

# ॥ मलयमारुतः ॥

संस्कृतसाहित्ये विद्यमानानाममुद्रितानां  
काव्य-रूपक-स्तोत्र-शतक-सुभाषितादीनां लघुग्रन्थानां  
संग्रहः ।

चतुर्थः स्पन्दः

राष्ट्रीयसंस्कृतसंस्थानीय-प्रकाशनसमित्यध्यक्षैः  
प्राचार्यैः डा० वे. राघवार्यैः  
सम्पादितः



केन्द्रीयशिक्षामन्त्रालयाङ्ग-राष्ट्रीयसंस्कृतसंस्थानेन  
प्रकाशितः

## PREFACE

The fourth volume of the *Malayamāruta* has been unfortunately delayed; although most of it had been printed off in 1975-76, owing to labour trouble and the break-down of the work of the Press which has been printing it, it was possible to resume its printing only in December 1977 and complete it in April 1978.

The present volume carries nine works, three *Stotras*, three minor poems, two *Subhāṣita*-works and one farce. The opening *Stotra* on Sarasvatī was a rare discovery that I made in Jaipur in a private collection and it is a composition of the well-known Anubhūtiśvarūpācārya, author of *Sārasvatavyākaraṇa* and a number of commentaries on standard Advaita works, as I have shown in a paper on him in the *ABORI*, Poona, Silver Jubilee Volume, 1949, pp. 352-68. This *Stotra* in 15 verses is followed by another in 10 verses on the Goddess Jñānaprasūnāmbikā at the famous shrine at Kālahasti, by a scholar and poet named Narakāṅṭhīrava Śāstri attached to the court of the Rajah of the nearby Karvetinagar in the last century. Information on his other works is to be had in the footnote on p. 5. The third work is also a *Stotra*, on Lakṣminārāyaṇa, and is one of the numerous productions of the court of King Anup Singh of Bikaner. The last issue also carried a *Stotra*, a short one, ascribed to that King and patron. The speciality of the long *Stotra* in 133 verses in the present volume is that it illustrates a large number of metres, mentioning their names. The short *Kuraṅgi-pāñcaka* that follows is on the pathetic plight of a doe in the midst of a forest-fire, with a hunter and his dog in front, and the unexpected saving of it by providence.

The *Nitiśataka* is a century of gnomic verses in Anuṣṭubhs, every one of which is in *double entendre* and I have, for this reason, added my own gloss to these verses. The author of this work, Śrīnivāsa, the family of writers to which he belonged and the court where they were patronised have all been dealt with a great length by me in a paper in the *Andhra Historical Research Society Journal*, XIII. 1940.

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विबुधवर १शैलघर जगदवन<sup>२</sup>  
 धर्मपर राधिकामोदक रासरसकेलौ  
 प्रणतजनमनुपाहि  
 मम हृदयमुपयाहि त्वयि मतिरुदेतु हृत्कमलहेलौ<sup>३</sup> ॥ १०५ ॥  
 कुल्लणा<sup>४</sup> ।

बहुलचमत्कृतिरूपवतीं  
 पीताम्बरघरहरिसुदतीम् ।  
 चन्द्रकलायुतभालतलां  
 स्तौमि रमामति<sup>५</sup>मञ्जुगलाम् ॥ १०६ ॥  
 हाकलिच्छन्दः ।

दन्तविनिर्जितहीर ! सजलनीरदनिभविग्रह !  
 जय जय कंसविपक्ष चण्डदानवकृतविग्रह ॥ १०७ ॥  
 सोखा(रह)वृत्तम् ।

तस्य जनुः पुरुषस्य रमे सफलं तव नतिरुचिता विहिता ।  
 तस्य गतं सकलं कलुषं ननु बहुला शुभपटली विदिता ॥ १०८ ॥  
 रुचिरावृत्तम् ।

मधुधेनुकमर्दन-कृतबहुतर्जन-  
 कलितसकलमुनिगणमननं  
 गोपावलिवेष्टित-सुन्दरचेष्टित-  
 विश्वविनिर्मितबहुनमनम् ।

१. मातृकायां शिल । २. मातृकायां जगदह<sup>०</sup> । ३. हेलिः केलिः,  
 हृदयकमलविहारिणी ।

४. कुल्लण इति प्रा. पै.

५. 'रमापति' इति मातृकायाम् ।

