vicitrita kalevara.*

"Her body is anointed with three unguents - the *kuṅkuma* of beauty, the sandalwoodpulp of Her girlfriends' love and the camphor of Her lustrous smile. Her body is beautified with the musk of Kṛṣṇa's erotic flavours."

*apāra kārūṇyāmṛta taraṅga hillole; pūrvāhne prathama snāna kore kutūhole
tārūṇya amṛta dhāre kiśorī varāṅga; madhyāhne dvitīya snāna yauvana taraṅga
sāyāhne lāvanyāmṛta vanyāya snāna kori; dyotamānā śrī rādhikā paramā sundarī
nava gorocanā gaurī Kṛṣṇa manoharā; glāni yukta hon yāra saundarye indirā (2)
lajjā-rūpa paṭṭa vastra aṅga ācchādita; saundarya kuṅkume dhani ati suśobhita
śyāmala ujjvala rasa sugandhi kastūrī; tāte vicitrita dehā rādhikā sundarī (3)*

"The most beautiful and effulgent Śrī Rādhikā eagerly takes Her first bath in the morning in the billowing waves of the boundless nectar of compassion, at noontime She gives Her adolescent super-excellent body a second bath in the nectar-waves of youthfulness, and She takes Her evening bath in a deluge of the nectar of elegance. This Gaurī, who enchants Kṛṣṇa, shines like fresh Gorocanā, thus dimming the beauty of even Indirā (Lakṣmī). This fortunate girl covers Her limbs with a silken garment of bashfulness and becomes very beautiful through the vermilion of beauty. Rādhikā Sundarī's body is then further beautified by the fragrant musk of bluish erotic flavours, drawn in pictures."

VERSES 4-5:

**KAMPĀŚRU PULAKA STAMBHA SVEDA GADGADA RAKTATĀ
UNMĀDO JĀḌYAM ITY ETAI RATNAIR NAVABHIR UTTAMAIḤ
KḤṚPTĀLANKṚTI SAMŚLIṢṬĀM GUṆĀLĪ PUṢPA MĀLINĪM
DHĪRĀDHĪRĀTVA SAD VĀSA PAṬAVĀSAIḤ PARISKṚTĀM**

kampa - shivering; *aśru* - shedding tears; *pulaka* - goosepimples; *stambha* - stupor; *sveda* - perspiration; *gadgada* - faltering voice; *raktatā* - redness; *unmādo* - madness; *jāḍyam* - inertia; *iti* - thus; *etaiḥ* - with them; *ratnaiḥ* - with jewels; *navabhiḥ* - with nine; *uttamaiḥ* - with the greatest; *kḥṛpta* - made; *alanṅkṛti* - adorned; *saṁśliṣṭām* - embraced; *guṇa* - attributes; *ālī* - multitude; *puṣpa* -

flower; *mālinīm* - garlands; *dhīrādhīratva* - being calm and not-calm; *sad vāsa* - with good dress; *paṭa-vāsaiḥ* - with fragrant powders; *pariskṛtām* - anointed.

She is decorated with the nine best jewels (of loving ecstasy): shivering, shedding tears, goosepimples, stupor, perspiration, faltering voice, redness, madness and inertia. She is also decorated with a flower garland consisting of all Her different attributes, and Her body is anointed with the fragrant powders of the calm-and not-calm mood.

Stavāmṛta Kaṇṭh Vyākhyā: Nobody but a great object of Premamayī's mercy is able to define Śrī Rādhārāṇī's constitution in the way that Śrīla Raghunātha dāsa Gosvāmī does in this 'Premāmbhoja maranda'-praise. No one can express how wonderful and priceless is the contribution of this *stava* of Śrīla Dāsa Gosvāmīpāda to the spiritual kingdom, above all for those who practise *rādhā-snehādhikā mañjarī bhāva*. In the fourth and fifth verse he first mentions seven *sāttvika bhāvas* plus two *sañcārī bhāvas*, inertia and madness, to define the nine jewels that decorate Śrīmatī. After beautiful girls have bathed, dressed and anointed themselves, they decorate themselves with *tilaka*, jewels and pearls. Śrī Rādhikā's *mahā bhāva*-body is beautified by nine jewels. Generally we know the nine jewels to be Mukta (pearl), Māṇikya (jewels), Vaidūrya (cats' eyes), Gomeda (topaz), Vajra (diamond), Vidruma (coral), Padmarāga (ruby), Marakata (emerald) and Nīlmaṇi (sapphire), and on Śrī Rādhā's ecstatic body there are also nine jewels of loving ecstasy: shivering, shedding tears, goosepimples, stupor, perspiration, changing voice and changing complexion plus two *vyābhicārī bhāvas*, namely inertia and madness. Śrīmatī's *mahābhāva* body is decorated with all these ornaments of ecstatic love. There are five stages in which the *sāttvika bhāvas* are manifest, namely *dhūmāyita* (smoldering), *jvalita* (ignited), *dīpta* (burning), *uddīpta* (blazing) and *suddīpta* (brightly blazing).

*advitīyā amī bhāvā athavā sadvitīyakāḥ; iṣad vyaktā apahnotuṁ śakyā dhūmāyitā matāḥ
te dvau trayo vā yugapad vāntaḥ suprakāṭaṁ daśaṁ;
śakyāḥ kṛcchreṇa nihnotuṁ jvalitā iti kīrtitāḥ
prauḍhāṁ tri caturā vyaktiṁ pañca vā yugapad gatāḥ;
samvaritum aśakyās te dīptā dhīrair udāhṛtāḥ
ekadā vyaktim āpannāḥ pañcadhāḥ sarva eva vā; ārūḍhā paramotkarṣaṁ uddīptā iti kīrtitāḥ
uddīptā eva suddīptā mahābhāve bhavanty amī; sarva eva parāṁ koṭiṁ sāttvikā yatra vibhṛati*

(Bhakti Rasāmṛta Sindhu)

"When one or two *sāttvika bhāvas* are slightly visible and they can be concealed, it is called *dhūmāyita* (smoldering). When two or three *sāttvika bhāvas* arise simultaneously and are hidden only with effort, it is called *jvalita*. When three, four or five *sāttvika bhāvas* arise simultaneously and they cannot be hidden, it is called *dīpta sāttvika bhāva*. When five or six *bhāvas* arise simultaneously and reach a climax it is called *uddīpta*, and when all these ecstasies culminate in *mahā bhāva*, they are called *suddīpta*. Śrī Rādhā has the pinnacle of

mahā bhāva, named *mādana mahābhāva*, therefore all *sāttvika bhāvas* reach their climax in Her alone.

About the cause of the arising and the symptoms of the eight *sāttvika* moods, Śrīla Rūpa Gosvāmī has written in *Bhakti Rasāmṛta Sindhu*: *stambha harṣa bhayāścarya viṣādāmarṣa sambhavaḥ; tatra vāg ādi rāhityaṁ naiścalyaṁ śūnyatādayaḥ*: "Jubilation, fear, astonishment, sorrow and remorse cause the *sāttvika* ecstasy of **stambha** (becoming stunned) to arise. Thus one becomes speechless, motionless and empty." *svedo harṣa bhaya krodhādijaḥ kleda kara-stanoḥ*: "Bodily heat is caused by sweat, joy, fear and anger". *romāñco'yaṁ kilāścarya harṇotsāha bhayādijaḥ; romnṛṇām abhyudgamatas tatra gātra saṁsparśanādayaḥ*: "The sight of something astonishing, jubilation, enthusiasm and fear cause **goosepimples**. Then the pores of the skin open and the body is touched." *viṣāda vismayāmarṣa harṣa bhītyādi sambhavam; vaisvaryaṁ svara-bhedaḥ syād eṣa gadgadikādi kṛt*. "**Changing of the voice** is caused by sorrow, amazement, anger, jubilation and fear. This causes one stuttering." *vitṛsāmarṣa harṣādyair vepathur gātra laulya kṛt* "Fear, remorse and jubilation cause **trembling**, which means a restlessness of the body." *viṣāda roṣa bhītyāder vaivarṇyam varṇa vikriyā; bhāva-jñair atra mālinya kārṣyādyāḥ parikīrtitāḥ*: "According to the knowers of emotions, sorrow, anger and fear cause one to become **pale** and skinny." *harṣa roṣa viṣādādyair āśru netre jalodgamah; harṣaje'śruni śītatvam auṣṇyaṁ roṣādi sambhave; sarvatra nayana kṣobha rāga sammārjanādayaḥ*: "Tears is water shed from the eyes out of joy, anger or sorrow. Tears of joy are cool and tears of anger are warm, but all kinds of tears agitate the eyes, make them red and cause them to be rubbed." *pralayaḥ sukha duḥkhabhyāṁ ceṣṭājñāna nirākṛtiḥ. atrānubhāvāḥ kathitā mahī nipatanādayaḥ*: "*Pralaya*, or devastation, is experienced when all activities and consciousness cease. Devastation is a *sāttvika bhāva* this is caused by joy or by sorrow, and results in falling on the ground in a swoon." These are the eight *sāttvika* ecstasies. Except for the last one, *pralaya*, Śrī Raghunātha dāsa has described them all as ornaments of ecstasy in this verse. The loving maidservant did not include the swoon, although all eight *sāttvika* ecstasies are present in Śrī Rādhā's most highly inflamed state (*suddīpta*).

The nine jewels have been compared here to seven *sāttvika* ecstasies plus inertia and madness, two *sañcārī bhāvas*. *unmādo hṛd bhramaḥ prauḍhānandāpad virahādijaḥ; atrāṭṭa-hāso naṭanaṁ saṅgitaṁ vyartha ceṣṭitam; pralāpa dhāvana kroṣa viparīta kriyādayaḥ* (*Bhakti Rasāmṛta Sindhu*): "The delusion of the heart called **unmāda**, or madness, is caused by great ecstasy, great calamity or separation. Such a mad person loudly laughs, dances, sings, acts and speaks nonsensically, runs around, screams and does everything wrong." *jāḍyam apratipattiḥ syād iṣṭāniṣṭa śrutikṣaṇaiḥ. virahādaiś ca tan mohāt pūrvāvasthāparāpi ca; atrānimiṣatā tuṣṇīm bhāva vismaraṇādayaḥ*. "Inertia comes to pass after seeing or hearing something pleasant or unpleasant, or when losing one's sense because of being separated from somebody. This condition is like the one preceding or following *moha*, or illusion. One stares without blinking, and becomes silent and forgetful." These are the nine divine jewels that ornament Śrī Rādhikā. *suddīpta sāttvika bhāva harṣādi sañcārī; ei saba bhāva bhūṣaṇa saba aṅge bhari* (C.C.) "Her whole body is filled with inflamed *sāttvika* ecstasies and *sañcārī bhāvas* like joy. Her whole body is thus adorned with ornaments of ecstasy."

Then it is said: *guṇālī puṣpa mālinīm*: "Śrīmatī is beautified by a garland of flowers, that are all Her different attributes." Just as a flowergarland increases the beauty of the body, so Rādhikā's divine form becomes more beautiful because of Her qualities. Śrī Rādhā is a

boundless ocean of qualities. Just like Kṛṣṇa, She has innumerable attributes, with which She delights Kṛṣṇa in the *madhura rasa* and gives joy and enchantment to Her girlfriends and relatives. Śrīla Rūpa Gosvāmī has mentioned 25 of them in his 'Ujjvala Nīlamanī'. These attributes, like sweetness, youthfulness, restlessness of the eyes, having a bright smile, being endowed with auspicious and enchanting lines of good fortune, being expert in singing, speaking charming words, expertise in joking, humility, compassion, cleverness, dexterity, shyness, adherence to the etiquette, gravity, patience and playfulness, having the greatest thirst for *mahābhāva*, residing in the love of Gokula, being the most famous girl in the world, being affectionate to Her superiors, being controlled by the love of Her girlfriends, being Kṛṣṇa's chief sweetheart and being the One who always subdues Keśava with Her words, are beautifying Her body like a long garland of flowers. *guṇa śreṇī puṣpamālā sarvāṅge pūrīta* (C.C.)

Then it is said: *dhīrādhīratva sad vāsa paṭavāsaiḥ pariṣkṛtām*: "Her divine body is anointed with the fragrant powder of a calm, yet not-calm mood." This means that a heroine, when She is angry with Her gallant, can assume three different kinds of moods: *dhīra* (calm), *adhīra* (not calm) or *dhīrādhīra* (calm, yet not-calm). The *dhīra nāyikā* speaks sarcastic, joking words to her guilty lover, the *adhīra nāyikā* angrily speaks cruel words to the guilty lover, and the *dhīrādhīra nāyikā* sheds tears and speaks crooked words to the hero. The following example of this (*dhīrādhīrā tu vakroktiyā savāṣpaḥ vadati priyam*) is given in Ujjvala Nīlamanī:

*gopendranandana na rodaya yāhi yāhi sā te vidhāsyati ruṣaṁ hṛdayādhi devī
tvan mauli mālya hṛta yāvaka paṅkam asyāḥ pāda dvayaṁ punar anena vibhūṣayādya*

Śrī Rādhā said: "O Gopendranandana! Don't cry anymore! Go! Go! The goddess of your heart (this other girl) will become angry if You stay here any longer! The garland that decorates Your head has taken the red lac from her footsoles. Go and decorate these footsoles again with that again today!" This astonishing savour of *dhīrādhīrā* is caused when the *dhīrā* and the *adhīrā* moods are mixed, and it is smeared on Śrīmatī's divine *mahā-bhāva*-body like fragrant powder called *paṭavāsa*. *dhīrādhīrātmaka guṇa aṅge paṭavāsa* (C.C.)

*kampāśru pulaka stambha sveda gadgada;
raktatā unmāda jāḍya parama sampad
sarvottama nava ratna aṅge alaṅkāra;
paridhāna kore rāi kibā camatkāra (4)
saundarya mādhyūya ādi rādhā rūpa guṇa
sei saba puṣpamālā ati suśobhana
dhīrā o adhīra bhāva divya gandhamaya
ei paṭavāsa rādhāra aṅgete śobhaya (5)*

"How amazing! Rāi wears the nine greatest jewel ornaments on Her body, that are the greatest treasure - shivering, shedding of tears, horripilation, stupor, perspiration, stuttering, redness, madness and inertia! Śrī Rādhā is greatly beautified by a garland of flowerlike forms and attributes such as beauty and sweetness, and Her body is further beautified by the divine fragrant powder of a calm, yet not-calm mood.

VERSE 6-7:

**PRACCHANNA MĀNA DHAMMILLĀM SAUBHĀGYA TILAKOJJVALĀM
KṚṢṆA NĀMA YAŚAḤ ŚRĀVA VATAMŚOLLĀSI KARṆIKĀM
RĀGA TĀMBŪLA RAKTAUṢṬHĪM PREMA KAUṬILYA KAJJALĀM
NARMA BHĀṢITA NIḤSYANDA SMITA KARPŪRA VĀSITĀM**

prachanna - hidden; *māna* - anger; *dhammillāṃ* - braid; *saubhāgya* - good fortune; *tilaka* - tilaka; *ujjvalām* - bright; *Kṛṣṇa nāma* - Kṛṣṇa's name; *yaśaḥ* - fame; *śrāva* - hearing; *vataṃsa* - decorations; *ullāsi* - beautiful; *karṇikām* - on the ears. *rāga* - passion; *tāmbūla* - betelnuts; *rakta* - red; *oṣṭhīṃ* - lips; *prema* - love; *kauṭilya* - crookedness; *kajjalām* - eyeliner; *narma* - joking; *bhāṣita* - words; *niḥsyanda* - oozing; *smita* - smile; *karpūra* - camphor; *vāsītām* - scented.

Her braid is made of hidden anger, the *tilaka* of Her fortune is bright, and Her ears are beautifully and blissfully decorated with the hearing of Kṛṣṇa's name and fame. Her lips are reddened by the betelnuts of passionate love, Her eyes are marked with the eyeliner of love's crookedness and the stream of Her humorous words is scented with the camphor of Her slight smile.

Stavāmṛta Kaṇā Vyākhyā: Śrīpāda Raghunātha describes the ecstatic dresses and ornaments of Śrī Rādhārāṇī, the embodiment of *mahābhāva*. Each of Śrī Rādhikā's limbs is decorated with various ornaments of ecstatic love for Kṛṣṇa, and each of these dresses and ornaments are perfect and powerful herbs to control Kṛṣṇa with. Śrī Rādhā's braided hair is Her hidden anger. The word *dhammillā* means that Rādhikā's braid is decorated with flowers, a flowergarland, jewels and pearls. Just as Her hair is very curly (crooked), yet very beautiful, similarly Rādhikā's *māna* is very crooked, yet very beautiful. She tries to hide Her unfavorable mood (*vāma*) within Herself and externally behaves in a favorable (*dakṣiṇa*) way. These crooked dealings enchant Kṛṣṇa and attract His heart. *prachanna māna vāmya dhammilla vinyāsa* (C.C.)

Then Raghunātha dāsa says: *saubhāgya tilakojjvalām*: "Her bright *tilaka* shows Her good fortune." The more you love Kṛṣṇa, the more fortunate you are. Who can then be as fortunate as *mādanākhyā mahābhāvavatī śrī Kṛṣṇa priyā-śiromaṇi Śrīmatī* is? *yāhāra saubhāgya guṇa vāñche satyabhāmā* (C.C.) "Satyabhāmā covets Her qualities of good fortune." What to speak of Satyabhāmā, even all the three billion *mahābhāvavatis* (*gopis*) of Vraja praised Her fortune when Kṛṣṇa left them all during the Mahā-Rāsa to sport with Rādhā alone. The Dundubhī-drum of great fortune has proclaimed this throughout the world. Hence the Mahājanas have said:

*rāsālilā jayaty eṣā yayā saṃyujyate'niśam
harer vidagdhatā bheryā rādhā saubhāgya dundubhiḥ*

"All glories to the Rāsa-līlā, where the Bherī-drum of Hari's cleverness and the Dundubhī-drum of Rādhā's good fortune resound day and night!" This matchless good fortune beautifully shines on Rādhikā's forehead in the form of Her bright *tilaka. saubhāgya tilaka cāru lalāṭe ujjala* (C.C.)

Śrī Raghunātha dāsa then says: *Kṛṣṇa nāma yaśaḥ śrāvāvatamśollāsi karṇikām*, Rādhikā's ears are decorated with the blissful and beautiful ornaments of hearing about Kṛṣṇa's name and fame. Beautiful young girls have many different kinds of lovely earrings, but *Kṛṣṇa-premamayī* Rādhikā's enchanting earrings consist of stories about Kṛṣṇa's wonderful names, qualities and pastimes. These are the proper ornaments for the embodiment of ecstatic love. Just as ordinary young girls always wear some kind of earrings, Śrī Rādhārāṇī's ears always hear about Kṛṣṇa's names and glories. She surely does that when She is united with Kṛṣṇa, but also when She is separated from Him the *sakhīs* save Premamayī's life by making Her hear Kṛṣṇa-*kathā*. When everyone was incessantly weeping during Māthura Viraha (when Kṛṣṇa has left Vraja to live in Mathurā), then Premamayī was speaking Śrī Kṛṣṇa-*kathā* Herself and also listened to it Herself. Therefore She told the bumblebee (in the Song to the Bumblebee, Śrīmad Bhāgavata, 10.47.12-21): "I can live without Kṛṣṇa as long as I can relish Kṛṣṇa-*kathā*, but if I stop hearing and chanting about Him, then I will surely die!" *dustyaṣas tat kathārthaḥ* (Bhāg.). *Kṛṣṇa nāma guṇa yaśa avatamśa kāṇḍe; Kṛṣṇa nāma guṇa yaśa pravāha vacane* (C.C.) "Kṛṣṇa's names, attributes and fame are adorning Her ears, and Kṛṣṇa's names, attributes and fame are flowing from Her words."

After that, Dāsa Gosvāmī says: *rāga tāmbūla raktauṣṭhīnī*: Her lips are colored by the red *pān*-spots of Her passionate love for Kṛṣṇa. On the lips of Premamayī Śrī Rādhā the betel-colour of *rāga* (passion) is manifest. *duḥkham apy adhikaṁ citte sukhatvenaiva vyajyate; yatas tu prañayotkarṣāt sa rāga iti kīrtiyate*: "Rāga is a culmination of *prāṇaya*, in which one feels even the greatest suffering undergone for Kṛṣṇa's sake to be the greatest bliss." Śrīla Rūpa Gosvāmī gives an example of Rādhikā's *mañjiṣṭha rāga* in his Ujjvala Nīlamanī:

*mayā te nirbandhān murajayini rāgaḥ parihṛto
mayi snigdhe kintu prathaya param āśis tatim imām
mukhāmododgāra grahila matir adyaiva hi yataḥ
pradoṣārambhe syām vimala vanamālā madhukarī*

In the stage of *pūrva rāga* (beginnings of love) Paurṇamāsī-devī wanted to test Rādhā's love for Kṛṣṇa and told Śrīmatī: "O Rādhē! You are an ordinary cowherdgirl, and Kṛṣṇa's feet are coveted even by the goddess of fortune! You look like a dwarf trying to catch the moon in Your desire for Kṛṣṇa's loving attention! Therefore, give up Your attachment to Kṛṣṇa!" Hearing Paurṇamāsī's words, Śrī Rādhikā said: "Allright, O lovely lady, if you insist, then I will give up My attachment to Murajayi (Kṛṣṇa), but at least bless Me in this way, that I can die right now, so that I can still become a bumblebee this evening, that can hang around the forestflowergarland that is scented by Śrī Hari's nectarean outgoing breath, when He returns home with His cows!" Śrī Rādhikā is willing even to take an animal-birth in order to attain Kṛṣṇa. This is the pinnacle of *rāga*, or loving attachment to Kṛṣṇa, and that *rāga* (*rāga* also means 'colour' or 'red') appears on Her lips in the form of the red spots of Her chewed betelnuts. *rāga tāmbūla-rāge adhara ujjala* (C.C.)

Thereafter it is said: *prema kauṭilya kajjalām*, The crookedness of Rādhikā's love is represented by Her eyeliner. The course of love is naturally crooked.

*aher iva gatiḥ premṇā svabhāva kuṭilāḥ bhavet
ato hetor ahetoś ca yūnor māna udañcati*

"The course of love is naturally crooked, like the course of a snake. And so loving couples are angry with Each other, with or without a reason." This happens quite often in the extramarital relationships that the *gopīs* have with Kṛṣṇa. Kṛṣṇa is known as a *bahu vallabha*, or a womanizer, and so Śrī Rādhārāṇī manifests various kinds of loving crookedness towards Him. This crookedness of love shines around Śrī Rādhikā's eyes like Her eyeliner. Since this loving crookedness is almost always manifest from the eyes, it is called the *kajjala* that adorns Her eyes. *prema kauṭilya netra yugale kajjala* (C.C.) Then it is said: *narma bhāṣita niḥsyanda smita karpūra vāsītām* "The flow of Her joking words is scented with the camphor of Her soft smile." Extramarital heroes and heroines use many very funny and luscious words. When Śyāmasundara tells the *sakhīs* about His intimate pastimes with Rādhikā of the previous night, then the gestures of Śrīmatī's face and eyes and Her sweet soft smile make one think that there is honey flowing from the flowers of Her joking words. Śrīmatī's whole body is scented with the camphor of Her jokes and laughter.

*prachanna māna yāra kabārī bandhana;
saubhāgya tilaka bhāle ati suśobhana
śrī kṛṣṇera nāma yaśaḥ karṇa rasāyana;
tāhāi dhanīra sadā karṇera bhūṣaṇa (6)
rāga tāmbūle sadā adhara rañjita;
prema kauṭilya kajjala nayane śobhita
Kṛṣṇa āra sakhī saṅge vinarma bhāṣita
īṣat madhura smita karpūre vāsita (7)*

"Her braid is bound with a concealed pique, Her forehead is greatly beautified by *tilaka* of good fortune, Śrī Kṛṣṇa's names and glories are like elixir to Her ears, and they also always decorate the ears of this fortunate girl. Her lips are colored by the betelnuts of passionate attachment, Her eyes are decorated with the collyrium of crooked love and the joking words She speaks with Kṛṣṇa and Her girlfriends are scented with the camphor of Her sweet and slight smile."

VERSES 8-10:

**SAURABHĀNTAḤ PURE GARVA PARYAṆKOPARI LĪLAYĀ
NIVIṢṬĀM PREMA VAICITTYA VICALAT TARALĀÑCITĀM
PRAṆAYA KRODHA SAC COLĪ BANDHA GUPTĪ-KṚTA STANĀM
SAPATNĪ VAKTRA HṚC CHOṢI YAŚAḤ ŚRĪ KACCHAPĪ RAVĀM
MADHYATĀTMA SAKHĪ SKANDHA LĪLĀ NYASTA KARĀMBUJĀM
ŚYĀMĀM ŚYĀMA SMARĀMODA MADHŪLĪ PARIVEŚIKĀM**

saurabha - fragrance; *antaḥ pure* - in the inner chamber; *garva* - pride; *paryāṅka* - sofa; *upari* - on top; *līlayā* - playfully; *niviṣṭām* - sitting; *prema vaicittya* - loving delusion; *vicalat* - restless; *tarala* - locket; *añcitām* - decorated. *praṇaya* - love; *krodha* - anger; *sat* - good; *colī* - blouse; *bandha* - bound; *guptī* - hiding; *kṛta* - doing; *stanām* - breasts; *sapatnī* - rivals; *vaktra* - faces; *hṛt* - heart; *śoṣī* - drying; *yaśaḥ* - fame; *śrī* - beauty; *kacchapī* - *vīṇā*; *ravām* - sound. *madhyatā* - adolescent beauty; *ātma* - own; *sakhī* - girlfriend; *skandha* - shoulder; *līlā* - play; *nyasta* - placed; *kara* - hand; *ambujām* - lotus; *śyāmāṁ* - excellent girl; *śyāma smara* - erotic mellows; *āmōda* - bliss; *madhulī* - honey-sweet; *pariveśikām* - serving.

She sits in the inner chamber of Her bodily fragrance on a sofa of pride, and She wears an oscillating locket of *prema vaicittya* around Her neck. She conceals Her breasts with a excellent bodice of loving anger, and She makes the hearts and faces of Her rivals wilt with the beautiful *Vīṇā-sound* of Her fame and glories. She playfully places Her lotus-like hand on the shoulder of Her girlfriend named adolescent beauty and She serves *Śyāma* the sweet blissful wine of erotic mellows. Thus She is named *Śyāmā*.

Stavāmṛta Kaṇā Vyākhyā: The *bhāva mādhyura* (sweetness of feelings), *rasa gāmbhīrya* (depth of flavour), *bhāṣā paripāṭya* (expertise of word-choice) and *ānanda prācurya* (abundance of transcendental bliss) of this Premāmbhoja Marandākhya Stavārāja is Śrīpāda Raghunātha's priceless gift to the *bhāvuka bhaktas* (sensitive devotees). Indeed, it cannot even be described what a wonderful treasure of ecstatic love he has given especially to the Gauḍīya Vaiṣṇavas, that have taken shelter of Śrī Caitanya Mahāprabhu's lotus feet and that are endowed with a greater love for Śrī Rādhā. Śrī Raghunātha is the complete object of Śrīman Mahāprabhu's mercy, and thus it was possible for him to reveal such a confidential treasure of ecstatic love. Here he describes Bhāvamayī's inner chambers and Her bedstead of *bhāva*. *saurabhāntaḥ pure garva paryāṅkopari līlayā niviṣṭām*. "She sits on the bedstead of pride in the inner chambers of Her bodily fragrance." Her own bodily fragrance forms Her inner chamber. You can know who lives in a certain inner chamber when you enter it and similarly when you enter Vṛndāvana you smell the extraordinary fragrance of Śrī Rādhikā, the most excellent wishyielding vine (*vṛndāraṇya vareṇya kalpa-latikā*), there. Śrī Raghunātha dāsa Gosvāmī has written in Utkanṭhā daśakam:

*yasyāḥ kānta tanūllasat parimalenākṛṣṭa uccaiḥ sphurad
gopī-vṛnda mukhāravinda madhu tat prītyā dhayann apy adah
muñcan vartmani vambhramīti madato govinda bhṛṅgaḥ satām
vṛndāraṇya vareṇya kalpa-latikāṁ rādhāṁ kadāhaṁ bhaje*

"When can I serve Rādhā, the most excellent wishyielding vine of Vṛndāraṇya, whose superb bodily fragrance promptly attracts the Govinda-bee, and makes Him leave all the other *gopīs*, although He likes to drink the honey from their lotus-like faces also, to madly run after Her alone?" Śrīmatī Rādhārāṇī sits in the extraordinary inner chamber of Her own

fragrance, on a sofa of pride. *saubhāgya rūpa tārūṇya guṇa sarvottamāśrayaiḥ iṣṭa-lābhādinā cānya helanam garva īrṣyate*. (Bhakti Rasāmṛta Sindhu 2.4.41) "When someone disregards others because of personal superiority in fortune, beauty, youthfulness, qualification, or attainment of one's goal, he is called proud." This pride is Śrī Rādhā's bedstead. *nijāṅga saurabhālaye garva paryāṅka; tāte bosiyāche sadā cinte Kṛṣṇa saṅga* (C.C.) "She sits on a bedstead of pride in the abode of Her own bodily fragrance, constantly thinking of Kṛṣṇa's company."

Then Śrī Raghunātha dāsa says: *prema vaicittya vicalat taralāñcitām*: "Her *prema vaicittya* is like a restless locket that hangs around Her neck."

*priyasya sannikarṣe'pi premotkarṣa svabhāvataḥ
yā viśleṣadhiyārtis tat prema vaicittiyam ucyate* (Ujjvala Nīlamanī)

"It is the nature of the topmost love that it makes one feel heartache out of separation from the beloved, even though he is quite near. This is called *prema vaicittya*." When *prema vaicittya* arises, the consciousness becomes so subtle, that it becomes like the hole in a cloth through which you cannot push a needle with a thread a second or a third time, only once. In that state the lover cannot even see Śyāma next to her anymore, and burns up in the fire of separation from Him, even in His very presence!

*śyāmaka kore yatane dhanī śutala madana alase duhuṇ bhora
bhuje bhuje bandhana niviḍa ālīṅgana yeno kāñcana maṇi joḍa
korahi śyāma camaki dhanī boloto kobo mohe milabo kān
hṛdayaka tāpa tabahu majhu miṭabo amiyā korobo sināna
so mukha mādhuṛī baṅka nehārai sowari sowari mana jhura
so tanu sarasa paraśa yaba pāobo tabahi manoratha pūra
eto kahi sundarī dīgha niśāsai mūrachita harala geyāna
ākula rāi śyāma parabodhai govinda dāsa paramāṇa* (Pada Kalpataru)

"This fortunate girl lies down on Śyāma's chest when she's tired of lovemaking. They embrace Each other tightly, so that they resemble a jewel inset with gold. This fortunate girl is so astonished, that while she lies on Śyāma's chest she says: "When will I meet Kāna? My heartache will only be soothed when I can be showered with the nectar of meeting Him! When I remember His sweet face and His crooked glances, my mind is pleased, and when I get the luscious touch of His body my desires are fulfilled." While saying this, the beautiful girl sighed deeply and then fainted, losing all consciousness. Govinda dāsa experiences how Rāi thus anxiously calls Śyāma."

This *prema vaicittya*- ecstasy oscillates like a locket in a necklace around Śrī Rādhā's neck. *prema vaicittya ratna hṛdaye tarala* (C.C.)

Then Śrī Raghunātha dāsa describes Rādhikā's bodice by saying: *praṇaya krodha sac colī bandha guptī kṛta stanām* "She hides Her breasts in a nice bodice of loving anger." Just as a bodice can cover the breasts, but cannot conceal their existence, rather increases the beauty of the breasts, in the same way Rādhikā tries to cover Her love for Kṛṣṇa, but cannot altogether hide it by becoming angry with Him. Her anger is only external, and actually makes Her love for Him only more beautiful and sweet. This mood is called *kuṭṭamita* by Śrīla Rūpa Gosvāmī:

*stanādhārādi grahaṇe hṛt prītāv api sambhramāt
bahiḥ krodha vyathitavat proktaṁ kuṭṭamitaṁ budhaiḥ (U.N.)*

"The wise men call the mood in which a woman shows external anger or pain when a man catches Her lips or breasts, while she actually loves it, *kuṭṭamita*."

*na bhrū-latām kuṭilaya kṣīpa naiva hastāṁ vaktraṁ ca kaṇṭakita gaṇḍam idaṁ na rundhi
prīṇātu sundari tavādhara bandhujīve pītvā madhūni madhure madhusūdano'sau*

Śrī Kṛṣṇa told Śrī Rādhā: "Priye! Why are You frowning Your eyebrows, and why are You pushing My hands away? Don't conceal the goosepimples on Your cheeks anymore! O beautiful girl! Let Madhusūdana (the *rasika* bumblebee Kṛṣṇa) blissfully drink the sweet honey of Your lips, that resemble Bandhujīva-flowers!" In Caitanya Caritāmṛta it is written: *praṇaya māna kañculikāya vakṣaḥ ācchādana*. So the word *krodha* can also be seen as *māna*. In Śrī Ujjvala Nīlamanī causeless *māna* is called *praṇaya māna*. On the order of *svādhīna bhārṭṛkā* Rādhikā Kṛṣṇa has gone out to pick flowers, but when Kṛṣṇa returns to Her He sees that She has become angry. Śrī Kṛṣṇa then tells Her: "O *akāraṇa kopane* (You who are angry for no reason)! On Your order I have gone out to pick flowers, and now You are silent to Me for no reason? Hey Rādhē! O Priyasakhi! I understand why You're angry, don't deceive Me anymore! Order Me, with which flowers shall I decorate You?"

Śrī Raghunātha dāsa describes Śrīmatī's *Vīṇā*-playing as follows: *sapatnī vaktra hṛcchosi yaśaḥ śrī kacchapī ravām* "The excellent *Vīṇā*-sound of Her beautiful glories dry up the hearts and faces of Her rivals." These rivals (*sapatnī* means co-wife) are hostile *gopīs* like Candrāvalī, Padmā, Śaibyā and so. Actually, all the innumerable *gopīs* are Rādhikā's expansions, but just to nourish the sweetness of Kṛṣṇa's meeting with Śrī Rādhā, Śrī Kṛṣṇa sometimes meets and enjoys with them also. Therefore there is no comparison to the glories of Śrī Kṛṣṇakānta Śiromaṇi Śrī Rādhā's love. Still, for increasing the sweetness of Śrī Rādhārāṇī's love, the erotic *rasa* of Vraja gives Candrāvalī and others the self-esteem that they are equal to Śrī Rādhā. Because of this self-esteem of equality the hearts and faces of the other *gopīs* shrivel when they hear the excellent *Vīṇā*-sound of Śrī Rādhikā's matchless beautiful glories. This wealth of fame is the sound of Śrīmatī's Kacchapī *Vīṇā*.

Now Śrī Raghunātha dāsa says *madhyatātma sakhī skandha līlā nyasta karāmbujam*: "She places Her lotushand on the shoulder of Her girlfriend named *madhyatā*, which means the age between childhood and youth." Śrī Rādhārāṇī is eternally in that divine age of puberty. Just as young heroines always place their hands on the shoulders of their girlfriends, so Śrīmatī Rādhārāṇī places Her lotushand on the shoulder of Her girlfriend named puberty. The purport of this is that Śrī Kṛṣṇa and His pleasure potency are eternally *kiśora-kiśorī*, adolescent boys and girls. It is only in the manifest pastimes (*prakṛta līlā*) that they all grow up from birth to adolescence. The *kaiśora*, or adolescent age, is the original, eternal foundation-age, and the babyhood and childhood-phases are expansions of the *kiśora*-age. Just as the expansion cannot exist without the origin, similarly the babyhood and childhood have no independent existence from the adolescence. The expansions babyhood and childhood are infiltrated in the origin, adolescence. This eternal adolescence is named *madhyatā* because it is manifest in between babyhood or childhood, and youthfulness. *madhya-vaya-sthiti sakhī skandha kara nyāsa* (C.C.)

Then Śrī Raghunātha dāsa says: *śyāmāṇ śyāma-smarāmoda madhūlī pariveśikām* "She is the Śyāmā-heroine who serves the blissful erotic *śyāma-rasa* honey to Śyāma (Kṛṣṇa)." The definition of a Śyāmā-heroine is:

*padmagandhi vapur yasyāḥ stanau yasyāḥ sadonnatau;
grīṣma kāle śīśiratā śīta kāle bhaved uṣṇā
akāle vañjulo yasyāḥ pādāghātena puṣpati
mukhāsavaḥ ca bakulaḥ sā śyāmā parikīrtitā*

"Her body smells of lotus flowers, Her breasts are always raised, she is cool in the summer and warm in the winter. The Aśoka-flowers bloom untimely when they are hit by her feet and the Bakula-flowers bloom when her saliva (the honey from her mouth) drips on them."

This Śyāmā-nāyikā-maṇi Śrīmatī Rādhārāṇī makes Śyāmasundara drunk by making Him drink the Śyāma- or erotic -*rasa*. Erotic *rasa* is called *śyāma rasa*, because the colour black represents eros. *śyāma varṇo'yam viṣṇu daivataḥ* (Sāhitya darpaṇa). Śyāmasundara is also *śṛṅgāra rasa* personified: *śṛṅgāra sakhi mūrtimān iva madhau mugdho hariḥ kṛḍati* (Gīta Govinda) "O *sakhi*! Hari is erotic *rasa* personified and He is enchanted by playing in the spring!" It is the Mādana-love of Śrī Rādhikā Herself Who intoxicates the transcendental youthful Cupid with the Śyāma-wine of eros. *madayatiti mādanaḥ*. That is the extraordinary power of Śrī Rādhā's *mādanākhyā prema*.

*Kṛṣṇa kohe - āmi hoi rasera nidāna;
pūrṇānandamay āmi cinmoy pūrṇa tattva; rādhikāra preme āmā korāy unmatta
nā jāni rādhāra preme āche koto bol; ye bole āmāre kore sarvadā vihvol* (C.C.)

"Śrī Kṛṣṇa says: I am the root cause of *rasa*. I am the completely blissful transcendental truth, but still, the love of Rādhikā makes Me drunk. I don't know how much power Rādhā's love has, that it can always overwhelm Me in this way!" Even Śrī Kṛṣṇa cannot know what inconceivable power Śrī Rādhā's *prema* has through which even *rasa svarūpa ānanda svarūpa*, the ocean of transcendence Śrī Govinda, goes mad and is overwhelmed. Since *mādana prema* is Śrī Rādhārāṇī's private treasure even Śrī Govinda is unable to understand its ability. Hence, when Śrī Rādhārāṇī makes Him drink the honey drink of *śṛṅgāra rasa*, Śrī Kṛṣṇa becomes intoxicated and overwhelmed. *Kṛṣṇake korāya śyāma rasa madhupāna; nirantara pūrṇa kore kṛṣṇera sarva kāma* (C.C.)

*kīrti rūpa antaḥ pure satata viśrāma; garva rūpa paryāṅkete ānande sayāna
prema vaicittya ratna hāra madhya maṇi; milane viraha bhāve bhorā vinodinī* (8)
*sapraṇaya krodha māna rakta kañculikā; tāhe kuca ācchādana kore gāndharvikā
sapatnī -gaṇera mukha hṛdaya soṣiṇī; yāhāra nirmala yasaḥ kacchapīra dhvani* (9)
*yauvana sakhīra skandhe ānandita mone; līlā rūpa kara padma korilā arpaṇe
varaja maṇḍale 'śyāmā' ei nāma dhare; śyāma smara madhu sadā pariveśana kore* (10)

"She is constantly resting in Her inner chamber of fame, blissfully reclining on a bedstead of pride. Her *prema vaicittya*-ecstasy is the central gem within Her jewel necklace. Thus Vinodinī is absorbed in the mood of separation during meeting. Loving proud anger is

the red blouse with which Gāndharvikā covers Her breasts. The Vīṇā-sound of Her spotless fame dries up the hearts of Her rivals. Blissfully She places Her lotus-like hand, replete with playlotus, on the shoulder of Her girlfriend named youthfulness. She is named Śyāmā in Vraja Maṇḍala and She always serves the honey of Śyāma-smara (erotic flavours) to Kṛṣṇa."

VERSES 11-13:

**TVĀM NATVĀ YĀCATE DHṚTVĀ TṚṆAM DANTAIR AYAM JANAḤ
SVA DĀSYĀMṚTA SEKENA JĪVAYĀMUṢ SUDUḤKHITAM
NA MUÑCEC CHARAṆĀYĀTAM API DUṢṬAM DAYĀMAYAH
TATO GĀNDHARVIKE HĀ HĀ MUÑCAINAM NAIVA TĀDṚŚAM
PREMĀMBHOJA MARANDĀKHYAM STAVA-RĀJAM IMAM JANAḤ
ŚRĪ RĀDHİKĀ KṚPĀ HETUM PAṬHAMŚ TAD DĀSYAM ĀPNUYĀT**

tvām - You; *natvā* - having bowed down; *yācate* - praying; *dhṛtvā* - having caught; *tṛṇam* - grass; *dantair* - by the teeth; *ayam* - this; *janaḥ* - person; *sva* - own; *dāsyā* - service; *mṛta* - nectar; *sekena* - by sprinkling; *jīvaya* - revive; *amuṣ* - this; *suduḥkhitam* - miserable person; *na* - not; *muñcet* - to be abandoned; *śaraṇāyātam* - surrendered; *api* - even; *duṣṭam* - wicked; *dayāmayah* - merciful person; *tataḥ* - thus; *gāndharvike* - O Rādhel; *hā hā* - O!; *muñca* - abandon; *enam* - this; *na* - not; *eva* - only; *tādrśam* - this way; *prema* - love; *ambhoja* - lotus; *maranda* - honey; *ākhyam* - known as; *stava* - praise; *rājam* - king; *imam* - this; *janaḥ* - person; *śrī rādhikā kṛpā* - Śrī Rādhā's mercy; *hetum* - for the sake; *paṭham* - recite; *tad* - Her; *dāsyam* - service; *āpnuyāt* - attaining.

This person bows down to You, holding a straw between his teeth and prays to You: "Please revive this miserable wretch by showering him with the nectar of Your loving service!" It is said: "A merciful person never abandons a miserable wretch who has taken shelter of him." Therefore, O Gāndharvike, You should also not abandon me!

A person who recites this praise called 'Premāmbhoja maranda' (the honey from the love-lotus), which is meant to arouse Śrī Rādhikā's mercy, will attain Her devotional service.

Stavāmṛta Kaṇā Vyākhyā: In this Premāmbhoja Marandākhyā Stavārāja Śrīpāda Raghunātha describes the ecstatic *bhāva*-bathing, dressing and ornamentation of *mahābhāvavatī* Śrī Rādhārāṇī. In great humility he considers himself just an *ajāta rati sādhaka* (a practising devotee who has not yet awoken his *rati*) and says: "Is it possible that a wanderer through the desert of material existence, who is burning in the fire of the threefold material miseries, a miserable wretch like me, can attain the service of the very form of *mahā bhāva*, Śrī Rādhikā?" Along with these thoughts the remembrance of Śrī Rādhikā's causeless and boundless mercy enters his mind. After all, he himself wrote in the beginning of this

stava that Śrī Rādhā is always showered by the nectarstream of compassion! Remembering Śrī Rādhārāṇī's compassion he feels somewhat consoled. *āpanā ayogyā dekhi mone pāo kṣobha; tathāpi tomāra guṇe upajāya lobha* (C.C.) "I feel very upset when I see how unqualified I am, but still I am very eager to attain You because of Your qualities!" At one and the same time he is desperate, remembering His own lack of qualification, while the remembrance of the compassion of His beloved infuses hope in his heart. With this kind of hope amidst hopelessness Śrī Raghunātha dāsa takes a straw between the teeth and offers His humble obeisances at Śrīmatī's lotus feet, eagerly praying for Her devotional service.

Śrīpāda's life-airs reach up to his throat for want of Śrī Rādhā's service. Every time there are new waves of desire for devotional service arising on the ocean of his heart. He cannot live without that service anymore; but this is not a physical death, it is the suffering of a soul being squeezed, out of want for devotional service. The word *suduḥkhita* here means that Raghunātha dāsa doesn't just feel miserable physically, for intense physical misery can be solved by committing suicide; this will make the soul happy. No, it is the suffering of the soul, and that suffering cannot just be cured by committing suicide, it can only be cured by the attainment of devotional service by the mercy of the beloved deity. This is why Raghunātha dāsa prays: "May Śrī Rādhārāṇī save the life of this very wretched soul by giving me the nectar of Her service!"

Great humility arises in the heart of Śrīpāda Raghunātha: "The heart of a compassionate person melts upon seeing the suffering of a miserable person, but alas! Is it possible to have mercy on someone like me, whose heart is polluted by habitual desires for sense-gratification?" Then the next moment he thinks: "But the really compassionate persons never abandon those wretched souls who take earnest shelter of them!" The anxious prayers of Śrī Raghunātha dāsa cause even a stone to melt!

In the final verse Śrī Raghunātha dāsa blesses the reciters of his Premāmbhoja Marandākhya Stavarāja by saying: "In this *stava* the truth on *mahābhāvamayī* Śrī Rādhārāṇī has been described with a wonderful expertise in the art of poetry, through the mouth of poetic embellishments. Surely those who sincerely recite this *stava* will be able to understand the real nature (*svarūpa*) of Śrīmatī Rādhārāṇī in their hearts and minds, by Her grace, and like a *mantra* it will attract Śrīmatī's grace towards those who recite or hear this *stava*. As a result of Śrīmatī's grace the student will be blessed with the attainment of the devotional service of Śrīmatī's lotus feet.

daśanete tṛṇa dhari koriyā praṇati; he rādhe! pādapadme kori e minati
suduḥkhita more tumi karuṇā koriyā; sañjivita koro tava dāsyāmṛta diyā (11)
duṣṭa jana-o eka bāra loile śaraṇa; dayāmaya vyakti tāre nā chāḍe kokhon
he rādhe gāndharvike! nivedana dhara; e āśrita duṣṭa jane tyāga nāhi koro (12)
śrī rādhikā kṛpā hetu ratana virāja; premāmbhoja marandākhya ei stavarāja
yei jana pāṭha kore anurāga mone; rādhikāra dāsyā lābha kore sei jane (13)

"O Rādhe! Holding a straw between my teeth I offer my obeisances unto You and humbly pray to Your lotus feet: Be kind to this miserable wretch, and revive me with the nectar of Your devotional service! A merciful person never abandons even a wicked person who takes shelter of him. Thus, O Gāndharvike Rādhe! I pray to You: Please do not abandon this wicked person, who has taken shelter of You!" Anyone who recites this Premāmbhoja

Marandākhyā Stavarāja, that is like a jewel that invokes Śrī Rādhikā's grace, with great devotional passion, will attain Rādhikā's service."

Thus ends Śrīla Raghunātha dāsa Gosvāmī's "Premāmbhoja Marandākhyā Stavarāja"
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