



Dhūrtasamāgama: A study

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Abstract

The contribution of Mithilā to the development of a Synthetic Indian Culture has been immense. At a time, Mithilā had a long literary tradition. Sanskrit was the main vehicle of expression and the chief source of learning. Even after the Muslim conquest of Tirhut in 1324 A.D., when Sanskrit ceased to be a living language in a greater part of India, Mithilā continued to cultivate it with all earnestness. From 13th to 19th century, Sanskrit dramatists in Mithilā had taken a new turn from the earlier ones by introducing Sanskrit, Prākṛt and Maithilī in their dramatic creations of these three languages, Sanskrit, however was the prominent one. Those tri-lingual dramas played a very prominent part in integrating the common people of large and also in developing the people's language. Among those works, *Dhūrtasamāgama*, a *Prahasana* type of Sanskrit *drśyakāvya*s has been paralleled staged in its vernacular language i.e. Maithilī. It was composed by kaviśekhara Jyotirīśvara Thākura in the reign of the last great ruler of Karnāṭaka dynasty Harisimhadeva, a great patron of art and literature, during the first quarter of 14th century.

The importance of the *Dhūrtasamāgama* lies in the introduction of Maithilī songs, which we have at least twelve here. In fact, in this book, we get the earliest extant specimens of the Maithilī poetry. *Dhūrtasamāgama* is a farce play based on an imaginary plot. It treats in two acts. This play is satiric and the characterization is enjoyable to the audience. The names of the characters are comical such as Viśvanagara (world-city), Asajjāti (impure race), Vañcaka (cheater) etc.

The *Hāsya-rasa* is the back bone of this *Prahasana*, mingled with *Śṛṅgāra rasa*, other sentiments such as *Karuṇa* and *Bībhatsa rasa*, being subordinate to it. In *Prahasana*, the mastery over the language is remarkable. The upper class characters speak in Sanskrit, the middle class characters, the lower class and females in Māgadhī Prākṛt. The songs are in Maithilī language. *Dhūrtasamāgama* shows that the culture in the mid medieval times in Mithilā. It gives us information about the life of the common people who did not know Sanskrit. This Sanskrit dramaturgy, the Maithilī version is also enhances its value for sanskritic audience and reader.

Keywords: dhūrtasamāgama, maithilī, drśyakāvya, prākṛt

Introduction

The contribution of Mithilā to the development of a synthetic Indian Culture has been immense. At a time, Mithilā had a long literary tradition. Sanskrit was the main vehicle of expression and the chief source of learning. Even after the Muslim conquest of Tirhut in 1324 A.D., when Sanskrit ceased to be a living language in a greater part of India, Mithilā continued to cultivate it with all earnestness. Writing in Sanskrit was considered to be a qualification and a sign of greatness and hence, persons even well-verse in languages, chose to write Sanskrit. But the lower-class people did not understand Sanskrit. So the scholars of Mithilā began to use vernacular terms and songs in Sanskrit drama to make the language popular. In those dramas speeches were in Sanskrit and Prākṛt, and songs in Maithilī. Thus, from 13th to 19th century, Sanskrit dramatists in Mithilā had taken a new turn from the earlier ones, by introducing Sanskrit, Prākṛt and Maithilī in their dramatic creations. Of these three languages, Sanskrit, however was the prominent one. Those tri-lingual dramas played a very prominent part in integrating the common people at large and also in developing the people's language. The patricians' favour to Sanskrit could not stand in the way of development of the *Loukika-bhāsā*.

Among those works, *Dhūrtasamāgama*, a *prahasana* type of

Sanskrit *Drśyakāvya*s has been paralally staged in its vernacular language i.e. Maithilī. Though the original drama was written in Sanskrit along with prākṛt, yet Maithilī version has added a new flavour of this play. It was composed by kaviśekhara Jyotirīśvara Thākura in the reign of the last great ruler of the Karnāṭaka dynasty, Harisimhadeva, a great patron of art and literature, during the first quarter of 14th century. In the medieval period, Jyotirīśvara Thākura was a well-known figure in the history of Mithilā. He was an eminent poet and dramatist. The mastery of the language, the chaste diction and the elegant handling of metre in the *Dhūrtasamāgama* are evidences of the gifted talents of the author. The importance of the *Dhūrtasamāgama* lies in the introduction of Maithilī songs which we have at least twelve here. In fact, in this book, we get the earliest extant specimens of the Maithilī poetry. *Dhūrtasamāgama* is a farce play based on an imaginary plot. It treats in two acts. Like all other classical Sanskrit dramas, *Dhūrtasamāgama* also opens with the traditional form of *Nāndī*. The *Nāndī* song consisting of two *śloka*s is sung in the eulogy of Mahādeva.

The *Nāndī* has followed by the *Prastāvanā* from where it is known that the *Prahasana* is scheduled to be enacted in the spring festival. It also introduces the fake mendicant, the hero of the *Prahasana*, with saffron clothes, a monk staff and

ascetic's bowl in hands and *tilak* on forehead.^[1]

The play is satiric and the characterization is enjoyable to the audience. In the course of the next scene, at the very outset of the *Prahasana*, Viśvanagara, an imposter appears on the stage accompanied by his disciple named Snātaka. They come out for begging alms. Viśvanagara shows a peculiar apathy towards the worldly affairs. He claims that the great lord Madhusūdana dwells in his soul and he meditates incessantly.^[2] On the other hand, Snātaka does not hide his feelings. He looks around and feels that the spring is imminent. The advent of the spring makes the nature delightful. But he feels morose as he is lonely and alone in such a pleasant season^[3].

He confesses his preceptor that he is lovesick for the beautiful harlot Anaṅgasenā. The preceptor, being motivated, says that he has also become amorous towards a lustful courtesan, Suratapriyā by name. In the meantime, mornings turn into afternoon. Viśvanagara hurries up his disciple for begging alms. Then they come to a well-decorated house, owned by Mṛtāṅgār Thākura. Mṛtāṅgār Thākura is a wealthy man but of miserly habits. He is always afraid of impoverishment^[4]. So seeing them, he thinks of wasting money^[5]. He, then shows a false pretext by saying that the maid-servant of his neighbouring Brahmin's brother has given birth to a child and hence, this time, it is the custom not to offer alms to anyone. He refers them to the house of Suratapriyā, one of his neighbour. Hearing the name, Viśvanagara becomes happy but Snātaka get annoyed to think, they will have to travel for alms under such scorching sun^[6].

After a thorough searching, they finally find out the residence of Suratapriyā and declare their arrival. Suratapriyā, seeing the good looking *sannyāsin* Viśvanagara, desires to have him as her own lover. So she gladly welcomes them and plays a perfect hostess. On that time, she has been observing a vow. She is in fasting for one month. Though she behaves like a pious lady, she is actually a worshipper of the God cupid. She believes:

“अथ समथो सअलं विधातुं।

अनङ्ग सव्वस्स - कलाणिहाणं।”^[7]

She is a middle aged past-youth courtesan. Her hair has turned grey and cheeks become pale. Her stature is lean. But she always remains well-dress up. She frequently looks askance to Viśvanagara. Snātaka does not like such. “दुष्टा जरत्तापसी”^[8] But Viśvanagara, being tempted to spend there more time, asks her to give them rice with curd, butter, fish, meat etc. as mid-day meal^[9]. The cunning Suratapriyā, hearing such non-veg menu as a mid-day meal of a *Sannyāsin*, realizes that he is as fake as she is. They both are of equal virtues. But she does not disclose her feelings. She requests them – “ता अन्तवचवं पविसिअ वीसमीअदु भअवं। अहं उण भिक्खापआरं करोमि”^[10]

But Snātaka, being disappointed, by seeing such a past-youth courtesan, does not want to accept the hospitality of her. He departs the place and starts for finding out the house of Anaṅgasenā. Viśvanagara is also compelled to follow him.

On their way, they notice the heavenly beautiful Anaṅgasenā coming. Seeing her, both of them become love-sick. Anaṅgasenā is a charming harlot. Her amorous gestures and

postures have made them enchanted. Viśvanagara is so excited and frenzy at the first sight that he at once, wishes to obtain her into his own possession. He realizes all the joy he has attained by meditating or worshipping, is nothing in comparison to the pleasure of obtaining the company of such charming lady. He earnestly requests her to give him her company. Snātaka, seeing the behaviour of his preceptor feels: “एसो लम्पडो उन्दुरुविअरे सण्णो विअ पइठो”^[11] He reminds

Viśvanagara that it is improper for a saint like him to get infatuated towards a woman and to become contaminated. But Viśvanagara pays no heed to his words. He, being impatient, pulls the fringe of the *saree* of Anaṅgasenā to draw her closer. Snātaka becomes furious. He shouts: “Listen, you a wicked hermit, I have accepted her in my soul before you have seen her. She is like your daughter-in-law”^[12]. Viśvanagara also makes counter-attack by saying: “She is my wife, wife of your master, she is like your mother. Why are you casting such improper look on her?”^[13] Snātaka begins to revile him and raises his hand to beat him by saying: “अरे रे लम्पडा। एवं एवं भणन्तस्स दण्डणहारेण पक्कमालूरुफलं वि अ मुण्डं दे शोत्थरं करइस्स”^[14]

Thus they start a quarrelling on the issue. Anaṅgasenā feels that she is in the grip of knaves: “कधं धूत्तहत्थपल्लिदह्नि”^[15] To get rid of them she suggests to go to the arbitrator Asajjāti Mīśra by name, to settle their dispute. Viśvanagara agrees at this proposal. But Snātaka, being desperate to obtain Anaṅgasenā, tells her, “पिए। दसटङ्का मए दादव्वा। ता तं गेण्हिअ मह मणोहरं संपादेहि”^[16] He then shows her his purse.

Viśvanagara protests him. He says: “Let us go to Asajjāti and let him decide what is right and what is wrong.” Then everyone exit towards the house of the arbitrator. Here ends the first act.

The scene changes in act II to the house of the Brāhmaṇa Asajjāti Mīśra. At the very outset of the act, it is found that Asajjāti clad in *dhoti* and long cloak is engaged in conversation with his companion Vidūśaka named Bañchaka. Asajjāti tells Vidūśaka that in the universe the most craved things are food and female. Without food life can still be bearable, but without an amorous sport with woman, life is as dull as a nut. But Vidūśaka tells: “भो मिस्स। पराङ्गनासम्भोगादोवि परमन्दरे संधि कडुअ जं अत्थो अवहरी अदि तं ज्जेव विहुअणसारं”^[17] He also thinks that the single goal of human life should be looting and gambling. In fact, in *Dhūrtanagara*, Bañchaka is the perfect friend of Asajjāti.

At the nick of this moment, Viśvanagara and Snātaka present there, being accompanied by Anaṅgasenā. Taking a glance at the saint, Asajjāti takes him as a mendicant. He informs him of his inability to give alms since he himself is a newcomer in this city. Bañchaka correcting him says that these people have come to settle down a dispute. Being cheerful and curious at this, Asajjāti inquires: “कोऽर्थी, कश्च प्रत्यर्थी?”^[18] Snātaka explains: “भासाए, अहं अत्थी निअकरणे भअवं पच्चत्थी”^[19]

The cunning Asajjāti clears that as a judge, he would first take his fees, then he would start his proceedings. Viśvanagara at once tells: “अयमस्मत् सन्न्यासदण्डो निकरः”^[20] Snātaka also speaks: “इदं मे इन्दासनकोल्लिअं निअकरणे”^[21] Then they deposit their staff of monk and the pipe of smoking hemp,

respectively as the judge's fee. Asajjāti gladly sniffing the pipe, asks them to tell him their complaints. Viśvanagara, indicating Anaṅgasenā tells:

स्वाधीनयौवना सुभ्रः सा मान्या सर्वकामिनाम् ।
अस्माभिरियमाक्रान्ता मदीया तेन वल्लभा ॥^[22]

Snātaka protesting claims that he has met her first and gave rupees ten to satisfy his lust with this woman. So she is his possession. Hearing their complaints, Asajjāti pretends to decide as to who should possess Anaṅgasenā. But he himself is moved at her beauty and wants to obtain her as his own. So he tells: भो वादिनौ । एषा विवादाध्यासिता अनङ्गसेना जयपराजयं यावत् मध्यस्थाने स्थाप्यताम् । एवंविधे च माध्यस्थे वयमेव नृपतिव्यवस्थिता मध्यस्थाः ।^[23] He makes the girl sit beside himself, very close.

Then he holds her hand on his own bosom and says aside, "This girl is as tender as a blossom, as splendid as the moonlight and as aromatic as sandal wood. The erotic warmth of her arm is soothing my soul"^[24]. He pretends to announce his verdict in public, "this woman would belong to none of you. She now sits by me and so she is mine. I have made love with her in my dreams. So she is my beloved"^[25]. In the meantime, Bañcaka becomes desperate to get Anaṅgasenā. He whispers in her ear: " भो सुन्दरि । एसो मिस्सो वृद्धो, भवं निद्धणो, सिणादत्त इच्छारअणो । ता एदणं समागमं परिहरिअ अमथसमागमेण तुह जोव्वणं सफलं भोदु ।"^[26]

The wise Anaṅgasenā realizes: "एतद् धुत्तसमागम-पहसनं संवृत्तं ।"^[27] Viśvanagara and Snātaka understand that they do not have any chance of obtaining Anaṅgasenā. The two, go away giving up the hopes.

At this stage the barber Mūlnāśaka arrives and asks Anaṅgasenā to clear the debt that she owes to him. The lady says that she would pay him taking money from Asajjāti. Thus she tries to avoid him. Asajjāti gives him a little bit of hemp in lieu of payment, which he himself has received from Snātaka for arbitrating. Then he orders the barber to give him a haircut and pare the nails. The cunning barber understands that all the persons present there are knaves. So to teach him a tough lesson, he starts to show his mastery over his profession. He ties Asajjāti's hands and feels first, then he gives him tough massage to the joints. Asajjāti cries in pain and lastly becomes unconscious. Mūlnāśaka leave the place in fear. Then Bañcaka comes and unfastens his friend. He helps Asajjāti to restore his senses. Asajjāti, ultimately learns the lesson after getting duped by the barber and remarks that the entire country has infested with knaves. He is very lucky by getting such a dedicated companion like Bañcaka.

Here the *Prahasana* ends with a conventional *Bharata-vākya*, uttered by Asajjāti who prays earnestly for everyone's well-being.^[28]

In fact, the *Dhūrtasamāgama* is a typical *Prahasana* fulfilling all the convictions of Sanskrit poetics. The story of this *Prahasana* is imaginary. The author borrows the plot from the daily life, where all kinds of deception, quarrel and dissension between the knaves and the unworthy persons occupy an important role. According to Viśvanātha: "भवेत् प्रहसने वृत्तं

निन्दानां कविकल्पितम्"^[29] Nātyaśāstra divides the *Prahasana* into two-kinds as śuddha and saṃkīrṇa. The *Dhūrtasamāgama* is saṃkīrṇa type *Prahasana*, as most of its characters are knaves and deserve condemnation. According to Bharata:

वेश्याचेट-नपुंसकबिडधूर्ताबन्धकी च यत्र स्युः ।
अविकृतवेशपरिच्छेदचेष्टितकरणैस्तु संकीर्णम् ॥^[30]

In *Dhūrtasamāgama*, the improper conduct and speech of various sectarian persons as well as courtesans and *Dhūrta* is seen here.

The comic sentiment (*Hāsya-rasa*) is the back-bone of *Dhūrtasamāgama*, mingled with *śṛṅgāra* (erotic) *rasa*, other sentiments such as *karuṇa* (pathos) and *Vībhatsa* (loathsome) *rasa*, being subordinate to it. Jyotirīśvara had fine sense of humour. He was not oblivious to the lighter side of the human life. The comic relief of this *Prahasana* is provided more or less by all the characters. Even the very names of the character arouse laughter. The discourse between Viśvanagara and Snātaka to obtain Anaṅgasenā is very amusing. The audience cannot suppress of laughter. There is another amusing description of mid-day meal, begged by Viśvanagara. The author's sense of humor is well-illustrated in the description of the Suratapriyā. Beside his characterization in this drama with the decision of Asajjāti Mīśra as the final denouement, show how heartily the author can laugh at the oddities and the frailties of men. In Nātyaśāstra, Bharata comments: 'शृङ्गाराद्धि भवेद्वास्यो'^[31] Comic sentiment arises out of the erotic sentiment. There are *śṛṅgāra* *rasa* in the descriptions of Anaṅgasenā and Suratapriyā, as well as in the dialogues of Asajjāti concerning Anaṅgasenā. We have the *karuṇa* *rasa* in the description of the crying of Asajjāti after tied him up by the barber Mūlnāśaka, while in the physical description of Mūlnāśaka we notice the *vībhatsya* *rasa*. The author has delineated all these sentiments with the same skill and they are embellished by various figures of speech. Most of the *ślokas* of *Dhūrtasamāgama* are decorated by *anuprāsa alaṃkāra*. The author has also successfully applied *upamā, rūpak, dīpak, arthāntarnyāsa, utprekṣhā, and pariṇāma alaṃkāra*. The use of various metres is quite appropriate. The style of the *Prahasana* is clear and easy. The author did not prefer dark impression. His diction is marked by the absence of long compounds and artificial puns. The *prākṛt* dialogues and Maithilī songs also are free from long compound.

In *Dhūrtasamāgama*, the mastery over the language is remarkable. The upper-class characters such as Viśvanagara, the sannyāsin, Snātaka the śrotiya Brāhmaṇa, Asajjāti the Brāhmīṇ arbitrator speak in Sanskrit, the middle class character as Vidūśaka in *śourasenī* *prākṛt* and the lower class as Mūlnāśaka and females in *Māgadhī* *prākṛt*. The songs are in Maithilī language. The Maithilī songs used in the *Prahasana* hold great significance. They are not the mere translation of the theme of *Prahasana*. Sometimes they are used to declare somebody's entry, or to narrate an incident of a character, sometimes they elaborately express someone's emotions. Thus the song creates a befitting atmosphere in the drama. These songs add literary brilliance to the advancement of the *Prahasana*. Without these songs, the spontaneity of the flow is

hindered. Over and above, a person ignorant of the Sanskrit language can easily comprehend the drama for the Maithilī language. On the other hand, person who is adept to both of the languages, attain great delight to listen to the songs in his own vernacular. Thus these songs help the drama to reach all and sundry, to the mass, including the literate and half-educated people. The Maithilī language denotes the remarkable fact that Maithilī had become the literary language. Lastly, in the songs, the repeated mention of the author's name and the name of his patron king, pass on the message that how culturally strong they were. So the roles of the Maithilī songs are undeniable. The rhythm and the chaste Maithilī diction remind us of the influence of Joydeva's *Gītāgovinda*. The rāgas and tālas are also mentioned in the songs. In *Dhūrtasamāgama*, twelve kinds of rāgas and tālas are described. The dignity of sweet Maithilī tongue of the author gives him an additional charm.

In fact, Jyotirīśvara Thākura must have been a man with a wholesome all-round interest in life. He was not a simple Vedic priest, his *Dhūrtasamāgama* shows that he was well-versed in the science of erotics. He also knew very well the professional singer, for the author himself was, by his showing an accomplished musician and singer.

The author, by his *Dhūrtasamāgama*, takes us through a city named *Dhūrtanagarī* and gives us a little glimpse into the ugliness that was in a medieval Indian city, as in all cities of other ages and climes. He tells us what knaves and courtesans we meet, what low and vulgar fellows congregate and move in dirt and fifth, he gives us at the same time the amorous descriptions of the courtesan. He has also given us just the kind of a little description of the house of a prosperous man, Mṛtāngār Thākura which tempts us to believe that he did not neglect the life in the country side: 'भो भगवन् । प्रेक्षस्व, प्रेक्षस्व, विहितभागवयज्जनमुण्डसदृश - बहुतरमहिषीस्तम्भशोभमान चतुःशालम् इतस्ततः सञ्चरद बालगोवत्सशोभितं पीनोत्तुङ्गस्तनालस-परिस्थल'^[32]

All this goes to make the *Dhūrtasamāgama*, a document of first rate importance, in the study of culture in the mid-medieval times in Mithilā. It gives us information about the life of the common people who did not know Sanskrit. Hence the unique position of this old *Prahasana* work, giving a great deal of exact and useful information. An assembly of all types of imposters, greedy, fraudster and along with other negative qualities is to be found in this drama. Following Sanskrit dramaturgy, the Maithilī version is also enhances its value for sanskritic audience and reader.

End Note

- यः श्रूयते जनमुखात् तुरगक्रियावाग्
आचारधर्मरहितो गणिकाविलासी ।
दीर्घोर्ध्वपुण्ड्रक कमन्दलुदन्दलक्ष्यः
पुष्पाति विश्वनगरः किल दम्भमुग्रम् ॥ (धूर्तसमागमम् - १.१२)
- हृदयकमलमध्ये निर्गुणो निष्प्रपञ्चः
त्रिभुवनपतिरेको ध्यायते योगिभिः यः ।
तमहमजरमाद्यं ज्ञानमात्रैकवेद्यं
मधुमथनमुदारं सन्ततं चिन्तयामि ॥ (धूर्तसमागमम् - १.१३)
- ता कथं एसो अहोदूसहो वसन्त समत्त मए एक्कसरीरेण सहिदव्वो ।

- (धूर्तसमागमम्)
- व्ययशीलः कुवेरोऽपि कामं यति दरिद्रताम् ।
अपि प्राणाः प्रदातव्या नार्थिभ्यो धनिकैर्धनम् ॥ (धूर्तसमागमम् - १.२०)
 - अहो दुर्दैवमस्माकं, यदेतान् सकलनगरीया-द्यलोकान् विहाय मय्येव पतितो धूमकेतुः ।
(धूर्तसमागमम् - पृष्ठा संख्या-३८)
 - न चलह पथिक, तरुण वड सुरे ।
एखाने हमर गमन नहि दूवे ।।
दिवस मझाण अतिथि मजे तोरा ।
चिनुहि धनिक । सुभोअण मोरा ॥ (धूर्तसमागमम्, गीत-१.९)
 - धूर्तसमागमम् - १.२५
 - पक्वाः कुन्तल - राजयः कटकटाक्षामौ कपोलावुभा ;
वेतस्याः स्तनमण्डलं निपतितं शुष्का नितम्बस्थली ।
दृक्पातस्मितभाषितैः शिव शिव ॥ प्रस्तौति नेत्रोत्सवं
किं ब्रुमः करवाम वेति किमियं दुष्टा जरत्तापसी ॥ (धूर्तसमागमम्, १-२९)
 - मांसं माष-पटोल-तक्र वडिका वास्तूकशाकं वटः
संजीवन्यथ मत्स्य-मुद्गा विदलप्रायः प्रकारोत्करः ।
स्वादिष्ट च पयो घृतं दधि नवं रम्भाफलं शर्करा
संक्षेपादिति साध्यतं सुवदने । भिक्षा मदीया द्रुतम् ॥ (धूर्तसमागमम्, १-२६)
 - धूर्तसमागमम्, पृष्ठा संख्या - ४७ ।
 - धूर्तसमागमम्, पृष्ठा संख्या - ५७ ।
 - अरे नट्ट - हारलोआ दुट्ट परिव्वाअआ, एसा पठमं अह्मपरिगहेन तुअ पुत्रवहू होदि । ता मुञ्चएनं (धूर्तसमागमम्, पृष्ठा संख्या - ६०)
 - धिङ् मूर्ख । एषाऽस्माद् वधूः, त्वद्गुरुपत्नी मातृतुल्या च । तत् किमेनामनुवध्नासि (धूर्तसमागमम्, पृष्ठा संख्या-६०)
 - धूर्तसमागमम्, पृष्ठा संख्या-६१
 - धूर्तसमागमम्, पृष्ठा संख्या-६१
 - धूर्तसमागमम्, पृष्ठा संख्या-६१
 - धूर्तसमागमम्, पृष्ठा संख्या-६५
 - धूर्तसमागमम्, पृष्ठा संख्या-६७
 - धूर्तसमागमम्, पृष्ठा संख्या-६७
 - धूर्तसमागमम्, पृष्ठा संख्या-६८
 - धूर्तसमागमम्, पृष्ठा संख्या-६८
 - धूर्तसमागमम्, पृष्ठा संख्या-६९
 - धूर्तसमागमम्, पृष्ठा संख्या-७०
 - विकच-कमलकोष श्रीरियं काम्यभूतिः
हिमकर करजाताच्चन्द्रकान्तिद्धि शीतः ।
मृगमद-घनसारामोद - सौरभ्यभव्यो
हरति मदनतापं कोमलः पानिरस्याः (धूर्तसमागमम् २.४४)
 - नैषा त्वदीया भवतोऽपि नेयं
मत्सन्निधिष्ठा सुभगा मदीया ।
स्वप्नेऽपि पूर्वं मयि जातकेलि

- स्ततोऽपि हेतोः खलु वल्लभा मे (धूर्तसमागमम्-२.४५)
२६. धूर्तसमागमम्, पृष्ठा संख्या-७३
२७. धूर्तसमागमम्, पृष्ठा संख्या-७३
२८. काले सन्ततवर्षिणो जलमुचः शस्यैः समृद्धा धरा
भूपाला निजधर्मपालनपरा विप्रास्त्रयीनिर्भराः ।
स्वादुक्षीरनतोधसः प्रतिदिनं गावो निरस्तापदः ।
सन्तः शान्तिपरा भवन्तु कृतिनः सौजन्यभाजो जनाः ॥
२९. साहित्यदर्पणम्, विश्वनाथ, ६.२६४
३०. नाट्यशास्त्र भरत ।
३१. नाट्यशास्त्र भरत, ६.३९
३२. धूर्तसमागमम्, पृष्ठा संख्या-३६

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