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ĀCĀRYA VIMALASŪRI'S
PAUMACARIYAM

with
HINDI TRANSLATION
PART I

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INTRODUCTION

PART I

RĀMĀYANA

1. POPULARITY OF THE STORY OF RĀMA :

No work of Indian literature has enjoyed a greater popularity in India down to the present day than the Rāmāyana of Vālmīki. It is truly a popular epic, as it has become the property of the whole of India and has tremendously influenced the thought and poetry of the nation for more than 2000 years. For centuries the story of Rāma has remained alive in India and it continues to live among all grades and classes of people. Everyone is familiar with the characters and stories of the great epic. Teachers of the various religious schools refer to it and draw upon it to propagate religious and moral doctrines among the people. The story of Rāma occurs in the Mahābhārata and the Purāṇas such as Brahma, Padma, Garuḍa, Nārada, Bhāgavata, Agni, Skanda, Vāyu and so on. We have, further, the Adbhuta Rāmāyana, Adhyātma Rāmāyana, and Ānanda Rāmāyana. Many eminent Sanskrit poets including Bhāsa, Kālidāsa, Bhavabhūti and Rājaśekhara have again and again drawn the material for their poems and plays from the Rāmāyana and worked them up anew. There are the Buddhist forms of the Rāmāyana (e. g., the Daśaratha Jātaka) and Jaina forms of the story of Rāma also exist – wellknown among them are the Paṭma-Chariya of Vimala-sūri, the Padma-Purāṇa of Raviṣeṇa, the Uttarapurāṇa of Guṇabhadra, and the Triṣaṣṭīśalākā-puruṣa-Charita of Hemachandra. Versions of the Rāmāyana are found in the principal languages of India such as Hindī (e. g., Rāma-Charitamānasa of Tulasīdāsa), Bengālī (e. g., Kṛttivāsa Rāmāyana), Kashmīrī (Kashmīrī Rāmāyana), Marāṭhī (e. g., Bhāvārtha Rāmāyana), Gujarātī (e. g., Rāmāyana-sāra), Tamil (e. g., Tamila Rāmāyana by Kāmbena), Telugu (e. g., Dvipada-Rāmāyana), Kanarese (e. g., Pampa-Rāmāyana) and others. It has been translated into almost all modern Indian languages and other languages of the world such as English, German, French, etc. Then there are the forms of the Rāmāyana that are known to exist outside India such as the one in Jāvā and Chinā.

2. RĀMĀYANA IN JAINA LITERATURE :

The three principal characters of the Rāma legend are drawn from among the 63 Śalākā-puruṣas. They are Padma (Rāma), Lakṣmaṇa and Rāvaṇa who form the 8th set of Baladeva, Vāsudeva and Prati-vāsudeva. Of all the 27 heroes they enjoy supreme popularity and Balarāma, Kṛṣṇa and Jarāsandha stand next to them in popularity. That the Rāma story is most popular with the Jains can be seen from the number of works which treat of it right from the early centuries down to 17th century A.D. We give below a list of important works which sing of the glory of Rāma :

1. Paṭma-chariya of Vimala-sūri (close of the 3rd century)
2. Vasudevahiṇḍī of Sanghadāsa (not later than 609 A.D.)
3. Padmapurāṇa of Raviṣeṇa (678 A.D.)
4. Paṭma-Chariu of Svayāmbhū (middle of the 8th century A.D. ?)
5. Chaṭpaṇṇamahāpurisachariya of Śilāchārya (868 A.D.)
6. Uttarapurāṇa of Guṇabhadra (9th century A. D.)
7. Bṛhat-Kathakoṣa of Hariṣeṇa (931-32 A.D.)

8. Mahāpurāṇa of Puṣpadanta (965 A. D.)
9. Kahāvalī of Bhadreśvara (11th century A.D.)
10. Yogaśāstra-svopajña-vṛtti of Hemachandra (latter half on the 12th century A.D.)
11. Triṣaṣṭīśālākāpuruṣacharita of Hemachandra do
12. Śatruñjayamāhātmya of Dhaneśvara (14th century A.D.)
13. Puṇyachandrodāyapurāṇa of Kṛṣṇadāsa (1528 A.D.)
14. Rāmacharita of Devavijayagaṇin (1596 A.D.)
15. Laghutriṣaṣṭīśālākāpuruṣacharitra of Meghavijaya (second half of the 17th century A.D.)

The Dhūrtākhyānas of Haribhadra (750 A.D.) and the Dharmaparīkṣā of Amitagati (1014 A.D.) casually treat of the story of Rāma. The work of Svayāmbhū is not yet published in full. The works of Kṛṣṇadāsa, Devavijaya and Meghavijaya are not accessible to me. These works, which casually treat of the Rāma legend and which are inaccessible to me, are dealt with in an Appendix.

Jinaratnakośa notices some other Jaina works which treat the subject-matter of the Rāmāyaṇa :

1. Sīyāchariya of Bhuvanātunga Sūri
2. Rāmalakkhaṇachariya of Bhuvanātunga Sūri
3. Padmapurāṇa by Somasena
4. Padmapurāṇa by Dharmakīrti
5. Padmapurāṇa by Chandrakīrti
6. Padmapurāṇa by Chandrasāgara
7. Padmapurāṇa by Śrīchandra
8. Padmapurāṇa (also known as Rāmādevapurāṇa) by Jinadāsa, pupil of Sakalakīrti (the author follows Raviṣeṇa's Padmapurāṇa in his work).
9. Padmapurāṇa (also known as Rāmāyaṇa) by Pampa
10. Chāmuṇḍarāyapurāṇa (also called Triṣaṣṭī-Śālākā Purāṇa or Triṣaṣṭī Purāṇa) by Chāmuṇḍarāya (pupil of Jinasena) in Kanarese language.
11. Triṣaṣṭīmahāpurāṇa (also called as Triṣaṣṭīśālākāpurāṇa or Mahāpurāṇa) by Malliṣeṇa (pupil of Jinasena), It is in Sanskrit. It was composed in 1047 A.D.
12. Triṣaṣṭīlakṣaṇamahāpurāṇa (or simply Mahāpurāṇa or Laghumahāpurāṇa) by Candramuni
13. Triṣaṣṭīśālākāpuruṣacharitra (in Sanskrit prose) by Vimāla-sūri
14. Triṣaṣṭīśālākāpuruṣacharitra (Gadya) by Vajrasene
15. Triṣaṣṭīsmṛti by Āśādhara Pandit (in 1236 A.D.)
16. Dviśandhānakāvya (also called Rāghavapāṇḍaviya) by Dhanañjaya, a Digāmbara writer
17. Mahāpuruṣacharita (also called Dharmopadeśaśataka or Upadeśaśataka) in five Cantos by Merutunga (pupil of Chandraprabhasūri of the Nāgendra Gachchha)
18. Mahāpuruṣacharita (in 8790 Prakrit Gāthās) by Āmrasūri. No MSS. are known so far.
19. Rāghuvilāsanāṭaka by Rāmachandra (pupil of Hemachandra)
20. Rāghavābhyudayanāṭaka by do.
21. Saptasandhānamahākāvya (a small poem in nine cantos, in which every verse is capable of seven interpretations connected with the seven great persons – five Jinās, Kṛṣṇa and Rāma) composed in 1704 A.D. by Meghavijayagaṇī (pupil of Kṛpāvijaya of the Tapā-Gachchha)
22. Sītā-Charitra (in Prakrit) anonymous
23. Sītā Charitra (in Prakrit) anonymous

24. Sītā Charitra by Śānti Sūri
25. Sītā Charitra by Brahma Nemidatta
26. Sītā Charitra of Amaradāsa
27. Sītā Charitra (a Kāvya in four cantos containing 95, 99, 153, and 209 stanzas respectively)
28. Sītā-prabandha, (in Sanskrit) anonymous
29. Sītānāṭaka (also called Maithilī-Kalyāṇanāṭaka) by Hastimalla, son of Govindabhaṭṭa
30. Triṣaṣṭisāra by Hariṣeṇa, pupil of Vajrasena

3. THE DIFFERENT JAINA FORMS OF THE STORY OF RĀMA : THEIR INTERRELATION

Among the various Jaina adaptations of the Rāma legend Vimāla's Paṭmachariya stands, chronologically speaking, first. The study of the different Jaina Rāmāyaṇas clearly reveals that Raviṣeṇa, Svayambhū, Śilāchārya, Bhadreśvara, Hemachandra, Dhaneśvar, Devavijaya and Meghavijaya follow Vimāla. Raviṣeṇa does not state that his Padmapurāṇa is based on Vimāla's Paṭmachariya. The comparative study of the two versions establishes firmly that Raviṣeṇa is heavily indebted to Vimāla. Svayambhū expressly states to have followed Raviṣeṇa in composing his Paṭma-Chariṭ. At the end of his version of the Rāma story Śilāchārya states : "Thus is narrated, in brief, the life history of Rāma and Lakṣmaṇa which is described at length in works like the Paṭmachariya." From this statement it follows that he has used Vimāla's work in preparing his abridged version. Bhadreśvara does not indicate his source but the study of his Rāmāyaṇa version proves beyond any shadow of doubt that he adopts the story of Rāma as given by Vimāla and frequently also borrows phrases and lines from him. Hemachandra does not care to mention his source for his two Rāmāyaṇa versions – one found in his Yogaśāstra-svopajña-vṛtti and the other in his Triṣaṣṭisālākāpuruṣacharita. Hemachandra has based his versions mainly on Vimāla and Raviṣeṇa. Dhaneśvara's version too closely follows the tradition represented by Vimāla. Devavijaya himself says that he is following Hemachandra. Meghavijaya's Laghu-Triṣaṣṭi is an abridged version of Hemachandra's Triṣaṣṭisālākāpuruṣacharita.

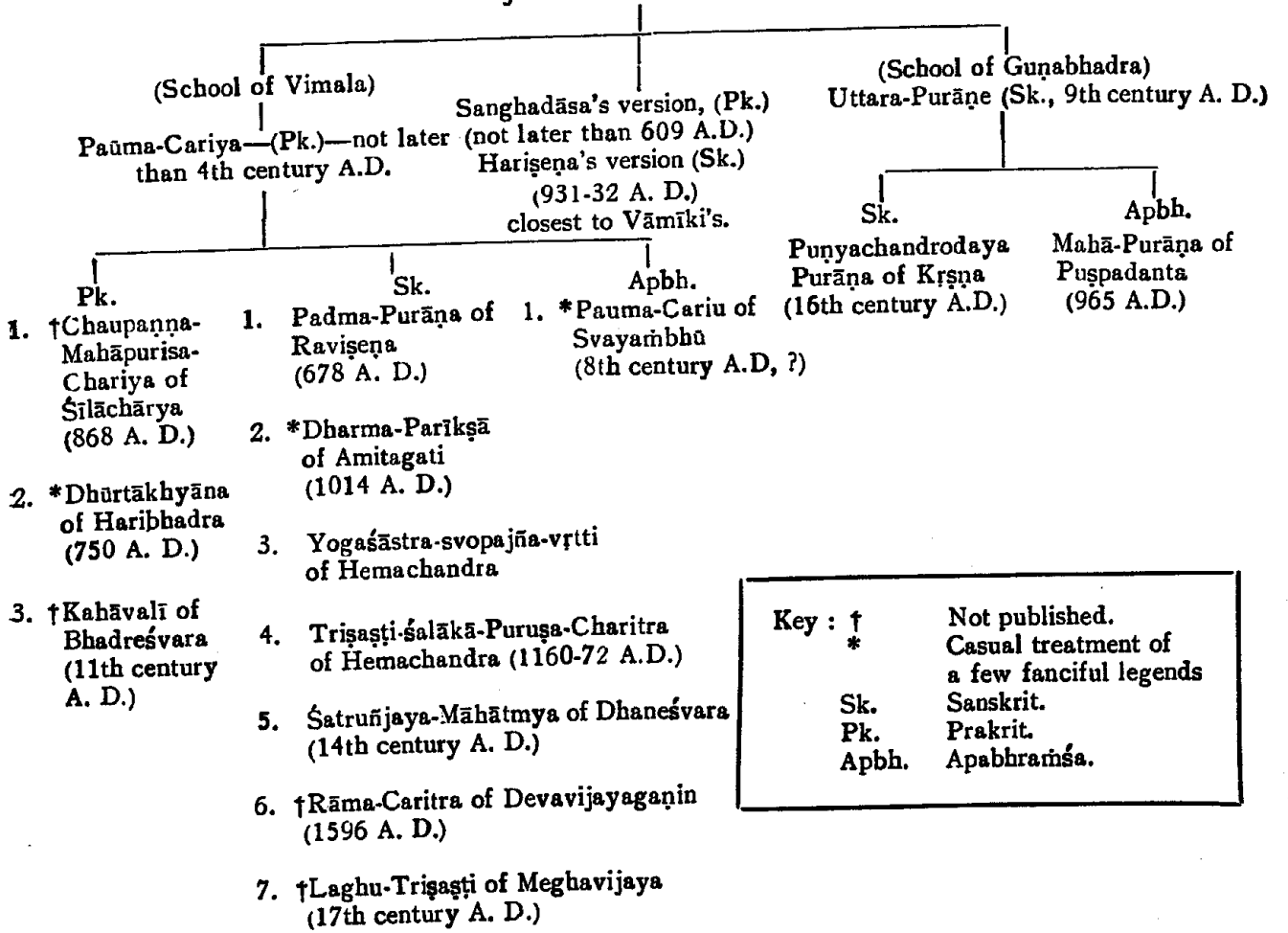
Guṇabhadra's version which is largely dependent on Vālmīki contains some features which have their parallels in the Daśaratha-Jātaka and the version of Saṅghadāsa, and some traits peculiar to the Jaina forms of the Rāma legend, and this conglomeration of different elements gives Guṇabhadra's version a new look and form. It is, therefore, generally regarded, and rightly too, for it has many important divergences with the Paṭmacariya – as forming another independent version. Puṣpadanta, although he does not expressly state so, follows Guṇabhadra. Kṛṣṇadāsa is another writer who follows him. From the number of authors, who follow Vimāla, it is evident that his tradition is highly popular among the Jainas.

The versions of Saṅghadāsa and Hariṣeṇa, however, are more related to the Rāmāyaṇa of Vālmīki or the Ramopākhyāna of the Mahābhārata than to the version of either Vimāla or Guṇabhadra.

The different works noticed in the Jinaratnaśāstra probably do not contain any new features but reproduce, with some variations, one or the other of the popular versions. It would not be correct to designate the schools of Vimāla and Guṇabhadra as Śvetāmbara and Digāmbara for some Digāmbara writers too follow the so-called Śvetāmbara version of Vimāla. The three groups of Jaina Rāmāyaṇas may conveniently be represented in a tabular form as follows :—

INTRODUCTION

JAINA RĀMĀYAṆAS



4. OUTLINE OF THE RĀMA STORY COMMON TO ALL THE JAINA FORMS :

The versions of Sanghadāsa and Hariṣeṇa are very near to the Vālmīki Rāmāyaṇa and are clearly based on it, excepting of course quite a few Jaina features. The versions of Vimala and Guṇabhadra are typical of all the Jaina forms of the Rāma legend. We, therefore, give here a brief outline of Rāma's story common to all the Jaina forms :

There was a king called Daśaratha of the Ikṣvāku family, who ruled over Ayodhyā. He was blest with four princes called Rāma, Lakṣmaṇa, Bharata and Śatrughna. There was, at the time, a king named Janaka who ruled over Videha. He had a daughter by name Sītā. Janaka gave her in marriage to Rāma.

Now there was a mighty king called Rāvaṇa who ruled over Laṅkā. He was fascinated by the wondrous beauty of that princess Sītā. He carried her off by force to Laṅkā. Rāma was stricken with profound sorrow at this misfortune.

There was a Vānara prince, Sugrīva, who was deprived of his rightful place in Kiṣkindhā. He sought Rāma's alliance. Rāma, and Lakṣmaṇa helped Sugrīva regain the kingdom of Kiṣkindhā.

Rāma, Lakṣmaṇa and the army of Sugrīva marched against Lankā; Vibhīṣaṇa, the righteous brother of Rāvaṇa did his best to persuade Rāvaṇa honourably to return Sītā to Rāma, but in vain. He deserted Rāvaṇa and formed an alliance with Rāma. A terrible war was fought between the two hostile armies of Rāma and Rāvaṇa. Finally Rāvaṇa was killed, Vibhīṣaṇa was made king of Lankā and Rāma was united with his lost queen.

After vindicating his honour, Rāma, with Lakṣmaṇa and Sītā returned to Ayodhyā, his capital. Rāma had 8000 queens among whom Sītā and three others were the principal ones. Lakṣmaṇa had 16000 queens among whom Pṛthvīsundarī and others were the chief ones. Rāma and Lakṣmaṇa very deeply loved each other. After Lakṣmaṇa's death Rāma became a monk, practised austerities, obtained perfect knowledge, and in due course attained to Mokṣa. Lakṣmaṇa, as he did not accept the path laid down by the Jinas, sank into hell. Rāvaṇa, for his lapse from the code of correct behaviour, had to go to hell. Both of them after passing through many births would attain to liberation. Sītā, after leading the life of an Āryikā, was born in heaven, but she, too, would in course of time obtain Mokṣa.

According to the Jaina versions, Rāma, Lakṣmaṇa and Rāvaṇa are the 8th set of Baladeva, Vāsudeva and Prativāsudeva.

It is quite obvious that (excepting the number of the queens of Rāma and Lakṣmaṇa, the killing of Rāvaṇa by Lakṣmaṇa and the Jinistic conclusion this Rāma story is basically and essentially the same as that found in the Hindu versions of Vyāsa and Vālmīki.

5. THE ORIGIN OF THE RĀMA STORY IN JAINA LITERATURE :

(a) *The Problem :*

With regard this problem of the origin of the Rāma story in Jain literature three logically possible answers suggest themselves : the story of Rāma in Jaina literature (i) preserves an independent tradition anterior to that of Vālmīki, (ii) is derivative in nature being borrowed from the Vālmīki Rāmāyaṇa or the Hindu Rāmāyaṇa in general with suitable changes and (iii) partly preserves some features of the very ancient tradition prior to that of Vālmīki and partly borrows some features of the Vālmīki Rāmāyaṇa on account of their vast popularity among the masses. For this purpose it is necessary to investigate the oldest Jaina tradition preserved in the Paṭmachariya.

(b) *The Tradition Regarding the Origin of the Paṭma-Chariya :*

(as recorded by Vimala-Sūri himself is as follows :)

The Paṭma-Chariya was in the form of a list of names and was handed down in regular succession from teacher to his disciple.¹ It was first told by Lord Mahāvīra to Indrabhūti Gautama who retold it to his disciple. It became known to generations of people through a succession of 'Sādhus'. Rāhu was his grand-teacher and Vijaya was his teacher. He composed this epic, 530 years after the

1. नामावलिनिबद्धं आयरियपरंपरागतं सत्त्वं ।
बोच्छामि पउमचरियं, अहाणुपुन्विसमासेण ॥ 1.8
2. एयं वीरजिणेण रामचरियं सिद्धं महत्थं पुरा,
पच्छाऽऽखंडलभूहणा, उ कहियं सीसाण घम्मासयं ।
भूओ साहुपरंपराएँ सयलं लोए ठियं पायडं,
एत्तोहि चिमलेण सुत्तसहियं गाहानिबद्धं कयं ॥ Canto 118, v. 102.

Nirvāṇa of Lord Mahāvīra, having heard (from his Guru) the lives of Nārāyaṇa and Baladeva as were given in the Pūrvas.¹

Scrutiny of this tradition : It is difficult to accept this tradition as founded on facts. It is probably true that the poet had before him a Nāmāvali and known its elucidation from his teacher. But that the story was first told by Lord Mahāvīra himself is difficult to believe. For in the Jaina Canon we do not find the story of Rāma recorded anywhere, although the story of Kṛṣṇa who lived centuries after Rāma – according to the statement of the Jaina writers themselves – occurs in Antagaḍadasāo². It is not likely that such a well-known story which admirably illustrates the disastrous consequences of passion for another's wife should find no place in their sacred works. Again, it is very probable that the story of Rāma was not sufficiently popular in the days of Mahāvīra – and hence he may not have made use of that story for religious purpose. This surmise is strengthened by the fact that the story of Rāma was popularised by Vālmīki in the 3rd century B. C.³ Although it is said that the lives of Nārāyaṇa and Baladeva were given in the Pūrva texts, we unfortunately are not in a position to verify the truth of the statement as these Pūrva texts are irrevocably lost. Again the traditions recorded by different poets in their Purāṇas dealing with the lives of 63 heroes are conflicting. Even the later poets of Jaina Rāmāyaṇas (such as Hemachandra) do not appear to have taken this tradition of Vimala seriously. Otherwise how could they effect modifications in the principal narrative which Mahāvīra is said to have told to his pupils? They would have then remained contented with merely adding poetic descriptions of the cities, towns etc., without tampering with the principal narrative of Rāma believed to have been delivered by Mahāvīra. It appears that the poet traces the origin of the story to Lord Mahāvīra in order just to invest it with authority and sanctity and the statement that the lives were given in the Pūrva-texts is just intended to induce devout readers to accept the truth of the story⁴ when, he found it necessary to give the followers of Jaina faith a worthy substitute for the enormously popular epic of Vālmīki. Vimalasūri's indebtedness to Vālmīki and the derivative nature of the Jaina Rāmāyaṇas has been demonstrated elsewhere⁵.

1. पंचेव य वाससया, दुसमाए तीसवरिससंजुता ।
वीरे सिद्धिमुक्ताए, तथो निबद्धं इमं चरियं ॥ Canto 118, v. 103.
and, राष्ट्र नामायरिषो, ससमयपरसमयगहियसम्भावो ।
विजयो य तस्स सीसो, नाइलकुलवंसनंदियरो ॥ Canto 118, v. 117-18.
2. Antagaḍa-dasāo, Varga III. The Nandī and the Anuyogadvāra Sūtra text (forming part of the Jaina Canon) mention 'Bhārata' and 'Rāmāyaṇa' but they refer to the great epics of the Hindus and not to any Jaina 'Rāmāyaṇa' or Jaina Mahābhārata.
3. Winternitz has discussed the age of Rāmāyaṇa. He holds that "It is probable that the original Rāmāyaṇa was composed in the 3rd century B. C. by Vālmīki on the basis of ancient ballads".
4. We have many parallels in the Hindu literature : e.g., the author of Manusmṛti (Chapter I) traces its origin to the Creator ; so too Bharata's Nāṭyaśāstra (Chapter I) finds divine origin. Such fictitious traditions are fabricated intentionally in order to show that these works possess divine authority. Vimala-Sūri, being a Jaina, introduces a tradition representing Mahāvīra, the Jina, as the expositor of the Rāma story and thus claims his story to be a genuine account.
5. The limits of space available have precluded full investigation of the origin of the Jaina Rāmāyaṇas. I have fully dealt with this problem in my paper "The Origin and development of the Rāma Story in Jain literature" – shortly to be published in the Journal of the Oriental Institute, Baroda.

6. THE DEVELOPMENT OF THE RĀMA STORY IN JAINA LITERATURE :

Vimalasūri's Paṭmachariya serves in a way as a model for later Jaina poets. On account of the limits of space¹ we note here only noteworthy features – incidents, events and episodes, added by later Jaina poets :

Sanghadāsa retains many principal features of the popular Rāmāyaṇas of the Hindus : Mantharā's role in the Court-Intrigue, Daśaratha's death on account of grief for his son, Rāma's delegating of his authority to the Pādukās in all his affairs of state, the Śurpaṅakhā episode, the golden stag, the slaying of Vālin, the great bridge built across the ocean. He portrays Sītā as Rāvaṇa's daughter, probably with a view to explaining away the mystery of Sītā's birth as we find it in the Hindu version.

Raviṣeṇa presents the Rāma-story after Vimala but with a bold Digambara colouring. According to him Suprabhā is the fourth queen of Daśaratha and Śatrughna is born of her.

Svayambhūdeva follows Raviṣeṇa. The changes introduced by him do not concern the principal story but relate to poetic descriptions etc.

Silācārya mainly follows Vimalasūri but adds the incident of the golden stag and the Vālin episode probably on account of their immense popularity.

Guṇabhadra's version stands by itself : Vārāṇasī was originally the capital of Daśaratha, who migrated to Ayodhyā after Sagara's family was annihilated. Janaka gave Sītā in marriage to Rāma who protected the sacrifice undertaken by him. Rāma, with Sītā and Lakṣmaṇa, went to Vārāṇasī (ancestral capital) in order to safeguard the interests of his subjects ; at Nārada's instigation Rāvaṇa was enamoured of Sītā ; Rāvaṇa sent Śurpaṅakhā as a Dūtī to Sītā ; Lakṣmaṇa fought against Vālin and killed him ; and finally Rāvaṇa cut off the illusory head of Sītā and threw it before Rāma (this detail is borrowed from Vālmiki)

Guṇabhadra's story is not as popular as that of Vimala. We find his version given by Puṣpadanta and Kṛṣṇa.

Hariṣeṇa follows mainly Vālmiki's Rāmāyaṇa. He follows Raviṣeṇa in describing Suprajā (or Suprabhā) as the fourth queen of Daśaratha and mother of Śatrughna ; and Sītā to have become a man after her fire ordeal.

Puṣpadanta mainly follows Guṇabhadra. His version, however, is superior to that of Guṇabhadra on account of its grand poetic style.

Bhadreśvara bases his version on the Paṭmachariya. He, however, adds one new feature for the first time when he introduces in his version the motif of the picture of Rāvaṇa drawn by Sītā.

Hemachandra generally follows Vimalasūri and Raviṣeṇa in his two versions. His Rāmāyaṇas show acquaintance with the versions of Sanghadāsa and Bhadreśvara also. According to him, Daśaratha after his marriage with Kaikeyī does not return to Ayodhyā but goes to Rājagṛha, gets his family there, and lives there for a long time, out of fear of Rāvaṇa. It is there that Rāma and Lakṣmaṇa are born. It is only when he feels himself invincible on account of his powerful sons he goes to Ayodhyā with his whole family ; and it is at Ayodhyā that Bharata and Śatrughna are born (TSPC version).

1. For a full treatment of this topic see my paper "The Origin and development of the Rāma Story in Jaina literature" shortly to be published in the Journal of The Oriental Institute, Baroda.

Dhaneśvarasūri follows in the main the version of Vimalasūri/Raviṣeṇa/Hemachandra. According to him, however, Kaikeyī asks for the banishment of Rāma (and Lakamaṇa too) in addition to her demand of the kingdom for her son – this detail is after Vālmiki.

Kṛṣṇadāsa appears to follow Guṇabhadra.

Devavijayagaṇin follows Hemachandra.

Meghavijaya presents an abridged edition of Hemachandra's Rāmāyaṇa.

The writers of unpublished Rāmāyaṇas probably follow their predecessors whose works are referred to here and hardly have anything new to add.

PART II

PAÜMACHARIYA : A STUDY

7. THE DATE OF VIMALASŪRI

In the subscription to the Paümachariya Vimalasūri gives the date of the completion of the work as 530 A.V.¹ Two different dates are given for the year of Nirvāṇa of Mahāvīra : (i) The traditional date namely 526 B.C. and (ii) The date fixed by Jacobi, viz., 467 B.C. They indicate two different dates of the completion of the Paümachariya, viz., 4. A. D. and 64 A. D. That is to say, according to poet Vimalasūri's own statement the Paümachariya was written in the first century A.D.²

1. पंचेव य वाससया, दुसमाए तीस बरिस संजुता ।
वीरे सिद्धि उवाए, तखो निबद्धं इमं चरियं ॥ c xviii. 103.
2. Leumann considered the date 4 A.D. as unassailable (Winternitz : A History of Indian Literature, Vol. I, p. 514. f.n. 1, and Vol. II p. 478, f.n.). Winternitz accepts 64 A.D. as the date of the composition of the Paümachariya (Ibid, Vol. I, pp. 513, 514 with f.n. 1, and Vol. II, p. 477 with f.n. 3. p. 478 and p. 489). Pandit Hargovind Das Sheth assigns this work to the first century A.D. (Pāia-Sadda-Mahannavo, Vol. IV, Introduction, p. 13). Pandit Premi accepts the date given by Vimalasūri as correct (Jain Sāhitya Aura Itihāsa, revised edition 1956, p. 91). Dr. Jyotiprasad Jain appears to be in favour of the date as recorded by the poet himself (Śrīmad Rājendrasūri Smāraka Grantha : Vimalārya Aura Unakā Paümachariyam, pp. 444-445). Prof. K. V. Abhyankar refutes some of the arguments against an early date for the poet : The occurrence of words like Dīnāra, Surunga and the like which betray the Roman and the Greek influence on India "can at the most make us disinclined to put a writer (who uses these words) before the beginning of the Christian era". The astronomical data are probably not genuine. The argument based on the influence of later poets and playwrights on Vimalasūri he rebuts thus : "The descriptions of the seasons, water-sports, hells, and amorous gestures have been more or less conventional ones, ever since the time of the earliest Indian epics, and similarity of thought and expression in this matter can never be a criterion for the fixing of the dates of any two writers whose writing show much resemblance in those matters". On the strength of the primitive language, archaic forms and the old metres he assigns the work to the first century A.D. (Foreword to Paüma-Chariyam, Chs. 27-28, edited by Sri S. C. Upadhyaya, Ahmedabad, 1934).

