“The enormous, many-sided and original Sanskrit literature, which accompanies and hands down the long history of Indian culture from the remote times of the Vedic hymns up to the present day, must be considered the most valuable treasure the Indian nation has preserved. In this literature the development and history of the whole Indian culture, which has spread wide over its borders, is reflected as in a mirror. Thus Indian literature is not standing alone and isolated, but occupies its due place side by side with the literatures of the other civilized nations. Indian literature is a necessary complement to those. There can therefore be no doubt that the study of Sanskrit literature is not a matter which concerns India alone. As soon as it became known to the Western world, the intrinsic value, originality, independence and importance of Indian literature and culture were acknowledged and recognized at once in all countries where there was interest in the development and history of human science.”

In the vast sphere of the Eastern world we find everywhere the influence of Sanskrit literature and culture. Considering the fact that the amount of the population in these countries, India included, is above 1200 millions, that is about 50% of the population of the entire world, it becomes obvious that India is playing a leading role in the world’s culture.

It is the most noble aim of the Śatapiṭaka to rescue from oblivion and destruction not only the entire Sanskrit literature as the original testimony of that wide-spread Indian culture, but also the translations and adaptations of Indian texts, which have been made in the long course of time in different countries. At the same time, the Śatapiṭaka will include volumes on the archaeological remains of these lands.

But apart from that the Śatapiṭaka intends also to enliven the Indian genius itself by reminding everyone of the high standard of Indian culture and literature and of what has been done by the Indian people in all fields of human understanding since the Vedic times up to now.

Everybody in India and outside India will therefore acknowledge the necessity of preserving Sanskrit literature as completely
and perfectly as possible. Considering the fact that all extant works of Greek and Roman literature were already edited in the 19th century in a careful and critical manner by the most qualified scholars in Germany, England, France etc., and that there exist in these countries complete collections of editions of classical literature, it must be regretted that Sanskrit literature, though of no less value than the Western classical literature, has not yet been treated in the same way.

The larger part of Sanskrit literature is not yet edited at all. Many of the works, which have been printed, are no more available and the most important ones are to a great part long since out of print, so that there exists even from this standpoint an urgent need of new editions.

On the other hand the number of Sanskrit texts which have been edited in a critical and satisfactory manner is rather small. Often only a few manuscripts have been consulted, while the commentaries have often been neglected. In India the commentaries form a grand array.

Critical and trustworthy editions of the world literatures are by no means made only for the sake of the philologists. They are of even more importance for researches in all kinds of spheres of human understanding. If, for example, there has to be written a history of philosophy, of medicine, or whatever it may be, it is absolutely necessary that the authors of such works base their researches on editions, which present the text in question in an authentic and reliable form, and register at the same time the various readings, which in some cases may be more illuminating.

The ideal aim of a really critical edition is to present the text in that form in which it has been composed by the author himself. In order to reach this goal, or to come as near it as possible, all available manuscripts must be found out, examined and compared with each other. Certain groups of manuscripts will show a series of common peculiarities, so that they can be derived from a single older manuscript, which perhaps has been lost. The difficulty to reach a prototype is much greater in Indian than in Greek or Latin works. In India, the distance of time between the author and the oldest manuscripts is larger than in Greece and Rome. Unfortunately manuscripts in India are of a rather young date. But in spite of this regrettable fact the difficulties to attain a satisfactory text are not so serious as it may seem at first sight. From time to time Sanskrit manuscripts were renewed and copied. In most cases this was
done by professional scribes, and no reason can be found why they should not have copied correctly. But of course during this long process of transmission, it has sometimes occurred that words have been misread, misplaced, missed, or even added. Hence the vast value of comparing manuscripts, whose provenances and scripts are wide apart both in space and time.

Sometimes, however, it is not possible to attain a text which may be called authentic. There are occasionally two or more 'recensions' of a text with respect to wording and extent, or even order of single parts and it may not be possible to decide which of these texts is the original. This difficulty is not met with in Greek or Roman literature. In contrast to Greece or Rome, where literary works were confined to a rather narrow space, Sanskrit works, such as the Mahābhārata, the Rāmāyaṇa, didactic poetry, fable books, or the extensive Purāṇas, were spread over a large territory and were read or recited in different and distant places again and again or were exposed to alterations according to circumstances.

Sanskrit texts show another peculiarity not to be found in Western literatures. Almost all basic Sanskrit texts are accompanied by more or less extensive commentaries, and a single work has as a rule not only one but several. There are more than 40 commentaries on Kālidāsa’s Rāghuvaṃśa. All these are of the greatest importance (though of course not all in the same degree), and that not only with regard to the text they are commenting on. In grammar, alāṃkāra, philosophy and so on the learned authors of the commentaries have enlarged and advanced the sciences treated in the main text, introducing new points of view or systematizing what has been taught before. Besides, the commentaries abound very often in quotations from older texts many of which have been lost. Sometimes it may also happen that the quotations are not to be found in this form in the extant literature alluded to. It is further scarcely necessary to state that many commentaries, for example, those of Mallinātha, are composed in a splendid Sanskrit style and are real embellishments of the poetic works themselves. It is therefore necessary to pay special attention to the commentarial literature and to edit it in the same careful and reliable way as the chief texts. It may also be noted that the commentaries present the text in a different form or that they quote variant readings.

The Šatapiṭaka, however, will contain not only the Sanskrit literature as such. It traversed beyond the land of its origin—from the Western and Eastern sea coasts of India to Ceylon, Burma, Thai,
Cambodge, Indonesia, and from Northern India to Tibet, Mongolia, Central Asia, China, Manchuria, Korea and Japan. There arose everywhere a special literature, closely connected with Sanskrit but showing at the same time peculiar features of the new country. This literature cannot be ignored. Moreover a good deal of Buddhist Sanskrit literature, and within it a large number of the most important and fundamental books, have been lost in India, and are known only through Tibetan and Chinese translations. It is absolutely necessary to include the vast Tibetan and Chinese literature in the Śatapiṭaka. Only then shall we form a complete picture of the life and power of Sanskrit literature, its power to vitalise, to absorb and to mould the minds of men of diverse lands.

But we shall do more. From the Tibetan translations it would be possible to reconstruct the original Sanskrit texts. This will be done by specialists, who are well-versed in the mode and technique that the Tibetan and Indian scholars followed while translating the Sanskrit texts into Tibetan.

Old Sanskrit texts also found their way to further India and Indonesia. But in Indonesia these texts were not translated, but adapted to the needs and mental aptitude of the indigenous culture. These adaptations will form a part of the Śatapiṭaka, as being of particular importance both for the history and fortune of Sanskrit literature and culture in foreign countries and above all for the culture of these countries themselves. For by adaptation and thorough working over of Sanskrit works Indonesia has formed its own national culture. We may compare the national Japanese art or even the mode of Japanese writing. Both are based on Chinese prototypes but thoroughly worked over and adapted to the national character and mentality and on that account have become Japanese.

There are other groups of works, which are composed in foreign languages, but have to do directly with India, so that they have become indispensable for the understanding of Indian culture and history. All what has been written in Greek and Roman literature about India, as for instance, the descriptions of India composed by the Greek Megasthenes about the year 320 B.C., will be collected and critically edited. Further, the travel records of all persons, who in different times have visited India, as the Chinese pilgrims Fa-hsien, Sung-yun, Hsuan-tsang and I-ting during the fifth, sixth and seventh centuries or the reports of the Arabian traveller Alberuni in the eleventh century, will be published in the Śatapiṭaka.

The Śatapiṭaka will not only present the texts. The funda-
mental works in Sanskrit, Pali and Prakrit will be translated in full scale into Hindi and into other languages too, when that be expressively needed. For the rest of the literature summaries or reviews will be made. By means of these translations or summaries quick and trustworthy information will be at hand for anybody and especially for scholars who for the sake of their own humanistic studies and researches have to rely on Sanskrit literature, but do not understand Sanskrit so well as to be able to read the originals themselves.

The literature composed in Tibetan, Mongolian, Chinese, Manchurian, Korean, Japanese and so on will, as a rule be, accompanied by a translation or a review.

As, however, the literature contained in the Tibetan Kanjur and Tanjur on the one hand and in the Chinese Tripitaka on the other is partly the same, being in both cases translations of Sanskrit books, the works will be translated or summarized only once. In this case we shall start with the Tibetan. For though the Tibetan translations are in general younger than the Chinese, the former follow the original Sanskrit texts almost word by word, so that a true idea of the Sanskrit works can be formed from the Tibetan versions in a much better way than from the Chinese. This applies of course only to cases where the Sanskrit text is lost; when the Sanskrit text is extant, then this alone will be translated or reviewed.

In cases where Chinese and Tibetan, etc. represent different versions of the available text, a résumé of the differences will be supplied.

To the Chinese characters will be appended a Devanagari transliteration (in 6 point) on the right, and the Sanskrit equivalent on the left (also in 6 point). A running Hindi translation will follow on opposite pages.

The same will apply to other foreign scripts.

When there are more than one translation of different length of a Sanskrit text, in Tibetan, Chinese or elsewhere, only such parts of a longer translation will be reviewed which are not contained in the shorter versions. As the Chinese Tripitaka contains many translations of Sanskrit books, which are not found in the Tibetan collections, the Chinese versions shall be translated or summarised.

In case of Mongolian works, which are original and not translations from the Tibetan, Hindi translations or into other languages will be added, above all in case of historical and biographical literature. Also the copious Chinese independent works, contained in the
Chinese Tripiṭaka, will be treated in the same way. This will apply also to Manchurian, Korean and Japanese literature.

From these hints the extent and comprehensiveness of the Śatapitāka may be perceived. It will be a real thesaurus of the entire Sanskrit and allied literatures and cultures. It will present in handy and reliable editions all the available texts, which have been composed from the earliest times of Indian history.

A large number of works, among them major, minor, auxiliary, technical commentaries, sub-commentaries, and indexes, are still hidden in libraries and in private homes. They will throw new light, which is sorely needed.

We may now give a general view of what the edition of a text will contain and how it will be equipped. It is of course not possible to treat every text in an identical manner, as many texts and groups of texts require individual treatment.

The editing of Indian and allied texts presents a multitude of problems, more numerous than the editing of Greek or Roman works. Therefore it will be necessary to deal with these matters in a series of monographs, each being devoted to a particular Pīṭaka. In these monographs the technique of editing will be worked out for establishing the text as well as for presenting the variants, for the extent and type of exegetical notes, for the details to be incorporated in introductions and appendixes.

The essential part is the text itself. It will be edited after examination of all available manuscripts as well as of previous editions.

In metrical works every verse will begin with a fresh line.

In prose works there will be division into paragraphs according to the contents.

Under the text there will be printed the commentary. Under both text and commentary there will be found two sorts of notes; which, however, will be given together and not separately: critical and exegetical. The former will contain variant readings, the latter will consist of short explanations of certain words or sentences, and also references to parallel passages of the same work or to other texts.

For the sake of lucidity different parts i.e. the text, the commentary and the footnotes, will be printed in different types. When there are two or more commentaries on the same text, they will be printed in a uniform type. When on the other hand, there is a sub-
commentary on the commentary, the sub-commentary will be printed in smaller letters. The notes will be given in types which are smaller than the mentioned parts of the text. In each category quotations from other works or from the same work will be denoted by the use of types of a different face or by the use of inverted commas or similar signs.

When there are very many commentaries to a work, it will be more appropriate to print the main text once, twice or oftener in separate volumes together with a group of commentaries, as be feasible. Every edition will contain an introduction and appendixes.

What has to be given in the introduction depends naturally on the nature of the text itself. But in general the text will be considered and examined from the standpoint of grammar, lexicography, prosody, style, history, geography, etc., and the quotations will be discussed and identified. Special attention will be paid to the author, his life and his literary activity, to the place of the work in the entire cognate literature and to the development of the subject in question with regard to previous works as well as to the world point of view. The introduction will further deal with the commentaries and their authors and will give the description and criticism of the used manuscripts, of their script and provenance. Previous editions will be discussed and a bibliography will be given.

In the appendixes one will find a series of indices, consisting of subject index, a list of quotations, authors quoted, proper names, important words, new words and subhāśītas. In some cases the appendixes may be preceded by excursuses, in which certain matters, which are too extensive for being presented in the exegetical notes under the text, will be discussed. Lastly tables, charts and maps wherever needed.

The edition of the text will be accompanied or followed by a translation or a review in Hindi and in any other language too, if desirable. The edition will further be complemented by adding facsimiles of unique manuscripts and other illustrations. In the same way all inscriptions will be followed by facsimiles of the documents on stone, copper and so on.

As concerns the Central Asia Pitaka, all the fragments and texts will be published in facsimiles along with critical edition. Paintings, whether by themselves or when found in manuscripts, will be reproduced by chromophotography.

The Śatapitaka is to be divided firstly into two main sections,
the former presenting the literature of India itself, the latter that of Extra-India.

Concerning the first section the order will be after the subject. The subject will be again divided into groups, which wherever possible will be arranged in sequence of time.

The principle according to which the second section of the Śatapitaka should be arranged has been considered very carefully. For several reasons it appears best to follow the order of countries rather than that of subjects.

Thus this section of the Śatapitaka will begin with the countries in the North of India. The Pitakas will deal with Nepal, Tibet, Afghanistan, Central Asia, Mongolia, China, Manchuria, Korea and Japan. After this the countries Ceylon, Burma, Thailand, Cambodge, Laos, Malay, Indonesia and the Philippine will follow. The number of Pitakas devoted to each of the mentioned countries will of course be different. In some cases one Pitaka will be sufficient; but for certain countries there must be more, as will be seen from the plan given later on.

As the Chinese Tripitaka is common to China, Manchuria, Korea and Japan, it will appear only once, in the China Pitaka. In the same way the Pali Tripitaka, which is common to Ceylon, Thailand, Burma, Laos and Cambodge, will be found only in the Pitaka devoted to Ceylon, as it originated there. Therefore the Pitaka for Burma, Thailand and so on will contain only such texts which are not found in the Pali Tripitaka. But, if on the other hand, e.g., in Burma literary works have been composed in the Pali language, these works will be contained in the Pitaka for Burma as the land of their origin. The same method will be followed in the Pitaka for Tibet, Mongolia and so on.

Decision about the contents of one Pitaka will be controlled partially by homogeneity and partially by bulk. Thus for instance paintings, sculptures, inscriptions, coins, archaeological remains, bronzes, etc. could be put in one Pitaka, but on the other hand, if some of them severally or in groups are capable of forming a respectable bulk, that could be styled as a separate Pitaka.

On the other hand, the Tibetan Kanjur and Tanjur will in spite of their bulk form the contents of only two Pitakas because these collections have been fixed already in former times and a divi-
sion into three Piṭakas in accordance with the Pali Tripīṭaka is not possible. Thus both Kanjur and Tanjur will be treated as two indivisible units. For the same reason the order of the texts in the two Tibetan collections will not be changed. As, however, the order of texts and groups of texts differs more or less in the xylographs of Narthang, Derge, Lhasa, Peking and other places, the arrangement found in the Narthang xylograph, as the best known, will be taken as the base. It will be followed by a concordance recording the variations in sequence of the different xylographs. As regards the working of single texts the Narthang version will again be taken as the base; the variants met with in other versions will be registered in the critical notes.

In the Chinese Tripitaka there is no such traditional order of texts as in the Pali Tripitaka or in the Tibetan Kanjur and Tanjur. Indeed, in the several editions of the Chinese Tripitaka which have been published, the order of texts is not the same. In the extant Chinese catalogues of the Tripitaka the texts are arranged in each case after different principles. There is, however, nearly always a certain order under the traditional headings of Sūtra, Vinaya and Abhidharma; but this threefold division is followed by a large supplement of Miscellaneous. Even under the three headings of Sūtra, Vinaya and Abhidharma the texts are not arranged according to a fixed system. The order in which the Chinese Tripitaka will appear in the Śatapitaka is still an open question.

We shall now give a rough and tentative plan of the Śata-
pitaka. It is intended to evoke precise suggestions.

FIRST SECTION: INDIA

I Veda-Pitaka
II Brāhmaṇa-Pitaka
III Upaniṣat-Pitaka
IV Śikṣā-Chandah-Pitaka (including the Prātiṣākhyas)
V Nirukta-Vyākaraṇa-Pitaka (Nirukta including the Nighaṇṭus, and Vyāka-
raṇa including Pali and Prakrit Grammar)
VI Jyautiṣa-Pitaka (including Mathematics)
VII Kalpa-Pitaka (Śrauta- and Grhya- Sūtras)
VIII Kośa-Pitaka (including Buddhist and Jaina lexicons)
IX Samgīta-Pitaka
X Kāmasāstra-Pitaka
XI Alamkāra-Pitaka (including Dramaturgy)
XII Dharma-Pitaka (Dharmasūtras, Smṛitis, Nibandhas)
XIII Śāmkhya-Pitaka

9
XIV  Yoga-Piṭaka
XV  Nyāya-Piṭaka (including Navya-nyāya)
XVI  Vaśiṣṭha-Piṭaka
XVII  Karmamimāṁsā-Piṭaka
XVIII  Vedānta-Piṭaka
XIX  Anya-darśana-Piṭaka
XX  Śaiva-Piṭaka
XXI  Tantra-Piṭaka
XXII  Vaiṣṇava-Piṭaka

There would be eight Jaina Piṭakas

XXIII  Śvetāmbara-Siddhānta-Piṭaka (including 46 books—12 Āṅgas, 12 Upāṅgas, 10 Prakīrṇas, 6 Chedasūtras, Nandisūtra, Anuyogadvāra, 4 Mulasūtras)
XXIV  Digambara-Piṭaka (the Secondary Canon of the Digambaras, including Prathamamanyuṣa, Karaṇanuyoga, Dravyanyuṣa, Caranānuyoga)
XXV  Caritra-Piṭaka (including heroic legends, history)
XXVI  Literature on the Canon (including review of the Canon, description of several systems, Jainism included, description of the whole Jaina system and of single parts of it, apology and polemic)
XXVII  Monastic and laic life (including also cult and ethics)
XXVIII  Jaina-Darśana-Piṭaka (Philosophic literature including logic and doctrine of Karman)
XXIX  Cosmography
XXX  Poetry (including stotras, Kathā, Nāṭaka and subhāṣita)
XXXI  Bauddha-Saṅskrita-Piṭaka (incorporating all Buddhist Sanskrit texts)
XXXII  Ayurveda-Piṭaka (including Hastāyurveda, Aṣṭāyurveda and Vṛksāyurveda)
XXXIII  Śilpa-Piṭaka
XXXIV  Rāmāyaṇa-Piṭaka
XXXV  Mahābhārata-Piṭaka
XXXVI  Gītā-Piṭaka (although Gītā forms a part of the Mahābhārata, a whole library has gathered around it)
XXXVII  Purāṇa-Piṭaka (including the Upa-purāṇas)
XXXVIII  Drṣṭākyāvyā-Piṭaka (including Buddhist and Jaina)
XLI  Śravyakāvyā-Piṭaka (including Buddhist and Jaina)
XL  Stotra-Piṭaka
XLI  Subhāṣita-Piṭaka
XLII  Pañcatantra-Piṭaka (including also the adaptations that have appeared in Eastern and Western languages)
XLIII  Arthaśāstra-Piṭaka (including Niti literature)
XLIV  Purāṇasana-ileha-Piṭaka (all inscriptions on rocks, pillars, copper-plates tablets, whether written in Sanskrit, Pali, Prakrit or Greek, Chinese and so on, found in India)
XLV  Mudrā-Piṭaka (coins found in India)
XLVI  Vāstu-Piṭaka (Architecture, descriptive volumes and plates of archaico logical monuments)
XLVII  Mūrtī-Piṭaka (Sculpture, descriptive volumes and plates of sculptural
SECOND SECTION: BEYOND THE BORDERS OF INDIA

L Nepāla-Piṭaka (including Buddhist and non-Buddhist texts, art and archaeology)

LII Tibet

LI Kanjūra-Piṭaka

LIII Tanjūra-Piṭaka

LIV Bhoṭa-Piṭaka [Tibetan texts not contained in the Kanjur and Tanjur
             (1) Translations from Sanskrit texts
             (2) Independent Tibetan literature (a) History, biography, poetry,
                 grammar, etc. (b) Texts of the Bon Religion]

LV Bhoṭa-kalā-vāstu-purāvāśa-Piṭaka (Tibetan art and archaeology)

LVI Gandhāra-Piṭaka (containing archaeological remains from Afghanistan
                       and its environments)

Central Asia

Vakṣuvara-Piṭaka (Sanskrit texts, texts and translations in Pali,
                   Prakrit, Tokharian, Khotanese, Soghdian, Uigurian, Tibetan and Chi-
                   nese to be reproduced both in facsimiles and critical editions; also art
                   and archaeology)

Mongolia

LVI Maudgalya-Kanjūra-Piṭaka (Mongolian translation of the Kanjur)

LVII Maudgalya-Tanjūra-Piṭaka (Mongolian translation of the Tanjur)

LVIII Maudgalya-aitihya-Piṭaka (history, biography, art and archaeology)

China

LIX Chinese Tripiṭaka, first part: Sūtra

LX Chinese Tripiṭaka, second part: Vinaya

LXI Chinese Tripiṭaka, third part: Abhidharma.

LXII Chinese Tripiṭaka, fourth part: Miscellaneou works

LXIII Chinese art and archaeology (particularly Buddhist)

LXIV Manchuria Piṭaka

LXV Korea Piṭaka

LXVI Japan Piṭaka

Ceylon

LXVII Pāli-Sutta-Piṭaka

LXVIII Pāli-Vinaya-Piṭaka

LXIX Pāli-Abhidhamma-Piṭaka

LXX Sinhala-Piṭaka (All other Pali and Singhalese literature not contained
                   in the Pali Tripiṭaka, art and archaeology)
Brāhma-Piṭaka (Burmese literature, art and archaeology)
Kambuja-Campādi-Piṭaka (Cambodge, Thailand, Laos, Tonkin)

Indonesia, Malay and Philippines

Dvipāntara-Mantrāgama-Piṭaka [1. Veda—(a) in Bali works so named (b) Mantra (c) Kalpaśāstras (Ritualia)
2. Āgama—(a) Palakrta (law and precepts) (b) Śāsana (life conduct) (c) Niti (manuals for princes)]

Dvipāntara Jyantisa-kāvyādī-piṭaka [3. Wariga—(a) Wariga (Astrology) (b) Tutur (Cosmology, allegory, mysticism) (c) Kāṇḍa (Grammar, metrics, mythology)
4. Itihāsa (Epic works)—(a) Parwa (b) Kakawin (kāvyas in Indian metres) (c) Kidung (kāvyas in Indonesian metres) (d) Gaguritan (kāvyas in New Balinese)]

Dvipāntara-Altihya-Tantra-Piṭaka [5. Babad (histories)—(a) Pamañcangah (family histories) (b) Historical accounts (such as Panraraton, Panji Vijayakrama etc.) (c) Ruins of Empires
6. Tantri—(a) Animal fables of Indian origin (b) Animal fables of native origin]

Dvipāntara-Purāvāseṣa-Piṭaka (archaeological remains)

As the texts contained in single Piṭakas are of different length and as the preparatory work requires in each case a different space of time, the whole will be divided into ‘groups’. These groups are to be considered as ‘working units’ and will form the basis of the practical accomplishment of the gigantic work of the Śatapiṭaka.

Wherever possible each group will work independently of others.
A PROVISIONAL LIST OF WORKS TO BE INCLUDED IN
THE INDONESIAN PITAKA

WEDA

1. MANTRA

<table>
<thead>
<tr>
<th>Aji pari</th>
<th>Pangasih dewa</th>
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<tbody>
<tr>
<td>Anuṣṭhāna bwat sora</td>
<td>Pangastawa widhi</td>
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<tr>
<td>Ardhodarokti</td>
<td>Pangēkēban</td>
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<tr>
<td>Arghādyātmika</td>
<td>Parembon mantra</td>
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<td>Arthaweda (marti)</td>
<td>Parembon pūjā</td>
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<tr>
<td>Åṣṭakamantra</td>
<td>Pasilih</td>
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<td>Åṣṭapungku</td>
<td>Paśupatimantra</td>
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<tr>
<td>Asthawa mantra</td>
<td>Pitr pūjā</td>
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<td>Astrarantra</td>
<td>Pūjā daha</td>
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<tr>
<td>Åtmarakṣa parembon</td>
<td>Pūjā Ksatriya</td>
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<tr>
<td>Bhasma</td>
<td>Pūjā padusus agung</td>
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<tr>
<td>Buddhaweda</td>
<td>Pūjā pañcabelikrama</td>
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<tr>
<td>Camanawidhi</td>
<td>Pūjā pitr</td>
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<tr>
<td>Camanawidhi (ring sanghyang sora)</td>
<td>Pūjā pitr maligya</td>
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<td>Caturweda</td>
<td>Pūjā pūrwa</td>
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<td>Durgāstāwa</td>
<td>Pūjā Śivasūtra</td>
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<td>Gagēlaran ing mantra</td>
<td>Pūjāstava</td>
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<tr>
<td>Garuḍeya mantra</td>
<td>Śadvināyaka</td>
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<tr>
<td>Krama sang dīkṣita (yan amūjā)</td>
<td>Sawawedana</td>
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<tr>
<td>Labuh agni</td>
<td>Singhanāma</td>
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<td>Lokanātha</td>
<td>Śivasamūha</td>
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<td>Mantra åtmarakṣa</td>
<td>Śivasamūhādi</td>
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<td>Mantra ning amēras</td>
<td>Śrīya gamana</td>
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<td>Mantra pangastawa</td>
<td>(Tēmah sang hyang) (B)aricandra</td>
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<td>Mantra parembon</td>
<td>Tirthagamana</td>
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<td>Mārgagamana</td>
<td>Weda (k)ṣatrya</td>
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<td>Nawagamana</td>
<td>Weda parikrama</td>
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<td>Pabreśihana sang wikū</td>
<td>Weda sangguhu</td>
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<tr>
<td>Padanan</td>
<td>Widhīwākya</td>
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<td>Pamastu ning cor</td>
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2. KALPAŚĀSTRA

(ritualia)

| Arghapātra               | Dharma kauripan |
| Aṣṭaprana Media          | Indik (maligya) |
| Aṣṭa pungku nawaratna    | Janmaprawrīti   |
| Bantōn pangabanan        | Kajang pitr pūjā|
| Caru magingesir          | (Kaputusan) rṣigana |
| Citāyuni                | Karṣana prayoga |
| (Dartan) manak salah     | Kārya yajña Cakranāgara |
Kārya ring gunung agung
Korawāsrama-tattwa
Kṛama ning amēgat sot (parembon)
Krama ning sembah
Kunadṛśa
Kuntiyajña
Kusumadewa
Kusumadewapurāṇa
Mariśuddha bhūmi añapuh-ñapuh
Mpu Lutuk
Odalan Saraswati
Pacara arwan
Pamahayu ning anḍa kacacar
Pamariśuddha ning akirim wangke
Pamariśuddhan wang ala carane
Pamastu ning cor
Pamlaspas pustaka
Pandewāśraya(n)
Pangabenan
Pangéntas
Pangukatan
Pangupakara desa kamranan
Parembon babantën
Pasaayutan
Pawintenān
Pitr kajang
Pitr kinaranan
Plutuk
Plutuk ngaben
Plutuk ūnawedana
Praesu ning kātiban krēmi masih
Prateka ning ambyanin tulang (marti)
Prateka ning mati kacacar
Prateka ning wang rare
Prāyaścita ning candragraha
Puja (angarōpakō) caru suci
Puja dewa
Puja mamukur
Puja pangrapdon
Puja parikrama
Puja pitr kajang
Putru pasaji
Putru sangaskara
Rogasanghāra bhūmi
Sanggaran
Sang hyang Dipamālā
Sari ning ampel gading
Sari ning galungan
Sasayuting wwrong agring
Śiwa-buddha
Śiwa-stava
Śiwayajña
Śuci-lakṣaṇa
Surat kajang
Tēmah sang hyang (H)aricandana
Tingkah ing anawur sosot kawalan
Tingkah ing mungkah prayangan
Tutuh sambuk
Umāttattva
Umāttattva (marti)
Upakaraning mati (marti)
Wedha bswat sora
Widhiśāstra
Widhiśāstra tōtēp
Widhi tu(w)ut
Yamapūrwa-tattwa
Yamapūrwa-tattwa (marti)
Yajña dhana
Yajña-prakṛti

AGAMA
3. PALAKERTA
(Laws and precepts)

Adigama
Agama
Agama kuṭāra
(Agama) upapatti
Anjātattwa
Awig-awig bañjar Camėnggaon
Awig-awig bañjar Jerawan

Awig-awig bañjar Maspaib
Awig-awig bañjar nuh-gading
Awig-awig bañjar Pau
Awig-awig bañjar Pande
Awig-awig bañjar Pangyasan
Awig-awig bañjar sadēlod Tangluk
Awig-awig bañjar Sidayu miwah ūhubaya
Awig-awig bānjār Tēgal
Awig-awig bānjār Yēh-teṅgah
Awig-awig dāŋgīn pēkān Gelgel
Awig-awig desa Abang-Songan
Awig-awig desa Angāntēlu
Awig-awig desa Bābi
Awig-awig desa Bāsangalas
Awig-awig desa Batu dingding
Awig-awig desa Bēstala
Awig-awig desa Bīla
Awig-awig desa Bītra
Awig-awig desa Bondālēm
Awig-awig desa Budēng
Awig-awig desa Bukit
Awig-awig desa Bulyan
Awig-awig desa Gulingan-tēngah
Awig-awig desa Katyasa
Awig-awig desa Kēkēran
Awig-awig desa Kubu-tambahan
Awig-awig desa Lumbwan
Awig-awig desa Médōyo
Awig-awig desa Médōyo Dāngin Tukad
Awig-awig desa Munggu
Awig-awig desa Padangkṛta
Awig-awig desa Padang-tēgal
Awig-awig desa Pagadungan
Awig-awig desa Pānāringan
Awig-awig desa Panarukan
Awig-awig desa Paṇji
Awig-awig desa Sangkanbhuwana
Awig-awig desa Silangjana
Awig-awig desa Singapadu
Awig-awig desa Syangan
Awig-awig desa Tabola
Awig-awig desa Tajun
Awig-awig desa Tēgalcangkring
Awig-awig desa Tēngānan Pāgringsingan
Awig-awig desa Timbrah
Awig-awig desa Titab
Awig-awig desa Tulikup
Awig-awig desa Tumbakbayuh
Awig-awig desa Tūṇju
Awig-awig desa Ulakan
Awig-awig desa Yēh Embang
Awig-awig Gyaṅar
Awig-awig Mangwi
Awig-awig pura Bukit
Awig-awig sēkāha sēmal
Awig-awig sēkāha tlabah Bēkukih
Awig-awig subak Isēh
Awig-awig subak Lānāhan Krobokan
Awig-awig subak Lānāhan miwha Bābakan
Awig-awig subak Pasēgēhan
Awig-awig subak ring Bādung
Awig-awig subak ring Gyaṅar
Awig-awig subak ring Mangwi
Awig-awig tātajen ring Gyaṅar
Awig-awig tātajen ring Kabutambahan
Bhrūṇahātyā
Dewadanda
Dewāgama
(Ḍharma) upapatti
Dharmawicara
Camyagaṃaṇa
(1)strīśaṅgrāba
Krama niṅg sāksi
Krama pura
Kṛtobhaya (Ṣasak-Bangli)
Kṛtobhaya Saptanāgara
Kṛtopapatti
Kuṭārāgama
Kuṭāramānawa
Pakṣīwicara
Pangawit paswara Manguwi
Pasobaya krama desa marēp ring krama
pande ring desa Munggu
Paswara aṣṭaṅgara
Paswara Bangli
Paswara caturṅgara
Paswara desa Kuti
Paswara desa Lēgyan
Paswara desa Pākutatan
Paswara Gyaṅar
Paswara Karangasem
Paswara Karangasem-Sasak
Paswara Lombok
Paswara Mang(u)wi
Paswara pidabab anslah muwha panuduk pajēg tanah ring wawēnkt̄on
kārōśiēnan Bali miwha Lombok
Paswara Tabanan
Prateka ning bhāṭāra turun ring Bali
Pūrwaḍhigama
Pūrwaṇa taitwa (catur wangsa parikṣa)
Pūrwapaswara
4. SĀSANA
(Life-conduct)

Adipurāṇa
Āgama Śiwa-Buddha
Ajitā aji
Aśṭaloma
Bhuwanapurāṇa
Candrābhairava
Caturyuga
Dāśāśila
Devāsāsana
Dharmāsāsana (gaguritan)
(Gaguritan) (Tuwan) Smeru
(Kakwin) Purāṇāsāsana
Kidung Banorāja
Kramānagāra
Krama ning aguron-guron
Krama ning agurwan-gurwan
Krama ning alaki-arabi
Krama ning sambah
Krama satya
Kṛta bhujangga
Lēbu guntur
Mahāmeru
Mahārāja Bhairewa
Mahāśvarīśāstra
Mantriśāsana

Muhūrta-lakṣaṇa
Navaśāsana
Pakēm (a)gama tirtha
Paṇcaśīkṣa
Prakṛti śāsana
Praśaśṭi bhuwanā
Pūrwasāsana (kidung)
Putrasāsana (kakwin)
Putrasāsana (prose)
Rāja Bhairava
Rāja pati gondala
Ṛṣiśāsana
(Ṛṣiśāsana) Caturyuga
Śaivaśāsana
Śilakrama ning aguron-guron
Śilakrama ning agurwan-gurwan
Śīlāśāsana sang prabhū
Śivaśāsana
Striśāsana (gaguritan)
Tattwa piturū
tiṅkaḥ ing dharmāśīṣya
tiṅkaḥ ing maṅgura
(Tutur) Dharma paramārtha
Vidyāśāstra lēwa pranidhāna

5. NĪTI
(Manuals for princes)

Bhagawān Indraloka

(Bhagawān) Indraloka (gaguritan)
Bhagawan Kâmandaka
Dharma upapatti
(Gaguritan) Nitirâjaâtusana
Nitiprâya
Nitî râjaâtusana (gaguritan)

Nîtisâra (kakawin)
Nîtisâra (prose)
Papupulan surat para agung
Paârâddhaniti (gaguritan)
Râjaniti

6. WARIGA
(astrology)

Aji Swamandala
Ala-ayu ning wéton anut dauh
Ala-ayu ning wuku
Atmaprasângsâ
Bah sundari putih
Bhagawan Garga
Bungkah ing sundari trus
Candrapraloka
Caru bebas
Carun saâih
Caru pamérâdang
Dadawuhan
Dharmasawita (kakawin)
Dukuh sakti
Durmarnggala (kakawin)
Ekajalarâsi
Gaguritan dewasa
Gaguritan dewasa kalakawya
Jajar kamiri
Janântaka
Kajar ing atmaprasângsâ
Kâla jagra
Kaputusan sundari gadjing
Kaputusan wariga gemêt
Kawruhan candra bhûmi
Klabang akèt
Klabang sèbit
Krama ning angingsirang umah
Mala ning wuku
Mpu Witaraga
Pakarmayan
Palalindon
Palalanusan ing saâih
Palalintangan
Palalubangan (wariga)
Pamañcangah Maoâpat
Pamariyuddhan ala ning dewasa
Pamûjân (w)uku
Pangalihan pangeka sung sang
Pangalihan purnamâ tilém
Panêbusan oton
Panguñan saâih
Papinčen pratithi
Pararêgyan
Pararéton
Pasasañjan
Patatiwan
Pawacakán
Pawatêken
Pawatêkan ing weton
Pracaru ala ning dewasa
Prakampa
Pratithi samutpâda
Rêj bhawa
Rêj Garga
Saârtu (kakawin) parembon
Silisâ ning tônung
Sundari bang
Sundari bolong
Sundari bungkah
Sundari cómeng
Sundari gadjing
Sundari gana
Sundari tiga
Sundari trus
Sundari (w)ungu
Sûryamanâla
Sûryamanâla (parikan)
Sûryasewana
Tônung
Tônung bêling
Tônung eatur cuntaka
Tônung kelangan
Tônung pawéton
Tônung sakèt
Tônung taña lara
7. TUTUR
(cosmology, allegory, mysticism)

Aji adhyātmika
Aji batur kalawasan (gaguritan)
Aji bĕlyas (kidung)
Aji brata
Aji dṛṣṭiloka krīti
Aji janāntaka
Aji kāprajuritan
Aji kembang
Aji kembang (kakawin)
Aji krahak
Aji kunang kunang
Aji lūwih
Aji māyāsandhi
Aji nusup
Aji pangawasan
Aji pangukiran (kidung)
Aji purwa wangi
Aji putih
Aji Rama Rena
Aji rama rena (gaguritan)
Aji ratu ning sarira
(Aji) Sanyogadharana
Aji trus tuñjung
Aعكسara rajah
Ambal manik
Aṃrtakundalini
Andabhuwana
Anggakṣara
Aṅgagastyarparwa
Aṅgagastyarpana
Angkus prāṇa
Ardhasmara
Arthahī (kidung)

Aṣṭabhūmi
Aṣṭalingga
Atlās bhūmi (kakawin)
Atmapraṇasā
Awaruci (kidung)
Badawang-nala
Bagus Dyaraṣa (gaguritan)
Baka bhūmi
Banawa sēkar
Bandhakoṭī
Bhagawān buddhagotama
Bhārgawaśikṣa (kakawin)
Bhāṣā Aṃrtamāsa (kakawin)
Bhāṣā Gumāringsing (kakawin)
(Bhāṣā) kinalisan
Bhāṣā Kinalisan (kakawin)
(Bhāṣā) Sādhanayoga
Bhāṣā Sādhanayoga (kakawin)
Bhāṣā Sāngu tānis (kakawin)
(Bhāṣā) Tanakung
Bhāṣā Tanakung (kakawin)
Bhasma tīga
Bhāṭāra ēmpēlan
Bhīmaswarga
Bhīmaswarga (tattwa)
Bhūwanakoṣa
Bhuwana māhah
Bhuwana sangkṣopa
Brahmāṇḍapurāṇa (kakawin)
Brahmāṇḍapurāṇa (prose)
Brahmatavādiḥāstra
Bubbhukṣah (kidung)
Buddha kacarēm
Campaka gaḍang
Campurtalo
Canting kuning
Caturbrahmawangsa taṭṭwa
Caturdaśākṣara
Catur paksopadesa mahāratna
Caturyugawidhi sāśtra
Cēpa kāla
Cowak (kidung)
Dangdang Bangbungalang
Daśānāma
Daśaprapakṣa
Daśāśila paramārtha
Daśawigama
Devatattwa
(Devasattwa) Mēdang kāmūlan
Dharmajati
Dharmakāya (gaguritan)
Dhārma panamar (kidung)
Dharmapūra (kidung)
Dharmaputra (kidung)
Dharma pangoliḥ
Dharma pangwusan
Dharmaparīta (kidung)
Dharma pratīk ṣiva (kakawin)
Dharmaśāraṇa (kakawin)
Dharmaśūnya kling (kakawin)
Dharma trūs ātma
Dharmawimala (kakawin)
Drman
Drman (kidung)
Dwijendra
Ekapratama
Ender
Eta eto
(Gaguritan) Anggastyā
(Gaguritan) Awaruci
(Gaguritan) Guna tama
(Gaguritan) Idūr bhuvana
(Gaguritan) Japataṇa
(Gaguritan) Kāmajaya
(Gaguritan) Kāmokṣāṇa
Gaguritan kaputanat
(Gaguritan) Lalampahan pitara Windusāra
(Gaguritan) Mpu Śiwa-Kṛta
(Gaguritan) Muladhāra
(Gaguritan) Tutur Sayukti
(Gaguritan) Tuwan Smeru
Gīta Śakti
Gong bèśi
Grīghu ṛurdakāḥ
Guhyawijaya
Guṇatama (gaguritan)
Guṇar-gawir
(H)omāśārīra
Indraloka (Tutur)
Indutattwa
(I)śwara uṇāca, gaṇapati matakwan
Janmarahasa
Japatan
Jatirasa
Jinaputra
Jiwa kasmaran
Jñāna lōpaś
Jñāna sandhi
Jong biru (kidung)
Jong manton
Kadhyātmikān (tutur)
Kajar ing āṭmaprāṣaṅgaśa
(Kakawin) Adhyātmikān
(Kakawin) Banwalakṣana
(Kakawin) Banawosēkara
(Kakawin) Kalīsanghāra
Kaki Mēlos
Kaki t(ū)wa
Kaki t(ū)wa (kidung)
Kālatattwa
Kalēpasan
Kalēpasan (kakawin)
Kalēpasan Mpu Kṛta
(Kalēpasan) Mpu (Śiwa) Kṛta
Kalēpasan sang hyang Śiwa
Kalima usadha
Kalingan in sāstra ring rāga
Kalpa-buddha
Kalulutan (Satwa)
Kāmadṛṣṭi
Kāmajaya
Kamokṣaṇa
Kamokṣaṇa (parembon)
Kāṇḍa ning caturbhūmi
Kāṇḍavaḍahana
(Kaputanat) Aji mas gandhapura pēṭak
Kaputanat campur tālo
Kaputanat dalem palinggih
Kaputusan dasabāyu
Kaputusan kadhyātmikan
(Kaputusan) Nawangrum
Karung kalah
Kawiswara
Kawruban kamoksān
Kawruban (Tattva)
Kidung kaputusan
(Kidung) Krtaññāna
Kidung mituturin awak
(Kidung) Pangaran Gowang
(Kidung) Pumaksa ing wěngi
Korawa prasāda
Krtaśamaya
Kunjarakarna (gaguritan)
Kunjarakarna (kakawin)
Kunjarakarna (prose)
Kundalini
Kuranta bolong
Kusumawicira (kakawin)
(Lalampahan) pitara Windusāra
(Lalampahan) pitara Windusāra (gaguritan)
Lambang salukat (kakawin)
Lokakarṣaṇa
Louirmala
Lumah ing śūnyadharmā
Madhya palud (gaguritan)
Mahāpadma
Mahāpadma ring jero
(Mahā)rāja Kūṇḍa
Mahāyāna
Malawi (kakawin)
Mantra ning macāniga
Mantri kele
Manuk dadali (kakawin)
Mēdangalas
Mēdang kamulān
Mēdang kamulān lokadewa
Mpu Kṛta
Mpu Kuturan
Mpu Raga runting
Mpu Śiwaṅkṛta (gaguritan)
Mūlāhāra
Mūlābāra (gaguritan)
Mūla ning Jīna
Nawakāḍa
Nawangrum (Kaputusan)
Nawaruci (kidung)
Nawaruci (prose)
Nāling (gaguritan)
Nāling
Pamañcangah Maospait
(Pamarāśuddha ning) Rogasanghārabhumi
Pamattu bhāṭāra
Pambadah (kidung)
Pan Bākti
Pañcamahābhiṣa
Pañcapada
Panglukunan dasākṣara
Pānugrahān bhāṭāra ring pura Polaki
Pānugrahān bhāṭāra ring pura Polaki
Pārama kaiwalyapāda
Pārthaññānātāra
Pārthakarma
Pārthayajña
Paseka dharma
Pawisik warah
Payogan bhāṭāra Guru
Pitutur (gaguritan)
Prabhu wibuh
Prakampa
Prakampa (kakawin)
Prامāśāśa
Prateka ning yoganira sang sādhaka
Pratiloma (kakawin)
Pratiti ning anangun wisada
Prayoganira sang sādhaka
Pūjā ning smara (kakawin)
Pūraṃcandra
Pūraṃśāśānta (kakawin)
Pūrwaḥbhūmi kumulān
Pūrwaḥbhūmi
Pūrwa kumulita
Pūrwa kumulita
Pūrwa kumulita
Pūrwan bhūmi
Pūrwan sang watugunung
Puṣṭaka dewa
Puṣṭājaśiti
Putru kalēpasaṇa
Rāja Bhairawa
Rāja pati goṇḍa
Rājapeni
Raṇayajña
Rare angon
Rasa tama (gaguritan)
8. KĀnda

(grammar, metrics, mythology)

Aji aṣṭakoṣāla
Aji c(h)andā
(Aji) Griguh
Aji krakah
Aji lākēn
Aji pūrwabhāṣitakrama
Aji Saraswati (parembon)
Anggulapraysia
Anggulprawesa
Aran ing laghu
Aran para bhaṭāra
Asiku-paha
Aṣṭakoṣāla
Aṣṭa patali
Aśvālakṣaṇa
Baacakan wastan gōnding gong
Balyan panasar (gaguritan)
Bhāṣā dwijodah
Bhāṣā Ekalawya
Brahmāmūrti

Cacakan mirah
Cacangkriman Kānda ṝmpat
Cacangkriman māmedī
Cacangkriman panundungwisinga
Cakrawākāditā carita
Calonarang (Kaputusan)
Canda
Canda aksara
Candidharma
Candikusuma
Candraṃbu (kakawin)
Candraṃgi
Carcan ajam
Carcan asu
Carcan ayam
Carcan bantong
Carcan jadna
Carcan jaran
Carcan kōdis (kakawin)
Carcan kuōing
Panĕrangang
Paneskyan
Pangakṣama pawayangan
Pangayamayam
Pangeek
Pangeger
Pangirut Pujut Kakiwi
Pangiwa
Pangleyakan
Pangraŋga jiwa
Pangujanan
Pangujanan bangke maong
Panguňan șaśih
Paramaśastra kawi
Papatutan gambang
Papatutan gong șode
Papatutan suling
Pawinënan șaśtra
Pawistrone
Piwŏlas
Prakṛta ning paksi (kakawin)
Prāṇama bhāṣa
Praveśa
Pūja parabhatara
Pupuh gęding gambang
Pupuh gęding gandrung
Pupuh gęding gender
(Pupuh) gęding gong
Pupuh gęding joged
Pupuh gęding legong
Pupuh gęding suling
Pupuh kidung
Rahasyaanggama
Rarajahan kadutan
Reń sambhina
Sadkayangan
Sari ning kanda ēmpat
Sari ning pamutus
Sasirūp
Șata pini
Śīkṣān paksi
Sikut ing umah
Śiwa krakeh
Śiwikaraṇa
Śiwa kreket
Ślokam mirah
Śmarakridalakṣaṇa
Śmarareka
Śmaratantra (gaguritan)
Śūrya panēngōn
Śwakarma
Śwara-ṣyajanā
Śwara-ṣyajanā (gaguritan)
Tarupramana
Tata ning askara
Tatēmpuran sawung
Tatōngger pakēdutan
Tattwāgama
Tēgēs ing sūksamabhāṣā
Tikas patanganan weda
Tridāsa prōktaḥ
Tukang wadah
Turuṇan pāndawa
Tutur aji kanda ēmpat
Tutur dāṅghāng bungalan
Tutur ŭumi prafois
Ūkūr ing kris
Usana dewa
Walanda katong
Wangbang purāṇa
Wargākṣara
Wawat-kan (kakawin)
Wiśawakarma
Wiśaṣaṅcaya (kakawin)
Wiṇiṭanaṣandhi

9. USADA
(medicine)

Agniwreana
Aji candrabhairawa
Aji kukułanggasti
Aji pangawasan
Anangga upadeṣa
Aṇḍa kaacacar

(Aṇḍa ning) Usada rare
Atmarakṣa
Babayon
Balik sumpah
Balyan panasar
Bhāṭāra sutasoma (kawiseṣan)
Buddha kacapi
Buddha kacapi cemeng
Buddha kacapi putih
Buddha prayoga
Buddhitattwa
Cakragni
Campurtalo (kaputusan)
Dharma usada cemeng
Dharma usada kling
Dharma usada tantr
Dukuh jumpungan
Gagalan mantra
Gagalan usada
Geniwrec na (See Agniwiraca)
Guru sumedang tala
I Maeling (Kawisesan)
Indrini
Kalima usada, Kalima usadi
Kalima usada kuranta bolong
Kalima usada putus
Kanda ning usada cemeng
(Kaputusan) Bhagawan Kasya\pa
Kaputusan dharma usada
Kaputusan kalimausadha paribhasa
Kaputusan man\tra
(Kaputusan) Pangakan baha
Kaputusan pa\ñji alit
Kaputusan sang hyang brahmaku\nda-wijaya
Kaputusan sang hyang can\di kuning
Kusulman balyan
Kawisesan
Kawisesan Mpu Mrti
Kawisesan ngamuda
Kuranta bolong
Mantra pangwisesan
Mantra parembon
Mantra satus
Pakakas
Pamalik sumpah
Pamatuh
Pamatub agung
Pamatuh P\a\ñsep\a\ñ\a\wa
Pamedha smara
Pamupug
Pamupug cor
Pamupug (Mantra)
Pamungkem karang tengot

Pamut\era\n wong menggat mwang du\sa
Panawar
Panawar bhagawan Kas\ya\pa
Panong\ra\n kus\tha
Pangalah babai
Pangasih sang hyang Twangagung
Panglukatan
Panglukatan (kaputusan) sang hyang p\uj\a smarakusuma
Panglukatan manik sadewa
Pangolih-oli\n de\si
Pangra\\k\a bhu\wana
Pangra\ka jiwa
Pangrang\sa\n kawisesan
Pangundang babai
Pangundang le\ya\n
Pangwisesan (Kaputusan)
Pari-bh\\asa
Pokakas
Pragolan
Prat\g\\os ing kada\n
Prateka ning gring agung
Prathama ning gara
Pratingkah ing ang\en\it usada
Prayoga jap\a
Progolan
Rudrakawaca
Rukminitattwa
Sang hyang aj\i kreko\t
Sang hyang Brahma\n\dawijaya
Sang hyang Brahma tiga kalis
Sang hyang Candima\a (Kaputusan)
Sang hyang Kalimausadi
(Sang hyang) Krta kundawijaya
Sang hyang Pasupatyagni
(Sang hyang) Puj\a-smarakusuma
Sang hyang Tikbh\\wana
Siptapuj\a
Taru \\adma\a
Tate\\li\k jati
Tate\\\ger upas
Tatiwangan
Tattwa bhima\a\akti
Tatulak
(Tatulak sang) Mpu Pradah
Tatumbal\a
T\elik jati (Usada)
Tingkah ing babai
Tingkah sang yogiswara mamija
Usada babubugan
Usada babal
Usada budub
Usada catur kauripan
Usada cula sari
Usada cimung sari
Usada cukil daki
Usada cuwil
Usada dalim
Usada dharma
Usada ila
Usada kaacar
Usada kuda
Usada mala
Usada manak
Usada mycukunjda
Usada ning upas
Usada pari
(Usada) paribhasa
Usada punggung tiwas
Usada putih

Usada rare
Usada rare (for children)
Usada rastung
Usada sari
Usada sari kuranta bolong
Usada sarah
Usada sato
Usada sawah
Usada sawan
Usada Siwa sapurna
Usada sara
Usada tantri
Usada tetempuran
Usada tattengor
Usada tiwang
Usada tuju
Usada tuwa
Usada wariga
Usada Wisnujapa
Uttama japa
Winda kuning

ITIHASA
(Epic works)

10. PARWA

Adiparwa
Adiparwa prasi
Arjunapramada
Arjunawiwaha (arti)
Aaramawasaparwa
Aramawasaparwa see Caturasramaparwa Prabhu Santanu
Bhara(h)carita
Bhishmaparwa
Calon arang
Cantakaparwa
Caturasramaparwa
Cayadijaya lohitangsa
Dharmakusuma
Gara mataram
Jitam wryam
Kalakeya
Kamarpini
Kapiparwa
Kirtiparwa
Korawasrama

Kuntiyajna
Lalampaban gambuh
Lubdhaka (arti)
Mosalaparwa
Pangastawan paragung ring pura Besakh
Pralapitarwa
Prasthanikaparwa
Purusada
Ratnakanda
Siddhambhidattwa
Singhalangghala
Swaragrohanaparwa
Udyogaparwa
Usana parwa
Uttarakanda
Wighnottsawa-Prasusena
Wirataparwa
Wiwudaparwa

11. KAKAWIN
(Kavyas in Indian metres)

Abhimanuyuwiwaha

Ambaramadya

26
Ambāśraya
Aṅgagiriśa
Aṅgagāñcana
Ani-arana (Haniharana ?)
Arjunawijaya
Arjunawiwaha
Astikāśraya
Astikāyāna
Bañcanaraga
Bhāratayuddha
Bhargawawijaya
Bhomakāwya
Dowātmaka
Dharmanusuma
Dimbiwicitra
Gaḍotkacāśraya
(H)ariśraya
(H)ariwangsa
(H)arwijaya
Indrabandhana
Kalāntaka
Kapādawadabha
Kangsa
Krṣṇakalāntaka
Krṣṇāṇāda
Lubhaka
Manuk abha
Narakawijaya
Pāndawawiwāha
Parikṣetat
Pārthakarma
Pārthayajña
Prthuawijaya
Rāmakāṇḍa
Rāmaparasuświhaya
Rāmāwijaya
Rāmāyaṇa
Ratnawijaya
Sakraprajaya
Saṅcayakusuma
Sārakusuma
Śatrughna
Śiwaṛāṅkalkap
Śi Wrta
Smaradabha
Smaradabha (prasi)
Subhadrāwivāha
Sumanasāntaka
Sumantri
Surāntaka
Tantri
Wighnotsaya
Wijayāśraya
Wirāga salaga
Wirāwiwijaya
Wṛtāntaka

12. KIDUNG

(Kāvyas in Indonesian metres)

Ajeng pasurwan
Aji Dharma
Alis-alis ijo
Amad Muhamad Raden Soputra
Amir
Aṇḍabranta
Aṅgadhipa
Angun-angun ad(h)iśara
Arjawičitra
Arjunapralabdha
Arthadhāya
Bhramaśa sangupati
Bhramaśa sangupati (prasi)
Cupak
Curīk
Dadang-dudang

Đangdang pētak
Dyah Durmitā
Ender
Gajah kāmuda
Gajah Putih
Guha gala-gala
(H)ariświhaya
Jagatkārana
Jajjar Pikatan
Jayapramaya
Jayapuruṇa
Jayendriya
Jayenglangō
Jeरum
Jūburwing jagul
Bhomakāwya

27
Kāla gumantung
Kamurangan
Kasmaran
Kēbo Mundar
Kudāsamārāḫa
Kundang dyah
Lōmburaga
Madhya mutēr saba-padmalingga
Malat
Mandūkaprakaraṇa
Manuk abha
Marutsma
Mēgat kung
Padma sari
Paṇji mārgasmara
Prigēl
Puntisaba
Raṃmisaṅgaya edan lalangon
Ratna wiwarja

Rawisandhi
Sandyaka
Satyawan
Smarawedana
Śrigati
Śrī nandi
Śrī taṇjung
Śuddhamala
Sumanasāntaka
Sunda
Ukir kawi
Ukir pelaman
Undakan pangrus
Warga sari
Wawilētan
Wedasmara
Widarismara
Wilēt maṇura
Witarāga

13. CAGURITAN
(Kavyas in New Balinese)

Adi(parwa) parikan
Ajēng Pasurwan
Aji Dharma
Amir
Aṇḍa wēsi
Anglungseri
Anglung smara
Arjunawijaya parikan
Arjunawiwaḥa
Arjunawiwaḥa parikan
Arthawarṣa
Ayuwriḍhi
Bagē gērik
Bagendalī
Bagus Turunan
Bagus Umbara
Baṇjar Wangaya barak
Basur
Bhagawan dawala
Bhāratayuddha parikan
Bhuma kāwya parikan
Bokah
Bongkling
Brāhmaṇa cute
Brayut

Bregan gundruk
Cacimāṇa
Calon arang parikan
Candrawijāta
Cilinaya
Citrāmidhara
Cupaka
Dampati lalangon
Dampati lalangon (prasī)
Daśapāṇḍava
Dewayajña ring Karangasēṃ
Dharmawangṣā kṛtasiddhi
Dukuḥ amantu wāna
Dukuḥ siladri
Durma
Dyah Arinī
Enggung
Gagəndingan
Gagəndingan anak alit
Gēde Wayan
Gęnding sang hyang Dadari (folksongs)
Gęnding sang hyang mamědī (folksongs)
Gosong tangkas
Gusti Bagus jenglar
Gusti Wayan
(H)anuman wêtu ganggä
(H)ariéraya parikan
I Bêlog
Idêr bhûwana
Jae Côküh
Jajar Pikatan
Jambe nágara
Jayaprâna
Jowarsa
Kadgarâwaña
Kaki Gusti
Kanurangan
Karya yajña ring Karang Pêndêm
Kasmaran
Kasukštman
Kawikon
Kédís
Kétut Bangun
Kësaka
Kontabhoja
Layon sari
Légraprâna
Lingga pêta
Luh Lutung
Luh raras
Madhya palud
Malat parikan
Maling têba
Mandir
Mandra sari mandra santun
Mangkak
Mani guna
Mantri alit
Mantri sanak lima
Megantaka
Mpu Bahula
Ñalig
Narasoma
Nêngah Jimbaran
Ni Sumala
Padêm warak
Pakang raras
Pan Balang tamak
Pândju kêneng sâpa parikan
Pangajaran
Pangeling-eling pamalaspas bale Gunâ-\nwanita ring Denpeter
Parigi-nagar
Pudak sumêkar
Pürwajâti
Pürwasanâhâra
Raden sêputra
Râmâpurâña
Râmâyåya (parikan)
Ratmaja
Śalya
Sâmba
Sampik
Sarpayajña
Sasawangan
Saselogan
Sewagati
Singandalang
Smaratantra
Smarawijaya
Srikandi
Sumaguna
Surakarta
Sûranâdi
Tejarasa
Togag
Trate bang
Tuwan We
Uttarakandja (parikan)
Wirajaya
Wiryaguna

BABAD
(History)

14. PAMAÑCANGAH
(Family histories)

Babad árya
Babad árya Kapakisan
Babad árya Tabanan

Babad Badung
Babad Bangli
Babad Batur
Babad Blabatuh
Babad brähmana budhaka
Babad brähmana Kāmēnuh
Babad brähmana Śāwa
Babad Buleleng
Babad Buleleng Sasak
Babad Bungaya
Babad dalém
Babad dalém Samprangan
Babad dalém turun ka-Bali
Babad dukuhi Sulaadri
Babad gumi
Babad Gusti Cēluk
Babad Jawadwipa
Babad Jawi ngūni
Babad Karamas
Babad Karang-asōm Sasak
Babad k(a)ṣātrya
Babad k(a)ṣātrya taman-bali
Babad ki Gusti Pasēk-Gelgel
Babad Madhura
Babad Mangu(w)i
Babad Mangu(w)i-Buleleng
Babad Pande Bang
Babad pande wēsi
Babad pasēk
Babad pasēk gelgel
Babad pasēk kayu solem
Babad pinatihi
Babad pula sari
Babad pungakan timbul
Babad ratu Tabanan
Babad rusak gusti pande
Babad sang brähmana catur
Babad sangguhu asu asa

Babad Sukahōt
Babad Taman-bali
Babad triwangśa
Babad Tusan
Babad Ularan
Babad wit k(a)ṣātrya dalém
Baṅcangah Bandesa
Baṅcangah sanggubu
Bhujangga ring Bali
Brāhmaṇa eute
Brāhmaṇapurāṇa
Kalawasan pētaka
Kawitan catur janma
Kawitan Pasēk Gelgel
Lambang kawi
Lēlintih susuhunan sala
Nāgarakṛtāgama
Pabalik gusti batan jērūk
Pamaṅcangah Pedel
Pamaṅcangah Tabanan
Pari-agēm
Pari-agēm Taman Bali
Parikāndan Pasēk Gelgel
Pasung grigis
Praṣasti
Praṣasti brāhmaṇa
Praṣasti pande
Praṣasti pande capung
Praṣasti pande wēsi
Praṣasti pasēk gelgel
Praṣasti sangging
Pyagēm pinatihi
Rājapurāṇa
Rājapurāṇa pura Basakih
Tutur asu-asā

15. HISTORICAL ROMANCES

Balisaṅcaya
Batur Kalawasan
(B)arṣawljaya (kidung)
Jayakrama
Kōbo Iwa (Yuwa)
Māyādānawa (kakawin)
Māyādānawāntaka (gaguritan)
Māyādānawāntaka (kakawin)
Pararaton (kidung)
Pararaton (prose)

Pamaṅcangah (kidung)
Pamuktyan Wil(w)atikta
Pasung grigis (kidung)
Rājapurāṇa (kidung)
Rangga lawe
Rangga lawe (parikan)
Sorāndaka (kidung)
Sunda (kidung)
Sundāyana (kidung)
Usana Bali (gaguritan)
Usana Bali (kakawin)  
Usana Bali sañcaya  

Usana jawa  
Uwug Sasak (gaguritan)

16. RUIN OF EMPIRES

Bhuwanawinása (gaguritan)  
Cawah sundil  
Nderet (gaguritan)  
Pañji saktiwijaya (gaguritan)  
Purāṇatattwa  
Rĕreg Gyāñar (gaguritan)  
Rĕreg Kadiiri  
Rĕreg Karangasém  
Rĕreg Karangasém (prose)  
Rĕreg Praya

Rusak Bañjar (gaguritan)  
Rusak Buleleng (gaguritan)  
Rusak Sasak (gaguritan)  
Uwug Bañjar (gaguritan)  
Uwug Buleleng (gaguritan)  
Uwug Gyāñar (gaguritan)  
Uwug Payangan  
Uwug Sasak (gaguritan)  
Wawatśkan (kakawin)  
Yuddha Mang(u)wi

TANTRI

17. ANIMAL FABLES  
(of Indian origin)

Māndūkaprakaraṇa  
Rāgawinása  
Tantri (dĕmung)

Tantri (kadiiri)  
Tantri kāmandaka  
Tantri (prast)