ARIADNA MATYSZKIEWICZ
(Jagiellonian University, Cracow, Poland)

The Poetics of Collection in Jinasena's *Ādipurāṇa*

Abstract

The pattern of collection, which characterizes the classical Indian though in general, may serve as a strongly persuasive literary device. In that role it is often employed in Sanskrit grand narratives, specifically, in Hindu epics, purāṇas, and ornate epic poems (*mahākāvya*). The study seeks to examine the conceptual grounds, figurative realisations and persuasive ends of this pattern in Jinasena's (9th century CE) *Ādipurāṇa*, an important text of the Digambara Jain tradition. Jinasena's work represents the genre of Jainpurāṇas, which combines and modifies the generic properties of the afore mentioned Sanskrit grand narratives.

Keywords: literature, India, Sanskrit, poetics, *Ādipurāṇa*, Jinasena, Jainism

1. The pattern of collection in Sanskrit intellectual/literary culture

1.1. The broad context and conceptual grounds

The structure of a collection, understood as a singular set of various elements regarded as significant and/or sensually appealing, may be discerned in the conceptual scheme[1] characteristic of Sanskrit intellectual traditions. It is present in long compounds of classical Sanskrit language, in all the ontological and epistemic categories proposed by both orthodox and unorthodox Indian darśanas, and more precisely, śāstraic accounts of reality that often

---

[1] 'Conceptual schemes, we are told, are ways of organizing experience; they are systems of categories that give form to the data of sensation; they are points of view from which individuals, cultures or periods survey the passing scene.' Donald Davidson, *On the Very Idea of a Conceptual Scheme*, "Proceedings and Addresses of the American Philosophical Association", vol. 47 (1973–1974), pp. 5–50.

describe a given natural or cultural phenomena by identifying its possible varieties, and in the inclusive, variegated scope of *Mahābhārata* and Hindu purāṇas. Finally, but not least, the scheme of collection underlies the way in which Sanskrit authors design, describe and realize the idea of poetic (*kāvya*) beauty. Broadly speaking, in Sanskrit literature both abstract models for the reality and concrete accounts of the reality are conceived as collections of particularities, which, though extensive, are often aiming for exhaustiveness. Therefore, in the given broad context, the collection appears as a universal scheme shaping the account of reality given by various Sanskrit authors. Due to the characteristic trait of Indian intellectual traditions, which is the coalescence of *aesthesis* and *noesis*, the cognitive dimension of this scheme is closely combined with the persuasive, affective dimension. In the light of that, the collection pattern can be further analysed in terms of a motif, or in other words, a theme recurring in various types of Sanskrit narratives, which may be analysed with regard to the possible functions that it serves.

1.2. 'Profusion' and 'restraint' in the pattern of collection

The pattern of collection may be conceived through its two primary functions. The first of them shall be designated as 'restraint'. A collection understood through this particular aspect tames both the sphere of abstract ideas and the sphere of tangible experience. It enables limiting the range of speculative thought and the range of perceptible, natural manifoldness. Therefore, it may be defined as an attempt to subdue potential infinity. The second primary function of a collection may be labelled as 'profusion'. It aims at providing an exhaustive, detailed account of reality. Both of these functions have specific affective dimensions. The former of them selects the elements of reality that should be taken into consideration, regarded as important or valuable, and the latter of them evokes the idea of multiplicity or immense vastness, which strongly appeals to the senses. In its affective dimension, the collection does not convince the listener in terms of rationality but persuades him in terms of emotions. The above recognized, seemingly contradictory functions of the collection pattern are interrelated. The second function, designated as 'profusion', is present in the first function, designated as 'restraint', on the condition that a given collection consists of a large number of elements. The profusion that constitutes a collection may connote excess. But, at the same time, that excess is limited by the finiteness of the collection itself. In the result, it cannot point towards the infinite. Since it cannot create the sense of the sublime, which transcends conceivable forms, it is dependent on every single conceivable form that constitutes a collection.

1.3. The pattern of collection in Sanskrit grand narratives

The pattern of collection may be considered as one among many techniques that account for the poetics of the sublime traceable in Sanskrit grand narratives (epics, purāṇas and mahākāvyas). By 'grand narratives' I mean works that provide large explanatory and normative frameworks. Such narratives absorb smaller stories or discourses into the

empowering epic scheme of the heroic quest, which exemplifies values considered as safe and constructive.[2] Their persuasive power relies to a greater extent on the literary techniques able to create a sense of grandeur. Sanskrit epics (*itihāsa*) and purāṇas realize their poetics of the sublime through vast collections of names, subjects, and objects and multiplicity that underlies the images of gods and other supernatural beings[3] as well as several depictions of grand natural objects (mountains, rivers, oceans, forests), distinguished by their affinity to kāvya style. The linguistic and conceptual refinement of the form assumed by the pattern of collection is what distinguishes Sanskrit ornate epic (*mahākāvya*) compositions and works on Sanskrit poetics, which attempt to define them, from other kinds of Sanskrit grand narratives.

1.4. The pattern of collection in Sanskrit literary theory

The authors of mahākāvyas replace the extensive enumerations, characteristic of epics and purāṇas, with figures of speech, such as certain varieties of simile (*bahu upamā*, *mālā upama*),[4] *dīpaka*,[5] *udātta*,[6] *yathāsaṃkhya*,[7] which turn the pattern of collection into a carefully designed linguistic artifice. Sanskrit literary theorist Rudraṭa (9th century CE) devotes nine stanzas (7.19–29) of his *Kāvyālaṃkāra* to a term *samuccaya* ('accumulation'), which is a figure of speech based on 'characterizing one thing by means of many',[8] or, as defined by Edwin Gerow: 'a figure consisting of the multiplication of descriptive adjuncts to a thing or mood'.[9] Rudraṭa recognizes several types of this figure: accumulation of good things, accumulation of bad things, accumulation of both good and bad things, accumulation of qualities (*guṇasamuccaya*), accumulation of actions (*kriyāsamuccaya*),

---

[2] Beatrice Skordili, *Grand narrative*, in: Victor E. Taylor, Charles E. Winquist, *Encyclopedia of Postmodernism*, Routledge, London and New York 2001. pp. 164–165.

[3] Endowed with multiple heads and additional limbs, appearing in multiple incarnations, or described through vast collections of characteristics and elements identified with them, as is the case with Krishna described in that way in the tenth book of *Bhagavadgīta*.

[4] *Bahu upamā*: 'an *upamā* in which a number of different objects are mentioned.' *Bahu upamā*, in: Edwin Gerow, *A Glossary of Indian Figures of Speech*, Mouton, Paris-Hague 1971, p. 161. *Mālā upamā*: 'an *upamā* in which one subject is compared to several objects through one or several properties.' *Mālā upamā*, in: Ibidem, p. 161.

[5] 'A construction wherein several parallel phrases are each completed by a single (unrepeated) word or phrase; zeugma. […] The word which ties together the various phrases by being at once a grammatical part of them all illuminates the entire phrase, […]. By multiplying the phrases dependent on zeugma, the effect of illumination is increased.' *Dīpaka*, in: Ibidem, p. 193.

[6] 'A figure in which great accumulation of wealth or greatness of character (*viz.* self-denial) is described.' *Udātta*, in: Ibidem, p. 139.

[7] 'A figure consisting of ordered sequences of terms, such as nouns and adjectives or subjects and objects of comparison, co arranged that item one of the first sequence matches item one of the second, item two of the first matches item two of the second, and so on.' *Yathāsaṃkhya*, in: Ibidem, p. 222.

[8] *yatraikatrānekaṃ vastu paraṃ syāt sukhāvahādyeva |*
jñeyaḥ samuccayo'sau tredhānyaḥ sadasator yogaḥ || Rudraṭa, 7.19.

[9] *Samuccaya*, in: Ibidem, p. 320.

and accumulation of substances (*dravyasamuccaya*). An illustration of kriyāsmuccaya provided by Rudraṭa is expressed by present participles:

> God of love adorns young women engaged in lovemaking [with] throbbing lips, shivering bodies, moaning voices, and fluttering eyes. (Rudraṭa, 7.23)[10]

Apart from forming a basis of purposely employed figures of speech, some examples of which were presented above, the collection in its role of conceptual scheme underlies the way in which Sanskrit literary theorists construct their discourse. Analogically to authors of other śāstraic and philosophical works, ālaṃkārikas define the literary entities through the variety of their particular manifestations. The very idea of literature shared by Sanskrit literary theorists, irrespective of systems advocated by their schools, is built upon the structure of collection. Thus, for example, the proponents of Ālaṃkāra and Rīti schools of Sanskrit poetics (Bhāmaha 7th century CE, Daṇḍin 7th/8th century CE, Vāmana 8th/9th century CE) present the literary work as a harmonious synthesis of precious entities that amount to beauty, understood as a quality that creates the sense of pleasure (*prīti*). While Bhāmaha identifies these entities with figures of speech (*alaṃkāra*), which he likens to adornments of an enchanting woman (Bh.,3.58), Daṇḍin and Vāmana identify them with literary merits (*guṇa*).

1.5 The pattern of collection in Sanskrit mahākāvya genre

Apart from the above-mentioned particular components, mahākāvya genre as such may be understood in terms of collection. The first reason to see it that way lies in the very form of kāvya poetry. Sanskrit literary theorist Bhāmaha (7th century CE) compares the act of composing kāvya to the process of creating a flower-garland, based on the proper selection of desirable elements and assigning them a proper place in the entire composition.[11] Kāvya literature itself relies on a selection of aesthetically pleasing aspects of reality and presenting them as collections of attributes, where every single detail has an important role to play in the process of creating aesthetic sentiments (*rasa*).[12] In the case of mahākāvyas, the majority of which were written by court poets expected to praise the ruling monarch by means of their poetic skill and talent, the particular aesthetic sentiments are encompassed by an aura of grandeur. In that respect, there is a close correspondence between the detailed descriptions that amount to mahākāvya compositions and collections of royal merits found in panegyric inscriptions (*praśasti*). The eminence of animate subjects, natural objects, and phenomena praised in mahākāvyas is expressed

---

[10] *prasphurayann adharoṣṭhaṃ gātraṃ romāñcayan giraḥ skhalayan |*
maṇḍayati rahasi taruṇīḥ kusumaśaras taralayan nayane || Rudraṭa, 7.23.

[11] *etad grāhyaṃ surabhi kusumaṃ grāmyam etan nidheyaṃ dhatte śobhāṃ viracitam idaṃ sthānam asyaitad asya |*
mālākāro racayati yathā sādhu vijñāya mālāṃ yojyaṃ kāvyeṣv avahitadhiyā tadvad evābhidhānam || Bhāmaha, 1.59.

[12] Siegfried Lienhard, *A History of Classical Poetry. Sanskrit – Pali – Prakrit*, in: Jan Gonda (ed.), *A History of Indian Literature*, vol. 3, fasc. 1, Otto Harrassowitz, Wiesbaden 1984, pp. 12, 26–29.

by verbalising their particular merits. Kings, gods, beautiful women, mountain ranges, or elephants, are imagined there as reservoirs of precious details conveyed through their adjectival or substantive attributes. Nonetheless, the idea of multiplicity that underlies this genre of kāvya literature is confined within the limits of common sense, figurative language and accepted proportions of length (concerning single chapters, separate descriptions, and entire works).

Fine small-scale examples of a refined form assumed by the pattern of collection in mahākāvya works are long bahuvrīhi compounds employed by poets writing in highly ornate, bold, and intense gauḍīya style, exemplified by *Harṣacarita*, a prose mahākāvya by Bāṇa (7th century CE).

2. All the facets of collection in Jinasena's *Ādipurāṇa*

2.1. Jinasena's *Ādipurāṇa*

The pattern of collection appears in its full scope in Jinasena's *Ādipurāṇa* (abbr. as ĀP), a Jain grand narrative from the 9th century CE, which combines broad contents and conceptual profusion of the epics and purāṇas with an eulogistic, formal refinement of the mahākāvya genre.

It is a voluminous Sanskrit work divided into 47 chapters. Its author, monk Jinasena, was a Brahmin convert to Digambara Jainism, who served at the court of Rāṣṭrakūṭa monarch, Amoghavarṣa I.[13] Along with its second part titled *Uttarapurāṇa* (27 chapters, late 9th century C.E.), written by Jinasena's pupil Guṇabhadra, *Ādipurāṇa* constitutes a larger text known as *Mahāpurāṇa*, which encompasses the entire scheme of Jain universal history conceived as life stories of 63 Illustrious men (*śalākāpuruṣa*).[14] Jinasena's *Ādipurāṇa* narrates the life stories of two Illustrious men: the first Tīrthaṅkara (fordmaker, spiritual leader), Ṛṣabha, and his son, Bharata, the first Cakravartin ('universal monarch'), which are composed of many other, smaller stories of their previous births, involving great sages, celestial beings known as vidyādharas, animals, gods, kings, law-givers and patriarchs known as Kulakaras.[15] Apart from that, vast portions of Jinasena's work encompass various scholarly matters of Digambara Jainism including cosmology, philosophy and religious practice. On the basis of its contents and style, *Ādipurāṇa* may be classified

---

[13] John E. Cort, *An Overview of the Jaina Puranas*, in: Wendy Doniger, *Purana Perennis: Reciprocity and Transformation in Hindu and Jaina Texts*, State University of New York Press, Albany 1993, p. 192.

[14] Including 24 Tīrthaṅkaras (spiritual leaders), 12 Cakravartins (universal emperors), 9 Baladevas (Half-Cakravartins), 9 Vāsudevas (Half-Cakravartins), and 9 Prativāsudevas (personifications of evil, opponents of Vāsudevas). *Śalākā-puruṣas*, in: Kristi L. Wiley, *The A to Z of Jainism*, The Scarecrow Press, INC., Plymouth 2009, p. 181.

[15] 'In Universal History texts and other Jain narratives, law-givers or patriarchs who are born in Bharata-kṣetra (the part of the universe where we are said to live) in the third period (*suṣamā-duṣamākāla*) of each progressive (*utsarpiṇī*) and regressive (*avasarpiṇī*) half-cycle of time.' – *Kulakara*, in: Ibidem, p. 125.

as a mahākāvya that shares multiple characteristics with Hindu epics and purāṇas or the other way round.[16] Jinasena's style combines the strong epic traits of language with the conceptual sophistication of kāvya compositions, showing his acquaintance with model mahākāvya works including Kālidāsa's (5th century CE) *Raghuvaṃśa* and Māgha's (8th century CE) *Śiśupālavadha*. The combination of epic and classical kāvya features of Jinasena's work is manifest also in the metrical patterns, which complement the epic *anuṣṭubh* with a variety of classical syllabic metres characteristic of mahākāvya works.

Analogically to Hindu Sanskrit epic works, the heroic plot of Jinasena's *Ādipurāṇa*, which is structured upon the momentous events in life stories of model heroes, unifies the informative, didactic, philosophical, cosmological, mythological, and devotional contents. The persuasiveness of those contents relies as much on the binding plot as on the stock imagery and all the constituents of a literary language recognized by Sanskrit poeticians. *Ādipurāṇa* combines an aura of opulent, courtly, grandeur, typical of mahākāvya genre with the unbounded vision of mytho-religious narratives preserved in Hindu epics and purāṇas. Accordingly, the heterogenic style of Jinasena's work allows the pattern of collection to assume a whole variety of forms present in other specimens of Sanskrit literature. The further reason for considering *Ādipurāṇa* as a work that contains a particularly broad spectre of the collection pattern lies in the nature of the philosophico-religious system which it promotes. In Jinasena's time, Jainism was already a firmly developed system with a rich textual tradition, significant representatives of which are enumerated by the author in the first chapter of the work (ĀP, 1.42–60).[17] As a natural philosophy representing pluralistic realism, both ontological and epistemological, Jainism relies on ordering reality and means of cognition into multiple collections of categories inspired by the living experience.[18] Accordingly, Jainism adopts a descriptive, taxonomic and seemingly non-reductionist approach to reality, attempting to subdue it by means of naming and ordering its multiple aspects into particular, closed collections, which cherish the idea of the definable plurality. This categorical realist approach, shared by both Digambara and Śvetāmbara schools of Jainism, is connected with ethico-soteriological principle of nonviolence (*ahiṃsā*) towards all living beings, which motivates a detailed ontological account of sentient and insentient beings, actions performed towards them, means of actions, perceptions, and other categories[19] and gives rise to further constituents of the Jain philosophy, including the doctrine of many pointedness (*anekāntavāda*), the doctrine of qualified assertion (*syādvāda*), and a system of sevenfold predication (*sapta-bhaṅgi-naya*),[20] all of which are already present in the works of Siddhasena Divākara

---

[16] Cort, *An Overview of the Jaina Puranas*, p. 205.

[17] There he mentions such authors as: Siddhasena, Samantabhadra, Śrīdatta, Yaśobhadra, Prabhācandra, Śivakoṭi, Jaṭāsiṃhanandin, Kāṇabhikṣu, Bhaṭṭakalaṅka, Śrīpāla, Pātrakesarī, Vādisiṃha, Vīrasena, Jayasena.

[18] Piotr Balcerowicz, *Historia klasycznej filozofii indyjskiej. Część trzecia: szkoły niebramińskie – adżiwikizm i dżinizm*, Dialog, Warszawa 2016, p. 337.

[19] Piotr Balcerowicz, *Siddhasena Mahāmati and Akalaṅka Bhaṭṭa: A Revolution in Jaina Epistemology*, "Journal of Indian Philosophy", vol. 43, Nos. 4–5 (2015), p. 6.

[20] *Anekāntavāda*, in: Wiley, *The A to Z of Jainism,* p. 36.

(5th century CE?) and Samantabhadra (6th/7th century CE), mentioned by Jinasena as the first two of his forerunners (ĀP, 1.42–44). According to the doctrine of *anekāntavāda*, the reality is a complex structure of multiple elements that are related to one another in an infinite number of aspects,[21] the entirety of which can be grasped only by omniscient Tīrthaṅkaras. Since it is impossible to comprehend the complex nature of reality by means of human language, the most adequate perception that can be gained by a non-omniscient living being (*jīva*) should be based on recognizing multiple combinations of relationally and temporarily defined elements, none of which can be reduced to a singular source. Accordingly, human knowledge is understood as an attempt to grasp phenomena in their multiple, temporary and relational aspects and to collect a multiplicity of perspectives on a given subject, including those appearing as contradictory owing to differences in their contexts. This kind of knowledge can be attained by following the doctrine of the 'qualified assertion' (*syādvāda*), which states that all possible statements are conditional and should be always designated as such by means of the word *syāt* ('may be', 3 sg. optative mode). The statements may be specified with regard to a 'specific substance' (*svadravya*), 'specific location' (*svakṣetra*), 'specific time' (*svakāla*) and 'specific state' (*svabhāva*).[22] The infinity of possible statements is further adapted to the confines of the human mind by means of the 'sevenfold predication' (*sapta-bhaṅgi-naya*). Any object described through the sevenfold predication may be defined as: 1. In a way existing, 2. In a way non-existing, 3. In a way both existing and non-existing, 4. In a way indescribable, 5. In a way existing and indescribable, 6. In a way non-existing and indescribable, 7. In a way non-existing, existing, and indescribable.[23] Here, the word *kathaṃcit* ('in a way') expresses the conditional nature of a statement. According to Samantabhadra, the sevenfold predication is an 'indirect illuminator' of reality and the substitute of the 'direct illuminator of reality', which is the 'omniscience' (*kevalajñāna*) of the Tīrthaṅkara.[24] He also states that: 'The conglomeration of inter-dependent and relative assertions reveals the true nature of an object',[25] and that 'The nature of reality can be predicated only through a sentence that incorporates both the affirmation and negation, depending on the point of view.'[26] (Trans. V.K. Jain)

Considering all this, the key principles of the Jain doctrine as promulgated by Jinasena are structured upon the pattern of collection, which underlies also many other components of the *Ādipurāṇa*, some of which will be discussed in the following sections.

---

[21] Piotr Balcerowicz, *Dżinizm. Starożytna religia Indii*, Dialog, Warszawa 2003, electronic edition, p. 4591.

[22] *Syādvāda*, in: Wiley, *The A to Z of Jainism*, p. 217.

[23] Vijay K. Jain, (trans., ed.), *Ācārya Samantabhadra's Āptamīmāṁsā (Devāgmastotra), Deep Reflection On The Omniscient Lord*, Vikalp Printers, Dehradun 2016, stanza: ĀM, 1.14, p. 27.

[24] Ibidem, p. 163.

[25] Ibidem, p. 166.

[26] Ibidem, p. 170.

2.2. The first collection: A literary-theoretical model

In the first chapter of the *Ādipurāṇa*, Jinasena presents an idea of a literary composition that provides a rationale for the form and content of his work. He identifies his story with a variety of textual forms recognized in an Indian tradition, calling it a *purāṇa* (ex. ĀP, 1.21),[27] a Vedic hymn (*sūkta*), a *dharmaśāstra* (ĀP, 1.24),[28] an epic (*itihāsa*) (ĀP, 1.25),[29] *dharmakathā* (ex. ĀP, 1.62–63),[30] and finally, an ornate epic (*mahākāvya*) (ĀP, 1.99)[31] composed of a number of smaller stories.

Jinasena's understanding of the mahākāvya genre is ethically oriented. He sees it as a narrative both inspired by dharma[32] and meant to promulgate it. At the same time, he communicates very clearly that his work attempts to illustrate Jain dharma by means of a standardized literary language characteristic of highly sensuous Sanskrit ornate epics (*mahākāvya*). Already this introductory, literary-theoretical chapter of *Ādipurāṇa* contains several facets of the collection scheme. First of all, the collection scheme structures Jinasena's idea of a literary composition. He specifies good poetry as a collection of desirable qualities, such as clarity of meaning, refinement, consistency, figurativeness

---

[27] *purātanaṃ purāṇaṃ syāt tan mahan mahadāśrayāt |*
mahadbhir upadiṣṭatvāt mahāśreyo'nuśāsanāt || ĀP, 1.21.
It should be [known] as a *purāṇa* coming from the past. It is [called] 'great' because it resorts to 'greatness' exemplified by the great individuals. [Its] instructions lead to great merit.

[28] *ṛṣipraṇītam ārṣaṃ syāt sūktaṃ sūnṛtaśāsanāt |*
dharmānuśasanāc cedaṃ dharmaśāstram iti smṛtam || ĀP, 1.24.
It should be regarded as a Vedic hymn composed by seers because it relies on the instruction regarding pleasant and good speech. Furthermore, it should be known as a 'treatise on dharma' (*dharmaśāstra*) because it is based on the instruction regarding dharma.

[29] *itihāsa itīṣṭaṃ tad iti hāsīd iti śruteḥ |*
itivṛttam athaitihyam āmnāyaṃ cāmananti tat || ĀP, 1.25.
It is accepted as an *itihāsa* because it says: 'this is how it was' (*iti ha āsa*). They also call it: *itivṛtta* ('an event'), *aitihya* ('tradition'), *āmnāya* ('sacred tradition').

[30] *ta eva kavayo loke ta eva ca vicakṣaṇāḥ |*
yeṣāṃ dharmakathāṅgatvaṃ bhāratī pratipadyate ||
dharmānubandhinī yā syāt kavitā saiva śasyate |
śeṣā pāpāsravāyaiva suprayuktāpi jāyate || ĀP, 1.62–63.
Only those whose speech is employed as an ancillary to the story of dharma appear to the world as poets or wisemen. The poetry which happens to be connected with dharma is praised. Other [poetry], even well composed works, contribute to the influx of sin.

[31] *mahāpurāṇasambandhi mahānāyakagocaram |*
trivargaphalasandarbhaṃ mahākāvyaṃ tad iṣyate || ĀP, 1.99.
The Great Purāṇa that encompasses the domain of great heroes, which binds together completions of the three pursuits of life, is regarded as mahākāvya.

[32] The religio-ethical conduct or the Jain religion as such.

(ĀP, 1.94),[33] harmonious and pleasant sound (ĀP, 1.98),[34] and constituents of literary language such as rasas[35] and figures of speech (ĀP, 1. 96).[36] In stanzas 1.126–138, Jinasena describes the perfect narrator of the grand narrative by enumerating his various desirable characteristics, including moral virtues, broad knowledge of various disciplines, commendable physical features, social and oratory skills, appropriate body language. For example:

> Its narrator should be a learned man of virtuous conduct, firm-minded, a master of his own passions, with efficient sense organs, fit body, clear, pleasant, and respectable voice. (ĀP, 1.126)[37]
>
> He is known as the omniscient ocean, a receptacle of pure, bright water. His speech shines brightly thanks to the removal of all impure words. (ĀP, 1.127)[38]
>
> The leading storyteller should be conversant with various small stories, proficient in many languages, learned in various sciences and arts. (ĀP, 1.130)[39]

2.3. The second collection: A eulogy

Jinasena's idea of a grand narrative along with the pattern through which he expresses that idea can be likened to a eulogy, which lies at the root of Sanskrit kāvya literature in general and Sanskrit mahākāvya, as a genre addressed to the ruling class, in particular. Additionally, a eulogy understood as a collection of merits and valuable constituents can be found in numerous passages of *Ādipurāṇa* praising Illustrious men (*śalākāpuruṣa*) in their several incarnations. A particularly elaborate passage of that kind appears in the fourteenth chapter of the work. It opens with a eulogistic description of Ṛṣabha that gathers all attributes of the first Tīrthaṅkara, commencing with details of his physical

---

[33] *kaver bhāvo'thavā karma kāvyaṃ tajjñair nirucyate |*
tat pratītārtham agrāmyaṃ sālaṅkāram anākulam || ĀP, 1.94.
Those aware of the subject state that feelings of a poet constitute poetry. It is clear in meaning, polished, figurative, and consistent.

[34] *suśliṣṭapadavinyāsaṃ prabandhaṃ racayanti ye |*
śrāvyabandhaṃ prasannārthaṃ te mahākavayo matāḥ || ĀP, 1.98.
Those who create compositions with harmoniously joined words, combinations of sounds pleasant to the ear and lucid meaning are considered great poets (authors of mahākāvyas).

[35] Aesthetic sentiments, which are also conceived as aesthetic categories.

[36] *sālaṅkāram upārūḍharasam udbhūtasauṣṭhavam |*
anucchiṣṭaṃ satāṃ kāvyaṃ sarasvatyā mukhāyate || ĀP, 1.96.|
Pure poetry of good men, which reaches an utmost excellence, being endowed with figures of speech and aesthetic sentiments, resembles the face of goddess Sarasvatī.

[37] *tasyāstu kathakaḥ sūriḥ sadvṛttaḥ sthiradhīr vaśī |*
kalyendriyaḥ praśastāṅgaḥ spaṣṭamṛṣṭeṣṭagīrguṇaḥ || ĀP,1.126.

[38] *yaḥ sarvajñamatāmbhodhivārdhautavimalāśayaḥ |*
aśeṣavāṅmalāpāyād ujjvalā yasya bhāratī || ĀP, 1.127.

[39] *nānopākhyānakuśalo nānābhāṣāviśāradaḥ |*
nānāśāstrakalābhijñaḥ sa bhavet kathakāgraṇīḥ || ĀP, 1.130.

beauty highlighted by numerous ornaments. Here, the outward appearance of Ṛṣabha, imagined as a radiant reservoir of all possible riches, is likened to kāvya poetry:

> At that time, the decorated Lord appeared as a confluence of valuables, a flaming heap of splendour, a perceptible load of luck. (ĀP, 14.15)[40]
>
> With his ornaments, the Lord appeared as an abode of virtues, a reservoir of good fortunes, a heap of various kinds of beauty. (ĀP, 14.16)[41]
>
> The adorned body of the Lord shone with its natural brightness, just like the well composed work of a poet [shines] with figures of speech. (ĀP, 14.17)[42]

In the following stanzas, Ṛṣabha, praised by Indra and other gods (ĀP, 14.22), is extolled through a number of hyperbolic similes, metaphors and religious identifications, where he is both compared and identified with the great objects of the universe, such as the sun (ĀP, 14.23, 14.25, 14.47), the moon (ĀP, 14. 28, 14.46), the peak of the Himālayas (ĀP, 14.21), a wish-giving tree (*kalpaśākhin*, ĀP, 14.18), and four great elements (earth and water ĀP, 14.42, wind ĀP, 14.43, and fire ĀP, 14.44). This characterization of Ṛṣabha is presented in the form of a religious eulogy known as *stotra*, fine examples of which trace back to the Vaiṣṇava *Sahasranāmastotra* included in the 13th book (*Anuśāsanaparvan*) of *Mahābhārata* and the self-presentation of Viṣṇu-Kṛṣṇa from the tenth chapter of *Bhagavadgītā* included in the 6th book (*Bhīṣmaparvan*) of the *Mahābhārata*. The stotra genre is characterized by minimalistic and emotional modes of expression, including repeated direct forms of address containing words of praise, defining the object of praise through series of names, identifications with most valued objects of the universe, superlatives, and various ways of expressing its sublimity, or, in other words, the state of transcending all imaginable limits. All of these characteristics are present in the stanzas praising Ṛṣabha, some examples of which look as follows:

> You are the first god among gods, the first guru among people, the first creator of the world, and the first hero of dharma. (ĀP, 14. 26)[43]
>
> Salutation to you – pure of spirit,
> Salutation to you – celebrated for your merit,
> Salutation to you – the dispeller of fear.
> Salutation to you – the single element made of plural qualities. (ĀP, 14.41)[44]

---

[40] *lakṣmyāḥ puñja ivodbhūto dhāmnāṃ rāśir ivocchikhaḥ |*
bhāgyānām iva saṃpātas tadābhād bhūṣito vibhuḥ|| ĀP, 14.15.

[41] *saundaryasyeva saṃdohaḥ saubhāgyasyeva saṃnidhiḥ |*
guṇānām iva saṃvāsaḥ sālaṃkāro vibhur babhau || ĀP, 14.16.

[42] *nisargaruciraṃ bharttur vapur bhreje sabhūṣaṇam |*
sālaṃkāraṃ kaveḥ kāvyam iva suśliṣṭabandhanam || ĀP, 14.17.

[43] *tvam ādir devadevānāṃ tvam ādir jagatāṃ guruḥ |*
tvam ādir jagatāṃ sraṣṭā tvam ādir dharmanāyakaḥ || ĀP, 14.26.

[44] *pūtātmane namas tubhyaṃ namaḥ khyātaguṇāya te |*
namo bhītibhide tubhyaṃ guṇānām ekabhūtaye || ĀP, 14.41.

Salutation to you in the form of fire – burning the fuel of actions, glowing with flames of meditation, your body crowned with reddish crest. (ĀP, 14.44)[45]

Salutation to you in the form of the sky – passionless, spotless, omnipresent, beginningless, endless, the nourisher of greatness. (ĀP, 14.45)[46]

In the 14th chapter of ĀP, the enumeration of names identified with the single subject of praise is reworked in such a way that it enlists the names of Ṛṣabha's former incarnations described in the previous chapters of *Ādipurāṇa* (ĀP, 14.48–52), which presents him as an accumulation of his former life stories.

In spite of its formal affinity to the religious stotra, Jinasena's praise of Ṛṣabha is infused with kāvya aesthetics, which places it at the intersection of a devotional verse and kāvya literature. It is the purposeful narrative strategy of the author who programmatically identifies the sensual beauty celebrated by kāvya with the spiritual merit of Jain doctrine. Accordingly, the blinding brilliance and opulent grandeur of Ṛṣabha's figure, which conform to the idea of beauty realized by kāvya poetry, are translated respectively into Jain dharma and the purity of the liberated soul. Illustrative stanzas:

You will offer a helping hand of dharma to pull out those falling into the overgrown well of false knowledge. (ĀP, 14.24)[47]

You, whose self is purity, purify all mankind with your utmost merits, just as the moon with its own bright nature brightens the world. (ĀP, 14.28)[48]

2.4. The third collection: A mountain theme

Jinasena employs an analogical narrative pattern and imagery in his description of the Vijayārddha mountain included in the fourth chapter of *Ādipurāṇa*. In this case, he adapts the canonical form of the mountain theme, which appears in all types of Sanskrit grand narratives, to the Jain doctrine promulgated by his work. Like all other Sanskrit authors, Jinasena presents mountain ranges as massive reservoirs of natural and supernatural valuables such as precious stones, species of plants and animals, atmospheric phenomena and various celestial beings.[49] Within the mountain theme, the immensity of natural grandeur reproduced by hyperbolic language combines with a diligently measured

---

[45] *karmendhanadahe tubhyaṃ namaḥ pāvakamūrttaye |*
piśaṅgajaṭilāṅgāya samiddhadhyānatejase || ĀP, 14.44.

[46] *arajo'malasaṃgāya namas te gaganātmane |*
vibhave'nādyanantāya mahattvāvardhaye param || ĀP, 14.45.

[47] *mithyājñānāndhakūpe'smin nipatantam imaṃ janam |*
tvam uddharttumanā dharmahastālambaṃ pradāsyasi || ĀP, 14.24.

[48] *tvaṃ pūtātmā jagadviśvaṃ punāsi paramair guṇaiḥ |*
svayaṃ dhauto yathā lokaṃ dhavalīkurute śaśī || ĀP, 14.28.

[49] Ariadna Matyszkiewicz, *Are great natural objects in Sanskrit mahākāvya sublime? A preliminary study on the Loginian notion of the sublime and the practice of Sanskrit classical poets*, "The Polish Journal of the Arts and Culture. New Series", vol. 7 (2018), pp. 59–63.

worldly opulence laced with the 'erotic' (*śṛṅgāra*) and 'tranquil' (*śānta*) 'sentiment' (*rasa*). Correspondingly to the above discussed literary form of stotra, the mountain theme is structured upon the pattern of collection that furnishes it with the basic persuasive power, further amplified by the utilized imagery. It is an eminent, singular entity that encompasses a multiplicity of valuables. Accordingly, this manifestation of the collection pattern appears as a climax of the literarily distilled reality, whose affective potential is able to enforce the discourse promulgated by the author. Jinasena grasps the mountain theme in its full, canonical scope encompassing all the standardized details, but, additionally, he transforms it into a eulogy of Jain dharma bearing his authorial signature. Analogically to the figure of Ṛṣabha from the fourteenth chapter, the mountain is characterized as eternal, all-excelling, imperishable, firm, adorned with precious stones, and, most importantly, excessively bright and pure. Its absolute brightness, expressed by the author in a number of ways, is combined with a touch of red colour, just as the bright lustre of Ṛṣabha combines with his fiery crest of hair. This combination of colours expresses the regal splendour of the mountain, which is created by the brightness, connoting both royalty and utmost beauty, and the redness, connoting both royal might and sensuous passion. Here, again, Jinasena constructs the highly sensual grandeur of the depicted phenomena in a manner conformable to the idea of beauty realized in kāvya only to translate it into the spiritual merits of the Jain doctrine. For example, he compares the brightness of the mountain to the purity of a liberated soul (ĀP, 4.87), and its permanence to the permanence of Jain doctrine (ĀP, 4.89). Illustrative stanzas:

> In the middle of this country, stands the great mountain Vijayārddha, silver in appearance, which seems to be mocking a group of mountains with its white rays. (ĀP, 4.81)[50]
>
> It is raised twenty five yojanas high above the ground, as if it were rising up to touch the sky with the tips of its lofty peaks. (ĀP, 4.82)[51]
>
> Red-lac-footprints left by wandering vidyādhara women are like gifts of red lotuses that make it flush brightly over and over. (ĀP, 4.86)[52]
>
> Endowed with indivisible power, imperishable, revered by vidyādharas, it glitters like a liberated soul in its endless purity. (ĀP, 4.87)[53]

---

[50] *viṣayasyāsya madhye'sti vijayārddho mahācalaḥ |*
raupyaḥ svair āṃśubhiḥ śubhrair hasann iva kulācalān || ĀP, 4.81.

[51] *yo yojanānāṃ pañcāgrāṃ viṃśatiṃ dharaṇītalāt |*
ucchritaḥ śikharais tuṅgair divaṃ spṛṣṭum ivodyataḥ || ĀP, 4.82.

[52] *khecarījanasaṃcārasaṃkrāntapadayāvakaiḥ |*
raktāmbujopahāraśrīr yatra nityaṃ vitanyate || ĀP, 4.86.

[53] *abhedyaśaktir akṣayyaḥ siddhavidyair upāsitaḥ |*
dadhadātyantikīṃ śuddhaṃ siddhātmeva vibhāti yaḥ || ĀP, 4.87.

A spotless, eternal essence revered by vidyādharas, a well ascertained measure with the permanence of Jain doctrine. (ĀP, 4.89)[54]

The mountain with its lofty peaks resembling crowns studded with a profusion of various gems is like a king praised by gods and demons. (ĀP, 4.95)[55]

2.5. Recapitulation

In the above-discussed examples of eulogistic collections, a cognitive restraint is overshadowed by a hyperbolic intensification, which is meant to enchant the listener by appealing to his imagination and sense of pleasure. They familiarize the subject by specifying the variety of its constituents, but their primary aim is to extol it or intensify its apparent appearance by revealing its complexity based on a series of superlatives. Therefore, they illustrate the second function of the collection designated as 'profusion'. However, at the same time this Indian, and particularly Jain, profusion appears as perfectly measured, based on the assessable multiplicity of material details, and appealing through opulence rather than transcendence.

2.6. The fourth collection: the functional restraint

The attempt to provide a functional restraint to an entity described as infinite is clearly visible in the already introduced first chapter of *Ādipuraṇa*, where Jinasena presents the theoretical framework of the composition he is about to present:

The ones embellished with seven ṛddhis[56] said that the story of dharma[57] consists of seven parts. The story adorned with them can be likened to a tasteful actress adorned with her decorations. (ĀP, 1.121)[58]

They defined these seven parts at the beginning of the story as follows: *dravya* ('substance'), *kṣetra* ('domain'), *tīrtha* ('ford'), *kāla* ('time'), *bhāva* ('sentiment'), *mahāphala* ('great fruit'), *prakṛta* ('the subject'). (ĀP, 1.122)[59]

---

[54] *vidyādharaiḥ sadārādhyo nirmalātmā sanātanaḥ |*
suniścitapramāṇo yo dhatte jaināgamasthitim || ĀP, 4.89.

[55] *dadhāty uccaiḥ svakūṭāni mukuṭānīva bhūmibhṛt |*
parārdhyaratnacitrāṇi yaḥ ślāghyāni surāsuraiḥ || ĀP, 4.95.

[56] Extraordinary powers: intellect – *buddhi*, activity – *kriyā*, change of form – *vikriyā*, austerity – *tapas*, might – *bala*, healing power – *auṣadhi*, occult power to change food – *rasa*, power to ensure inexhaustible food and space – *kṣetra*.

[57] Dharmakathā.

[58] *prāhur dharmakathāṅgāni sapta saptardhibhūṣaṇāḥ |*
yair bhūṣitā kathā"hāryair naṭīva rasikā bhavet || ĀP, 1.121.

[59] *dravyaṃ kṣetraṃ tathā tīrthaṃ kālo bhāvaḥ phalaṃ mahat |*
prakṛtaṃ cety amūny āhuḥ saptāṅgāni kathāmukhe || ĀP, 1.122.

Jīva and others are known as six *dravyas*,[60] *kṣetra* is the domain of three worlds,[61] *tīrtha* – the conduct of Jinendra, *kāla* – three times.[62] (ĀP, 1.123)[63]

Prakṛt is the subject of the story, *phala* is the teaching on *tattva* ('what exists'), *bhāva* is the feeling that arises at the annihilation of the desire of being active or at the annihilation of karmic matter. (ĀP, 1.124)[64]

A story where these parts appear is considered a good one. They will be displayed in an appropriate place. (ĀP, 1.125)[65]

In these stanzas, we can clearly see that Jinasena defines the narrative through its constituent parts. All of the enumerated subjects belong to the Jain doctrine within which they explain ontological and cosmological matters, such as time, space, substance as well as ethical cum religious matters, such as proper conduct or ways to attain liberation. Constituent parts of the narrative are aesthesized by being compared to decorations that beautify an actress. Before establishing a collection, the author infuses it with a persuasive force of beauty and richness. Consequently, he makes it resemble a eulogy or the type of collection that persuades through an aura of profusion. Nevertheless, the cognitive and normative aspects of the collection are much more evident here. Jinasena gives the exact number of constituents, which is seven, and specifies each of them one by one. The collection is closed and devoid of the implied hyperbolic dimension present in eulogies. Therefore, the function designated as 'restraint', predominates over 'profusion'.

Conclusion

The scheme of collection, which, as explained in the first section of this study, persists throughout the Indian intellectual-literary tradition formulated in the Sanskrit language, in Jinasena's *Ādipuraṇa* pervades several levels of discourse. It is clearly discernible in the bare, ideal structure of Jain Universal History, in the material structure of Jinasena's composition, in the literary-theoretical model that stands behind its contents, and in particular literary entities that constitute these contents. Owing to the fact that Jinasena conceives his work as both a grand literary composition and the compendium of Jain dharma, *Ādipurāṇa* embraces the collection pattern in its philosophical, religious, normative and literary realization. All these realizations constitute a consistent, harmonious whole

---

[60] Jīva – 'soul/self, non-material substance'. Other 5 substances: *dharma* – 'state of movement', *adharma* – 'state of rest', *ākāśa* – 'space', *pudgala* – 'matter', *kāla* – 'time'.

[61] *Ūrddhva* – 'upper', *Madhya* – 'middle', and *pātāla* – 'lower region'.

[62] Past, present, future.

[63] *dravyaṃ jīvādi ṣoḍhā syāt kṣetraṃ tribhuvanasthitiḥ |*
jinendracaritaṃ tīrthaṃ kālas tredhā prakīrtitaḥ || ĀP, 1.123.

[64] *prakṛtam syāt kathāvastu phalaṃ tattvāvabodhanam |*
bhāvaḥ kṣayopaśamajas tasya syāt kṣāyiko'thavā || ĀP, 1.124.

[65] *ity amūni kathāṅgāni yatra sā satkathā matā |*
yathāvasaram evaiṣāṃ prapañco darśayiṣyate || ĀP, 1.125.

based on the key principles of Jain philosophy. The incorporation of Jain philosophical principles into the poetics of Jinasena's work is most clearly evident in verses like: 'Salutation to you – the single element made of plural qualities' (ĀP, 14.41).[66] If interpreted in the broader sense of anekāntavāda doctrine, this part of the eulogy identifies the eminent figure of the first Tīrthaṅkara with an object of knowledge, whose complex nature is revealed through a series of (relative) assertions.[67] In the narrower sense, the cited passage may invoke the particular ontological principle emphasized in the treatise *Āptamīmāṁsā* by Samantabhadra, which allots to the anekāntavāda doctrine:

> Oneness and separateness constitute the unreal thing when they are considered irrespectively of one another, as two [different] conditions. Accordingly, oneness and separateness are like a reason with its own, multiple distinctions. (ĀM, 2.33)[68]
> Separateness and non-separateness, which fall within the domain of valid reasoning, are non-illusory. They constitute oneness without opposition owing to the urge to express the pre-eminence of qualities. (ĀM, 2.36)[69]

The purely philosophical principle of plurality that constitutes the apparent oneness is reflected by the structure of the eulogy and mountain theme, in which the emphasis is put on the plurality constituting one, eminent whole. Furthermore, both the eulogy and the mountain theme as realized by Jinasena emphasize the infiniteness of the literarily distilled aggregates (Ṛṣabha and Vijayārddha). The infinity is somehow included within the precisely defined collections of virtues and valuables, or explicitly outlined in verses like:

> Salutation to you in the form of the sky – passionless, spotless, omnipresent, beginningless, endless, the nourisher of greatness. (ĀP, 14.45)[70]

As an element of a devotional-literary description, it mirrors another philosophical principle of the anekāntavāda doctrine, which is the infinite number of aspects that characterize the interrelated elements of reality, also considered as infinite.[71] In the Jain philosophy, which legitimizes the coexistence of contrary concepts, the speculative notion of infinity coexists with attempts to subdue it by means of categories and lists. By recognizing plurality as the main epistemological purpose that corresponds with the complex nature of reality, the anekāntavāda doctrine allows placing the infinity within an

---

[66] *tubhyaṃ guṇānām ekabhūtaye* (ĀP, 14.41), See p. 11.

[67] See p. 81. of this paper.

[68] *anapekṣe pṛthaktvaikye hy avastu dvayahetutaḥ |*
tad evaikyaṃ pṛthaktvaṃ ca svabhedaiḥ sādhanaṃ yathā || ĀM, 2.33.
Cf. Jain (trans., ed.), *Ācārya Samantabhadra's Āptamīmāṁsā*, p. 61.

[69] *pramāṇagocarau santau bhedābhedau na saṃvṛtī |*
tāv ekatrā'viruddhau te guṇamukhyavivakṣayā || ĀP, 2.36. *Cf.* Ibidem, p. 65.

[70] See p. 86 of this paper.

[71] See p. 80 of this paper.

aggregate of other concepts and qualities. On the one hand, it states that the true nature of reality is marked by infiniteness that cannot be comprehended by a non-omniscient being, but at the same time it proposes the system of sevenfold predication (*sapta-bhaṅgi-naya*), which allows comprehending it by means of pure reason. The similar sevenfold pattern is adapted by Jinasena in the definition of the commendable narrative work, which has been cited in the previous section as an example of collection that puts emphasis on the restraint. Accordingly, his literary theory is placed within the complex system of the Jain philosophy.

To sum up, the harmonious combination of profusion and restraint, identified here with the collection pattern, underlies the philosophico-religious system propounded in the *Ādipurāṇa*, the authorial theory of a literary composition, particular themes employed by the author, exemplified here by the mountain theme and the image of the superior being (Ṛṣabha), and finally, the literary form of an eulogy, artfully adapted by Jinasena to the Jain grand narrative. While in the descriptions of Tīrthaṅkara Ṛṣabha and the Vijayārddha mountain, the function of the collection scheme designated as 'profusion' predominates over the function designated as 'restraint,' in the literary-theoretical parts from the first chapter the restraint predominates over profusion. Parts in which profusion predominates over restraint gain their persuasive power through a non-discursive appeal to sensual enjoyment and imagination, while the parts in which restraint predominates over profusion persuade through a discursive appeal to reason. Both these functions complement one another as the 'restraint' enables to refine the idea of profusion into a number of elaborate ways meant to please the audience and to inform those who seek knowledge, and the 'profusion' intensifies the persuasive power of the informative contents, providing them with a sense of gravity and power.

Bibliography

Texts and translations

Bhāmaha, *Kāvyālaṃkāra*: P.V. Naganatha Sastri (ed., trans.), *Kāvyālaṅkāra of Bhāmaha. Edited with English Translation and Notes*, Motilal Banarsidass, Delhi–Varanasi–Patna 1970.

Daṇḍin, *Kāvyādarśa*: Rangacharya Raddi Shastri (ed.), *Kāvyādarśa of Daṇḍin. Edited with an Original Commentary*, Bhandarkar Oriental Research Institute, Poona 1938.

Jinasena, *Ādipurāṇa*: Pannalal Jain, *Ādipurāṇa of Āchārya Jinasena with Hindi Translations, Introduction and Appendices*, vol. 1, Bharatiya Jnanpith, New Delhi 2017.

Jinasena, *Ādipurāṇa*: Shantilal Nagar (ed., trans.) Jinasena's *Ādipurāṇa. Sanskrit Text with English Translation and Notes*, vols. 1–2, Eastern Book Linkers, New Delhi 2011.

Rudraṭa, *Kāvyālaṃkāra*, Bombay, Kāvyamālā II, 1886.

Samantabhadra, *Āptamīmāṃsā*: Vijay K. Jain, (trans., ed.), *Ācārya Samantabhadra's Āptamīmāṃsā (Devāgmastotra), Deep Reflection On The Omniscient Lord,* Dehradun, Vikalp Printers, Dehradun 2016.

Vāmana, *Kāvyālaṅkārasūtravṛtti*: Mahāmahopādhyāya Paṇḍit Durgāprasāda, Kāśināth Pāṇḍurang Parab (eds.), Wāsudev Laxmaṇ Shāstrī Paṇsīkar (rev.), *The Kāvyālaṅkāra-sūtras of Vāmana with his own Vṛtti*, Pāndurang Jāwajī, "Nirṇaya-Sāgar" Press, Bombay 1926.

Studies and articles

Balcerowicz, Piotr, *Dżinizm. Starożytna religia Indii*, Wydawnictwo Akademickie Dialog, electronic edition, Warszawa 2003.

Balcerowicz, Piotr, *Historia klasycznej filozofii indyjskiej. Część trzecia: szkoły niebramińskie – adżiwikizm i dżinizm*, Warszawa 2016.

Balcerowicz, Piotr, *Siddhasena Mahāmati and Akalaṅka Bhaṭṭa: A Revolution in Jaina Epistemology*, "Journal of Indian Philosophy", vol. 43, Nos. 4–5 (2015).

Cort, John, *An Overview of the Jaina Puranas*, in: Wendy Doniger (ed.), *Purana Perennis: Reciprocity and Transformation in Hindu and Jaina Texts*, State University of New York Press, Albany 1993.

Davidson Donald, *On the Very idea of a Conceptual Scheme*, "Proceedings and Addresses of the American Philosophical Association", vol. 47 (1973–1974), pp. 5–50.

Gerow Edwin, *A Glossary of Indian Figures of Speech*, Mouton, Paris–Hague 1971.

Lienhard, Siegfried, *A History of Classical Poetry. Sanskrit – Pali – Prakrit*, in: Jan Gonda (ed.), *A History of Indian Literature*, vol. 3, fasc. 1, Otto Harrassowitz, Wiesbaden 1984.

Matyszkiewicz, Ariadna, *Are great natural objects in Sanskrit mahākāvya sublime? A preliminary study on the Loginian notion of the sublime and the practice of Sanskrit classical poets*, "The Polish Journal of the Arts and Culture. New Series", vol. 7 (2018), pp. 59–63.

Skordili, Beatrice, "Grand narrative" in V.E. Taylor, Ch.E. Winquist, *Encyclopedia of Postmodernism*, Routledge, London and New York 2001.

Wiley, Kristi L., *The A to Z of Jainism*, The Scarecrow Press, INC., Plymouth 2009.