

ŚATAPIṬAKA

“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 upto 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 Rāmāyana, 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 Raghuvamśa. 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, alaṃkāra, 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 Śatapitaka, 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 Śatapitaka. 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 Śatapitaka, 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-tsing during the fifth, sixth and seventh centuries or the reports of the Arabian traveller Alberuni in the eleventh century, will be published in the Śatapitaka.

The Śatapitaka 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 Tripiṭaka 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 Tripiṭaka 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 Tripitaka, 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 Śatapiṭaka 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 Piṭaka. 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 subhāsitas. 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 Tripitaka 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 Miscellanees. 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 Śatapitaka. It is intended to evoke precise suggestions.

FIRST SECTION: INDIA

- I Veda-Piṭaka
- II Brāhmaṇa-Piṭaka
- III Upaniṣat-Piṭaka
- IV Śikṣā-Chandaḥ-Piṭaka (including the Prātiśākhya)
- V Nirukta-Vyākaraṇa-Piṭaka (Nirukta including the Nighaṇṭus, and Vyākaraṇa including Pali and Prakrit Grammar)
- VI Jyautiṣa-Piṭaka (including Mathematics)
- VII Kalpa-Piṭaka (Śrauta- and Grhya- Sūtras)
- VIII Kośa-Piṭaka (including Buddhist and Jaina lexicons)
- IX Saṃgīta-Piṭaka
- X Kāmasāstra-Piṭaka
- XI Alaṃkāra-Piṭaka (including Dramaturgy)
- XII Dharma-Piṭaka (Dharmasūtras, Smṛitis, Nibandhas)
- XIII Sāṃkhya-Piṭaka

- XIV Yoga-Piṭaka
- XV Nyāya-Piṭaka (including Navya-nyāya)
- XVI Vaiśeṣika-Piṭaka
- XVII Karmamīmāṃsā-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 Aṅgas, 12 Upāṅgas, 10 Prakīrṇas, 6 Chedasūtras, Nandisūtra, Anuyogadvāra, 4 Mūlasūtras)
- XXIV Digambara-Piṭaka (the Secondary Canon of the Digambaras, including Prathamānuyoga, Karaṇānuyoga, Dravyānuyoga, 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-Saṃskṛita-Piṭaka (incorporating all Buddhist Sanskrit texts)
- XXXII Āyurveda-Piṭaka (including Hastyāyurveda, Aśvāyurveda and Vṛkṣāyurveda)
- 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 Drśyakāvya-Piṭaka (including Buddhist and Jaina)
- XII Śravyakāvya-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 Nīti literature)
- XLIV Purāśāsana-lekha-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 archaeological monuments)
- XLVII Mūrti-Piṭaka (Sculpture, descriptive volumes and plates of sculptural

- and statuary remains)
- XLVIII Purāvaśeṣa-Piṭaka (archaeological sites, their excavations and remains discovered therefrom, including pottery, jewellery, implements, etc.)
- XLIX Ālekhyā-Piṭaka (frescos from temples and caves, paintings from mas.)

SECOND SECTION: BEYOND THE BORDERS OF INDIA

- L Nepāla-Piṭaka (including Buddhist and non-Buddhist texts, art and archaeology)
- Tibet*
- LI Kanjūra-Piṭaka
- LII Tanjūra-Piṭaka
- LIII 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]
- LIV Bhoṭa-kalā-vāstu-purāvaśeṣa-Piṭaka (Tibetan art and archaeology)
- LV Gāndhāra-Piṭaka (containing archaeological remains from Afghanistan and its environments)
- Central Asia*
- Vakṣuvarṣa-Piṭaka (Sanskrit texts, texts and translations in Pali, Prakrit, Tokharian, Khotanese, Soghdian, Uigurian, Tibetan and Chinese 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: Miscellaneous 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 Siṃhala-Piṭaka (All other Pali and Singhalese literature not contained in the Pali Tripiṭaka, art and archaeology)

- LXXI Brāhma-Piṭaka (Burmese literature, art and archaeology)
 LXXII Kambuja-Campādi-Piṭaka (Cambodge, Thailand, Laos, Tonkin)
- Indonesia, Malay and Philippines*
- LXXIII Dvipāntara-Mantrāgama-Piṭaka [1. Veda—(a) in Bali works so named
 (b) Mantra (c) Kalpasāstras (Ritualia)
 2. Āgama—(a) Palakṛta (law and precepts) (b) Śāsana (life conduct)
 (c) Nīti (manuals for princes)]
- LXXIV Dvipāntara-Jyautiṣa-kāvyaḍi-piṭaka [3. Wariga—(a) Wariga (Astro-
 logy) (b) Tuttur (Cosmology, allegory, mysticism) (c) Kāṇḍa (Gram-
 mar, 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)]
- LXXV Dvipāntara-Aitihiya-Tantra-Piṭaka [5. Babad (histories)—(a) Pamañ-
 cangah (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]
- LXXVI Dvipāntara-Purāvaśeṣa-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 Śatapitaka.

Wherever possible each group will work independently of others.

A PROVISIONAL LIST OF WORKS TO BE INCLUDED IN THE INDONESIAN PĪṬAKA

WEDA

1. MANTRA

Aji pari	Pangasih dewa
Anuṣṭhāna bwat sora	Pangastawa widhi
Ardhodārokti	Pangëkëban
Arghādyātmika	Parembon mantra
Arthaweda (marti)	Parembon pūjā
Aṣṭakamantra	Pasilih
Aṣṭapungku	Paśupatimantra
Asthawa mantra	Pitr pūjā
Astramantra	Pūjā daha
Atmarakṣa parembon	Pūjā Kṣatriya
Bhasma	Pūjā padusus agung
Buddhaweda	Pūjā pañcabalikrama
Camanawidhi	Pūjā pitr
Camanawidhi (ring sanghyang sora)	Pūjā pitr maligya
Caturweda	Pūjā pūrwaka
Durgastawa	Pūjā Śiwasūtra
Gagëlaran ing mantra	Pūjastawa
Garuḍeya mantra	Ṣaḍwināyaka
Krama sang dikṣita (yan amūjā)	Ṣawawedana
Labuh agni	Singhanāma
Lokanātha	Śiwasamūha
Mantra ātmarakṣa	Śiwasamūhādi
Mantra ning ameras	Sūrya gamana
Mantra pangastawa	(Tëmah sang hyang) (H)aricandana
Mantra parembon	Tirthagamana
Mārgagamana	Weda (k)ṣatrya
Nawagamana	Weda parikrama
Pabrësihan sang wiku	Weda sangguhu
Padanan	Widhiwākya
Pamastu ning cor	

2. KALPAŚĀSTRA

(ritualia)

Arghapātra	Dharma kauripan
Aṣṭapranawa	Indik (ma)ligya
Aṣṭa pungku nawaratna	Janmaprawṛti
Bantën pangabenan	Kajang pitr pūjā
Caru magingsir	(Kaputusan) ṛṣigana
Citāyuni	Karṣana prayoga
(Dartan) manak salah	Kārya yajña Cakranāgara

Kārya ring gunung agung
 Korawāsrama-tattwa
 Krama ning amēgat sot (parembon)
 Krama ning sēmbah
 Kunadr̥ṣṭa
 Kuntiyajña
 Kusumadewa
 Kusumadewapurāṇa
 Marisuddha bhūmi añapuh-ñapuh
 Mpu Lutuk
 Odalan Saraswatī
 Pacacarwan
 Pamahayu ning anḍa kacacar
 Pamariśuddha ning akirim wangke
 Pamariśuddhan wang ala carane
 Pamastu ning cor
 Pamlaspas pustaka
 Pandewāsraya(n)
 Pangabenan
 Pangēntas
 Panglukatan
 Pangupakara desa kamranan
 Parembon babantēn
 Pasasayutan
 Pawintēnan
 Pitr kajang
 Pitr kinaranan
 Plutuk
 Plutuk ngaben
 Plutuk ñawawedana
 Pracaru ning katiban krēmi masih
 Prateka ning ambyanin tulang (marti)
 Prateka ning mati kacacar
 Prateka ning wang rare
 Prāyāścita ning candragraha

Pūjā (angarēpakēn) caru suci
 Pūjā dewa
 Pūjā mamukur
 Pūjā pangrandyan
 Pūjā parikrama
 Pūjā pitr kajang
 Putru pasaji
 Putru sangaskara
 Rogasanghāra bhūmi
 Sanggaran
 Sang hyang Dipamālā
 Sari ning ampel gaḍing
 Sari ning galungan
 Sasayuting wwang agring
 Śiwabuddha
 Śiwastawa
 Śiwayajña
 Śucilaksana
 Surat kajang
 Tēmah sang hyang (H)aricanḍana
 Tingkah ing anawur sosot kawalunan
 Tingkah ing mungkah prayangan
 Tutuh sambuk
 Umātattwa
 Umātattwa (marti)
 Upakaraning mati (marti)
 Weda bwat sora
 Widhiśāstra
 Widhiśāstra tētēp
 Widhi tu(w)ut
 Yamapūrwatattwa
 Yamapūrwatattwa (marti)
 Yajña dhana
 Yajña-prakṛti

AGAMA

3. PALAKRTA

(Laws and precepts)

Adigama
 Agama
 Agama kuṭāra
 (Agama) upapatti
 Anḍatattwa
 Awig-awig bañjar Camēnggaon
 Awig-awig bañjar Jerwan

Awig-awig bañjar Maspait
 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 ñuhaya

Awig-awig bañjar Tègal
 Awig-awig bañjar Yeh-tengah
 Awig-awig dangin pèkèn Gelgel
 Awig-awig desa Abang-Songan
 Awig-awig desa Angantèlu
 Awig-awig desa Babi
 Awig-awig desa Basangalas
 Awig-awig desa Batu dingding
 Awig-awig desa Bèstala
 Awig-awig desa Bila
 Awig-awig desa Bitra
 Awig-awig desa Bondalèm
 Awig-awig desa Budèng
 Awig-awig desa Bukit
 Awig-awig desa Bulyan
 Awig-awig desa Gulingan-tengah
 Awig-awig desa Katyasa
 Awig-awig desa Kèkòran
 Awig-awig desa Kubu-tambahan
 Awig-awig desa Lumbwan
 Awig-awig desa Mèndoyo
 Awig-awig desa Mèndoyo Dangin Tukad
 Awig-awig desa Munggu
 Awig-awig desa Padangkrta
 Awig-awig desa Padang-tègal
 Awig-awig desa Pagadungan
 Awig-awig desa Pañaringan
 Awig-awig desa Panarukan
 Awig-awig desa Pañji
 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 Tègalcangkring
 Awig-awig desa Tènganan Pagringsingan
 Awig-awig desa Timbrah
 Awig-awig desa Titab
 Awig-awig desa Tulikup
 Awig-awig desa Tumbakbayuh
 Awig-awig desa Tuñju
 Awig-awig desa Ulakan
 Awig-awig desa Yeh Embang
 Awig-awig Gyañar
 Awig-awig Mangwi
 Awig-awig pura Bukit
 Awig-awig sèkaha sèmal

Awig-awig sèkaha tlabah Bèkukih
 Awig-awig subak Isèh
 Awig-awig subak Lañahan Krobokan
 Awig-awig subak Lañahan miwah Baba-
 kan
 Awig-awig subak Pasègèhan
 Awig-awig subak ring Badung
 Awig-awig subak ring Gyañar
 Awig-awig subak ring Mangwi
 Awig-awig tatajen ring Gyañar
 Awig-awig tatajen ring Kabutambahan
 Bhrūnahatyā
 Dewadaṇḍa
 Dewāgama
 (Dharma) upapatti
 Dharmawicara
 Camyagamana
 (I)strisanggraha
 Krama nihg sākṣi
 Krama pura
 Kṛtobhaya (Sasak-Bangli)
 Kṛtobhaya Saptanāgara
 Kṛtopapatti
 Kuṭārāgama
 Kuṭāramānawa
 Pakṣiwicara
 Pangawit paswara Manguwi
 Pasobaya krama desa marèp ring krama
 paṇḍe ring desa Munggu
 Paswara aṣṭanāgara
 Paswara Bangli
 Paswara catur-nāgara
 Paswara desa Kuta
 Paswara desa Lègyan
 Paswara desa Pakutatan
 Paswara Gyañar
 Paswara Karangasèm
 Paswara Karangasèm-Sasak
 Paswara Lombok
 Paswara Mang(u)wi
 Paswara pidabdab anslah muwah panu-
 duk pajèg tanah ring wawèngkon
 karésidenan Bali miwah Lombok
 Paswara Tabanan
 Prateka ning bhātāra turun ring Bali
 Pūr-wādhigama
 Pūrwana tattwa (catur wangsa parikṣa)
 Pūrwapaswara

Pyagēm awig-awig krama désa Ulakan	Sīma désa Tejakula
Pyagēm désa Santi	Sīma subak Buleleng
Pyagēm pura Bēsakih	Sīma subak ring Gyañar
Sārasamuccaya āgama	Sīma subak ring Jembrana
Sārasamuccaya sēmpiran	Sindhuwākya
Sātmawidhiśāstra	Śiwaśāsanaśāstrasaroddhṛta
Sīma désa Bratan	Swayambhu
Sīma désa Buleleng	Tattwa cacarikan
Sīma désa Cēmpaga	Tattwāgama
Sīma désa Padangbulya	Titi paswara Gyañar
Sīma désa Padangkling	Widhi papiñcatan
Sīma désa Pañji	Widhiwākya
Sīma désa Sudaji	Wratiśāsana
Sīma désa Suwug	

4. ŚĀSANA

(Life-conduct)

Adipurāṇa	Muhūrta-lakṣana
Āgama Śiwa-Buddha	Nawaśāsana
Ajñā aji	Pakēm (ā)gama tirtha
Aṣṭaloma	Pancasikṣā
Bhuwanapurāṇa	Prakṛti śāsana
Candrabhairawa	Prasasti bhuwana
Caturyuga	Pūrwāśāsana (kidung)
Daśaśīla	Putraśāsana (kakawin)
Dewaśāsana	Putraśāsana (prose)
Dharmaśāsana (gaguritan)	Rāja Bhairawa
(Gaguritan) (Tuwan) Smeru	Rāja pati gonḍala
(Kakawin) Putraśāsana	Rṣiśāsana
Kidung Banorāja	(Rṣiśāsana) Caturyuga
Kramanāgara	Śaiwaśāsana
Krama ning aguron-guron	Śilakrama ning aguron-guron
Krama ning agurwan-gurwan	Śilakrama ning agurwan-gurwan
Krama ning alaki-arabi	Śilaśāsana sang prabhu
Krama ning sēmbah	Śiwaśāsana
Krama satya	Striśāsana (gaguritan)
Kṛta bhujangga	Tattwa pitutur
Lēbu guntur	Tingkah ing dharmaśiṣya
Mahāmeru	Tingkah ing maguru
Mahārāja Bhairawa	(Tutur) Dharma paramārtha
Mahēśwariśāstra	Widhiśāstra Iśwara pranidhāna
Mantriśāsana	

5. NITI

(Manuals for princes)

Bhagawān Indraloka

(Bhagawān) Indraloka (gaguritan)

Bhagawān Kāmandaka
 Dharma upapatti
 (Gaguritan) Nitirājasāsana
 Nītiprāya
 Nīti rājasāsana (gaguritan)

Nītisāra (kakawin)
 Nītisāra (prose)
 Papupulan surat para agung
 Paśrāddhanīti (gaguritan)
 Rājanīti

6. WARIGA (astrology)

Aji Swamandala
 Ala-ayu ning wēton anut dauh
 Ala-ayu ning wuku
 Atmaprasāngsā
 Bah sundari putih
 Bhagawān Garga
 Bungkah ing sundari trus
 Candrapraleka
 Caru bebas
 Carun śāsīh
 Caru pamēradang
 Dadawuhan
 Dharmasawita (kakawin)
 Dukuh śakti
 Durmanggala (kakawin)
 Ekajalarāśi
 Gaguritan dewasa
 Gaguritan dewasa kalakawya
 Jajar kamiri
 Janāntaka
 Kajar ing ātmaprasāngsā
 Kala jagra
 Kaputusan sundari gading
 Kaputusan wariga gemet
 Kawruhan candra bhūmi
 Klabang akit
 Klabang sēbit
 Krama ning angingsirang umah
 Mala ning wuku
 Mpu Witaraga
 Pakarmayan
 Palalindon
 Palalanusan ing śāsīh
 Palalintangan
 Palalubangan (wariga)
 Pamañcangah Maospait
 Pamariśuddhān ala ning dewasa
 Pamūjān (w)uku

Pangalihan pangeka sungsang
 Pangalihan purnamā tilēm
 Panēbusan oton
 Panguñan śāsīh
 Papiñceran pratithi
 Pararēṣyan
 Pararēton
 Pasasañjan
 Patatiwan
 Pawacakan
 Pawatēken
 Pawatēkan ing weton
 Pracaru ala ning dewasa
 Prakampa
 Pratithi samutpāda
 Rṣi bhawa
 Rṣi Garga
 Śaḍrtu (kakawin) parembon
 Śikṣā ning tēnung
 Sundari bang
 Sundari bolong
 Sundari bungkah
 Sundari cēmeng
 Sundari gading
 Sundari gama
 Sundari tiga
 Sundari trus
 Sundari (w)ungu
 Sūryamaṇḍala
 Sūryamaṇḍala (parikan)
 Sūryasewana
 Tēnung
 Tēnung bēling
 Tēnung catur cuntaka
 Tēnung kelangan
 Tēnung pawēton
 Tēnung sakit
 Tēnung taña lara

Tenung Wṛhaspatikalpa
 Tingkah anglarakēn tenung
 Trilingga
 Turunan bhatāra manūt śāsīh
 (Tutur) Bah sundari
 Tutur Mpu Nagarunti
 (Tutur) Mpu Nagarunti parembon
 Uger-uger śāsīh
 Wariga
 Wariga bang
 Wariga blog
 Wariga caṇḍireka

Wariga gēmēt
 Wariga krimpung
 (Wariga) palatubangan
 Wariga pamarisuddhān ala ning dewasa
 Wariga pañcakāṇḍa
 Wariga patēmwan śāsīh
 (Wariga) Wināsasari
 Widhi pawarangan (kakawin)
 Wṛhaspatikalpa
 Yamatattwa
 Yoga caturdewatā

7. TUTUR

(cosmology, allegory, mysticism)

Aji adhyātmika
 Aji batur kalawasan (gaguritan)
 Aji belyas (kidung)
 Aji brata
 Aji dr̥ṣṭiloka kṛtīh
 Aji janāntaka
 Aji kaprajuritan
 Aji kēmbang
 Aji kembang (kakawin)
 Aji krakah
 Aji kunang kunang
 Aji luwih
 Aji māyāsandhi
 Aji nusup
 Aji pangawasan
 Aji pangukiran (kidung)
 Aji pūrwa wangi
 Aji putih
 Aji Rama Rena
 Aji rama rena (gaguritan)
 Aji ratu ning śarira
 (Aji) Saṃyogadharana
 Aji trus tuñjung
 Akṣara rajah
 Ambal manik
 Amṛtakunḍalinī
 Anḍabhuwana
 Anggākṣara
 A(ng)gastyaparwa
 Anggastyaprāṇa
 Angkus prāṇa
 Ardhasmara
 Arthati (kidung)

Aṣṭabhūmi
 Aṣṭalingga
 Atlas bhūmi (kakawin)
 Atmaprasaṅgsā
 Awaruci (kidung)
 Badawang-nala
 Bagus Dyaraṣa (gaguritan)
 Baka bhūmi
 Banawa sékar
 Bandhakoṭi
 Bhagawān buddhagotama
 Bhārgawaśikṣa (kakawin)
 Bhāṣā Amṛtamāsa (kakawin)
 Bhāṣā Gumiringsing (kakawin)
 (Bhāṣā) kinalisan
 Bhāṣā Kinalisan (kakawin)
 (Bhāṣā) Sādhana yoga
 Bhāṣā Sādhana yoga (kakawin)
 Bhāṣā Sangu tangis (kakawin)
 (Bhāṣā) Tanakung
 Bhāṣā Tanakung (kakawin)
 Bhasma tiga
 Bhatāra òmpèlan
 Bhīmaswarga
 Bhīmaswarga (tattwa)
 Bhuwanakośa
 Bhuwana mābah
 Bhuwana sangkṣepa
 Brahmāṇḍapurāṇa (kakawin)
 Brahmāṇḍapurāṇa (prose)
 Brahmoktawidhiśāstra
 Bubhuṣah (kidung)

Buddha kacarĕm	(Gaguritan) Tuwan Smeru
Campaka gadang	Gita Śakti
Campurtalo	Gong bĕsi
Canting kuning	Griguh durdakah
Caturbrahmawangsa tattwa	Guhyawijaya
Caturdaśākṣara	Gunatama (gaguritan)
Catur pakṣopadeśa mahāratna	Guwar-gawir
Caturyugawidhi śāstra	(H)omaśarīra
Cĕpa kāla	Indraloka (Tutur)
Cowak (kidung)	Indutattwa
Dangdang Bangbungan	(I)śwara uwāca, gaṇapati matakwan
Daśanāma	Janmarahasya
Daśaprakasa	Japatwan
Daśaśīla paramārtha	Jatirasa
Daśawigama	Jīnaputra
Dewatattwa	Jīwa kasmaraṇ
(Dewatattwa) Mēdang kāmūlan	Jñāna lēpas
Dharmajati	Jñāna sandhi
Dharmakāya (gaguritan)	Jong biru (kidung)
Dharma panamar (kidung)	Jong manten
Dharma pangolih	Kādhyātmikan (tutur)
Dharma panguwusan	Kajar ing ātmapraśangsā
Dharmaparīta (kidung)	(Kakawin) Adhyātmikān
Dharma putus (kakawin)	(Kakawin) Banwalakṣana
Dharmasambada	(Kakawin) Banawa sekar
Dharmaśaraṇa (kakawin)	(Kakawin) Kalisanghāra
Dharmaśūnya kling (kakawin)	Kaki Meles
Dharma trus ātma	Kaki t(u)wa
Dharmawimala (kakawin)	Kaki t(u)wa (kidung)
Drman	Kālatattwa
Drman (kidung)	Kalēpasan
Dwijendra	Kalēpasan (kakawin)
Ekaprathama	Kalēpasan Mpu Kṛta
Ender	(Kalēpasan) Mpu (Śiwa) Kṛta
Eta eto	Kalēpasan sang hyang Śiwa
(Gaguritan) Anggastya	Kalima usadha
(Gaguritan) Awaruci	Kalingan in śāstra ring rāga
(Gaguritan) Guna tama	Kalpa buddha
(Gaguritan) Idĕr bhuwana	Kalulutan (Satwa)
(Gaguritan) Japatwan	Kāmadrṣṭi
(Gaguritan) Kāmajaya	Kāmajaya
(Gaguritan) Kamokṣan	Kamokṣan
Gaguritan kaputusan	Kamokṣan (parembon)
(Gaguritan) Lalampahan pitara Windu-	Kāṇḍa ning caturbhūmi
sāra	Kāṇḍawadahana
(Gaguritan) Mpu Śiwakṛta	(Kaputusan) Aji mas gandhapura pĕtak
(Gaguritan) Mūlādhāra	Kaputusan campur talo
(Gaguritan) Tutur Sayukti	Kaputusan dalem palinggih

Kaputusan daśabāyu	Nawaruci (kidung)
Kaputusan kadhyātmikan	Nawaruci (prose)
(Kaputusan) Nawangrum	Ñeling (gaguritan)
Karung kalah	Ñeling
Kawiswara	Pamañcangah Maospait
Kawruhan kamokṣān	(Pamariśuddha ning) Rogasanghāra-
Kawruhan (Tattwa)	bhumi
Kidung kaputusan	Pamattu bhaṭāra
(Kidung) Kṛtajñāna	Pambadah (kidung)
Kidung mituturin awak	Pan Bakti
(Kidung) Pangeran Gowang	Pañcamahābhūta
(Kidung) Pumaṣa ing wēngi	Pañcapada
Korawa prāsāda	Panglukunan daśākṣara
Kṛtasamaya	Pānugrahān bhaṭāra ring pura Pulaki
Kuñjarakarna (gaguritan)	Parama kaiwalyapāda
Kuñjarakarna (kakawin)	Pārthajñanaśūra
Kuñjarakarna (prose)	Pārthakarma
Kuṇḍalini	Pārthayajña
Kuranta bolong	Paseka dharma
Kusumawicitra (kakawin)	Pawisik warah
(Lalampahan) pitara Windusāra	Payogan bhaṭāra Guru
(Lalampahan) pitara Windusāra (gaguri-	Pitutur (gaguritan)
tan)	Prabhu wibuh
Lambang salukat (kakawin)	Prakampa
Lokakarṣaṇa	Prakampa (kakawin)
Lonirmala	Pramāṇaśūra
Lumah ing sūnyadharma	Prateka ning yoganira sang sādḥaka
Madhya palud (gaguritan)	Pratiloma (kakawin)
Mahāpadma	Pratiti ning anangun wisada
Mahāpadma ring jero	Prayoganira sang sādḥaka
(Mahā)rāja Kuṇḍa	Pūjā ning smara (kakawin)
Mahāyāna	Pūrṇacandra
Malawi (kakawin)	Puruṣādaśānta (kakawin)
Mantra ning macaniga	Pūrwabhūmi kamūlan
Mantri kele	Pūrwakabhūmi
Manuk dadali (kakawin)	Pūrwa kamimitan
Mēdangalas	Pūrwakarma (gaguritan)
Mēdang kamūlan	Pūrwan bhūmi
Mēdang kamūlan lokadewa	Pūrwan sang watugunung
Mpu Kṛta	Puṣṭaka dewa
Mpu Kuturan	Puṣṭakajāti
Mpu Raga runting	Putru kalēpasan
Mpu Śiwakṛta (gaguritan)	Rāja Bhairawa
Mūlādhāra	Rāja pati goṇḍala
Mūlādhāra (gaguritan)	Rājapeni
Mūla ning Janma	Raṇayajña
Nawakāṇḍa	Rare angon
Nawangrum (Kaputusan)	Basa tama (gaguritan)

R̥dayaśāstra (gaguritan)
 Rogasanghāra
 Rwa bhineda
 Rwa bhinedatan paśāstra
 Ṣaḍripu (kakawin)
 Śaiwadharma (kidung)
 Samprastuti ning (kakawin)
 Samyogadharāṇa
 Sanggraha kling
 Sang hyang Ratna Upadeśa
 (Sang hyang) Adityahr̥daya
 (Sang hyang) Aji mañcongol
 (Sang hyang) Aji Śarira weda
 (Sang hyang) Kamahāyānikan
 Sang hyang Mahāpadma
 Sang hyang pamutus
 Sang hyang Paramopadeśa
 Sang hyang Paśupati
 (Sang hyang) prayogasandhi
 (Sang hyang) Saptauṅkāra
 Sang hyang Śiwa griguh
 (Sang hyang) Tattwajñāna
 (Sang hyang) Tattwawit
 Sang hyang Upadeśa
 Sangkul pinge
 Sang Kulputih
 Sangskṛta canda marmala
 Sapani-tattwa
 Saptapraṇawa
 Saptati
 Sapu leger (gaguritan)
 Śārasamuccaya
 Śārasamuccaya (kawruhan)
 Śārasaṅgathā (kakawin)
 Saraswatī (kakawin)
 Sari kuning
 (Sari ning) Rāja peni
 Sariratattwa
 Śasangkaśarāṇa (tutur)
 Sēbun bangkung (kidung)
 Sewaka Dharma
 Sewaka nugraha
 Sipta māyā śūnya
 Śiwatattwa
 Śiwatattwa parikan
 Śiwa tiga (gaguritan)
 Ślokāntara
 Smarawedana

Śrī Jayakasunu
 Śūnyadharmā kling (kakawin)
 Śūnyatattwa
 Sutasoma (kakawin)
 Sutasoma parikan
 Sutasoma prasi
 Swac(h)andamarāṇa
 Swakarma
 Tantiṅ mas
 Tantu panggēlaran
 Tapajāti (kidung)
 Tatas bhuwana
 Tatēlik jāti
 Tattwa brata
 Tattwajñāna
 Tattwajñāna (kakawin)
 (Tattwa) māyā-māyā sasawangan
 (Tattwa ning) aji yoga
 Tattwa Samādhi
 (Tattwa) trus ātma
 Tattwawisēsa
 Tattwawit
 Tēḡes ing carita Dharma wulangun
 Tēḡes ing carita Malat
 Tēḡes ing kakawin Bhāratayuddha
 Teg s ing kakawin Dewātmaka
 Tēḡes ing pararatu ring rāga
 Tēḡes ing Sūkṣmabhāṣā
 Tēḡes ing śūnya pitutur
 Tēḡes ing śūnya tan pamāyā
 Tēḡes ing warah
 (Tēḡes ing) Wisik warah
 Tingkah ing aguru
 Tuduh (kidung)
 Tuñjung biru (gaguritan)
 (Tutur aji mas) gandhapura pēṭak
 Tutur aji Saraswati
 Tutur anacaraka
 (Tutur) Ardhasmara
 (Tutur) Bhagawān Pañarikan
 Tutur bhaṭāra brahma
 Tutur bhaṭāra (h)aridharma
 Tutur dalēm gaḍiṅ
 Tutur dalēm rum
 (Tutur) Dukuh ampel gaḍiṅ
 (Tutur) Jagatkāraṇa
 (Tutur) kadhyātmikan
 Tutur kalēpasan

(Tutur) kamokṣān
 (Tutur) kamokṣān (gaguritan)
 Tutur kāṇḍa sang alukun
 Tutur komala
 (Tutur) Mareka bhuwana mābah
 (Tutur mpu dewa) Rāja Brma
 Tutur Mpu Śiwakṛta
 Tutur mūla jatining kawitan
 Tutur parakriyā
 Tutur pratingkahing angga
 Tutur prayoga ning wong atri
 Tutur rahayu
 Tutur raja peni
 (Tutur) Rare angon
 (Tutur) sang hyang Bhuwana mareka
 Tutur sangkan paran
 Tutur sang hyang sundari gaḍing
 (Tutur sang hyang aji) Tiga jñāna
 (Tutur) Sarasamuccaya
 Tutur Saraswatī
 Tutur Sayukti
 (Tutur) Sayukti (gaguritan)
 Tutur smarabhawana

(Tutur) Smarabhuwana
 (Tutur) Sūkṣmaning Śastra
 Tutur sundari gaḍing
 Tutur tungkēd langit
 Tutur utama
 Tutur wābha
 Tutur wrehastra
 Tutur yukti
 Tuwan Coṇḍong (kidung)
 (Tuwan) Smeru (gaguritan)
 (Tuwan) S(u)meru (gaguritan)
 Uttaraśabda amṛta
 Waringin sungsang
 Wekas ing rasa utama
 Widhikrama (kidung)
 Widhiśāstra
 Wṛdayaśāstra (gaguritan)
 Wṛhaspatitattwa
 Wṛhaspatitattwa parikan
 Wyākaraṇaśāstra
 Yoganidrā
 Yogasandhi
 Yugasanghāra (gaguritan)

8. KĀṆḌA

(grammar, metrics, mythology)

Aji aṣṭakośala
 Aji c(h)anda
 (Aji) Griguh
 Aji krakah
 Aji lakēn
 Aji pūrwabhāṣitakrama
 Aji Saraswati (parembon)
 Anggulaprayasta
 Anggulipraweśa
 Aran ing laghu
 Aran para bhaṭāra
 Asiku-paha
 Aṣṭakośala
 Aṣṭa patali
 Aśwalakṣaṇa
 Bacakan wastan gēnding gong
 Balyan panasar (gaguritan)
 Bhāṣā dwijodah
 Bhāṣā Ekalawya
 Brahmāmūrti

Cacakan mirah
 Cacangkriman Kāṇḍa ĕmpat
 Cacangkriman mamēdi
 Cacangkriman panundungwiṣya
 Cakrawākādūta carita
 Calonarang (Kaputusan)
 Canda
 Canda akṣara
 Caṇḍidharma
 Caṇḍikusuma
 Candrabhūmi (kakawin)
 Candrāgni
 Carcan ajam
 Carcan asu
 Carcan ayam
 Carcan banteng
 Carcan jadma
 Carcan jaran
 Carcan kēdis (kakawin)
 Carcan kucing

Carcan kuda
 Carcan paksi kitiran
 Carcan sawung
 Carcan soca
 Caturpātaka
 Catursandhi
 Cuntakagraha mantra
 Daśakāṇḍa
 Daśākṣara
 Daśanāma
 Daśanāma ning tamba
 Daśanāma ning taru
 Dharma caruban
 Dharma Kapandeyan
 Dharmalakṣaṇa
 Dharma ning aṣṭakośala
 Dharma pawayangan
 Dharma pawintēnan
 Dharma sangging
 Dukuh Bañol
 Dukuh Sucyajiñāna
 (Gaguritan) Carcan soca
 (Gaguritan) Mantra paidēridēran
 Gaguritan pasang śāstra
 (Gaguritan) (Tutur) Rangke kipa
 (Gaguritan) Yugasanghāra
 Gitāsañcaya
 Gurulag(h)u
 Gurulaghu (kakawin)
 Indikbrata
 Indrāṇi
 Kagunan manuk balatuk
 (Kajar ing) ala-ayu ning ipen
 Kajar ing ipen ala
 (Kakawin) Cakrawakadūta
 (Kakawin) Canda akṣara
 (Kakawin) Dharmasawita
 (Kakawin) Pasasangkalan
 Kalima usada mahāputus
 Kalima usada putus
 Kalimosada kalimosadi (Tegēs ing)
 Kāṇḍa Colonarang
 Kāṇḍa dewa
 Kāṇḍa ḑempat
 Kāṇḍa ḑempat bhūta
 Kāṇḍa ḑempat dewa
 Kāṇḍa ḑempat (gaguritan)
 Kāṇḍa ḑempat lare

Kāṇḍa ḑempat sari
 Kāṇḍa ḑempat sari gunung pitu
 Kāṇḍa kati
 Kāṇḍa ning buddha kacapi
 Kāṇḍa ning kadaden
 Kāṇḍa ning nāgara ring śarīra
 Kāṇḍan śāstra
 Kāṇḍa pitu
 Kāṇḍasāsana
 Kāṇḍa wēsi
 Kaputusan catur-kāṇḍa
 Kaputusan kadaden ing janma
 Kaputusan kṛṣṇa
 Kaputusan sang hyang Anirucapati
 Kaputusan sang hyang cintawidhi
 Kawawadonan
 Kawit ing manusa
 Kawruhan ing pawistren
 Kawruhan kāṇḍa ḑempat
 Kawruhan Kusumadewa
 Kawya Jānaki
 Kidung Oruk
 Kidung Prigēl
 Kidung Tatekēn walamārga
 Kluwung gēni
 Krakah pāṇini
 Krakah pūjā
 Krakah sanggraha
 Krakah sari
 Krakah śāstra
 Krama ning p(h)ala mwanng putraśāsana
 Krama sēlam (gaguritan)
 Kṛtabhāṣā
 Kṛtabhāṣā Ekalawya
 Kuntisraya
 Kurkutalakṣaṇa (kakawin)
 Kusumadewa
 Lakṣaṇa ning ipyan
 Lakṣaṇa ning pakṣi kitiran
 Madwakāma (parembon) (Tutur)
 Mantra paidēridēran
 Pakarman
 Pamanēs karang
 Pañarang
 Panarima brata
 Pañcasuddha atma
 Pandewaśraya(n)
 Panēngēn

Panērangan
 Panestyan
 Pangaksama pawayangan
 Pangayamayam
 Pangecek
 Pangeger
 Pangirut Pujut Kakiwi
 Pangiwa
 Pangleyakan
 Pangraksa jiwa
 Pangujanan
 Pangujanan bangke maong
 Panguñan śasih
 Paramasāstra kawi
 Papatutan gambang
 Papatutan gong gēde
 Papatutan suling
 Pawintēnan śastra
 Pawistren
 Piwēlas
 Prakṛta ning pakṣi (kakawin)
 Praṇāma bhāṣa
 Praweśa
 Pūjā parabhaṭāra
 Pupuh gēṇḍing gambang
 Pupuh gēṇḍing gandrung
 Pupuh gēṇḍing gēnder
 (Pupuh) gēṇḍing gong
 Pupuh gēṇḍing joged
 Pupuh gēṇḍing legong
 Pupuh gēṇḍing suling
 Pupuh kidung
 Rahasyasanggama
 Rarajahan kadutan
 Rṣi sambhinna
 Sadkayangan
 Sari ning kāṇḍa ḑempat
 Sari ning pamutus

Sasirēp
 Sata pini
 Śikṣān pakṣi
 Sikut ing umah
 Śiwa krakah
 Siwikarāṇa
 Śiwa kreket
 Ślokan mirah
 Smarakṛiḍalakṣaṇa
 Smarareka
 Smaratantra (gaguritan)
 Sūrya panēngēn
 Swakarma
 Swara-wyañjana
 Swara-wyañjana (gaguritan)
 Tarupramana
 Tata ning askāra
 Tatēmpuran sawung
 Tatēngēr pakēdutan
 Tattwāgama
 Tēgēs ing sūksmabhāṣa
 Tikas patanganan weda
 Tridaśa proktah
 Tukang wadah
 Turunan pāṇḍawa
 Tutur aji kāṇḍa ḑempat
 Tutur dāṅḍang bungalan
 Tutur gumi prañcis
 Ukur ing kris
 Usana dewa
 Walanda kateng
 Wangbang purāṇa
 Wargākṣara
 Wawatēkan (kakawin)
 Wiśwakarma
 Wṛtasañcaya (kakawin)
 Wyañjanasandhi

9. USADA (medicine)

Agniwṛcana
 Aji candrabhairawa
 Aji kukulanggasti
 Aji pangawasan
 Anangga upadeśa
 Aṇḍa kacacar

(Aṇḍa ning) Usada rare
 Atmarakṣa
 Babayon
 Balik sumpah
 Balyan panasar
 Bhaṭāra sutasoma (kawiseṣan)

Buddha kacapi
 Buddha kacapi cēmēng
 Buddha kacapi putih
 Buddha prayoga
 Buddhitattwa
 Cakrāgni
 Campurtalo (kaputusan)
 Dharma usada cēmēng
 Dharma usada kling
 Dharma usada tantri
 Dukuh jumpungan
 Gagelaran mantra
 Gagelaran usada
 Gēniwreṇa (*See Agniwreṇa*)
 Guru sumēdang tala
 I Macaling (Kawiśeṣan)
 Indrāṇi
 Kalima usada, Kalima usadi
 Kalima usada kuranta bolong
 Kalima usada putus
 Kaṇḍa ning usada cēmēng
 (Kaputusan) Bhagawān Kaśyapa
 Kaputusan dharma usada
 Kaputusan kalimausadha paribhāṣā
 Kaputusan mantrā
 (Kaputusan) Pangakan baba
 Kaputusan pañji alit
 Kaputusan sang hyang brahmakunḍa-
 wijaya
 Kaputusan sang hyang caṇḍi kuning
 Kusukṣman balyan
 Kawiśeṣan
 Kawiśeṣan Mpu Mṛti
 Kawiśeṣan ngamuda
 Kuranta bolong
 Mantra pangwiśeṣan
 Mantra parembon
 Mantra satu
 Pakakas
 Pamalik sumpah
 Pamatuh
 Pamatuh agung
 Pamatuh Pañcapāṇḍawa
 Pamedasmara
 Pamugpug
 Pamugpug cor
 Pamugpug (Mantra)
 Pamungkem karang tēngēt

Pamutēran wong menggat mwanḡ duṣṭa
 Panawar
 Panawar bhagawān Kaśyapa
 Panēngōran kuṣṭha
 Pangalah babai
 Pangasih sang hyang Twangagung
 Panglukatan
 Panglukatan (kaputusan) sang hyang
 pūjā smarakusuma
 Panglukatan manik sadewa
 Pangolih-olih deṣṭi
 Pangrakṣa bhuwana
 Pangrakṣa jīwa
 Pangrangsukan kawīśeṣan
 Pangundang babai
 Pangundang leyak
 Pangwiśeṣan (Kaputusan)
 Pari-bhāṣā
 Pekakas
 Pragolan
 Pratēgēs ing kadaden
 Prateka ning gring agung
 Prathama ning caru
 Pratingkah ing angēmit usada
 Prayoga japa
 Progolan
 Rudrakawaca
 Rukminītattwa
 Sang hyang aji kreket
 Sang hyang Brahmakunḍawijaya
 Sang hyang Brahma tiga kalis
 Sang hyang Caṇḍimās (Kaputusan)
 Sang hyang Kalimausadi
 (Sang hyang) Kṛta kunḍawijaya
 Sang hyang Paśupatiyagni
 (Sang hyang) Pūjā smarakusuma
 Sang hyang Tikbhuwana
 Siptapūjā
 Taru pṛamāṇa
 Tatēlik jāti
 Tatēngēr upas
 Tatiwangan
 Tattwa bhīmaśakti
 Tatulak
 (Tatulak sang) Mpu Pradah
 Tatumbalan
 Tēlik jāti (Usada)
 Tingkah ing babai

Tingkah sang yogīswara mamūjā
 Usada babugbugan
 Usada babai
 Usada buduh
 Usada catur kauripan
 Usada cēla sari
 Usada cēmēng sari
 Usada cukil daki
 Usada cuwil
 Usada dalēm
 Usada dharma
 Usada ila
 Usada kacacar
 Usada kuda
 Usada mala
 Usada mānak
 Usada mṛcukunḍa
 Usada ning upas
 Usada pari
 (Usada) paribhāṣā
 Usada punggung tiwas
 Usada putih

Usada rare
 Usada rare (for children)
 Usada rastung
 Usada sari
 Usada sari kuranta bolong
 Usada safah
 Usada sato
 Usada sawah
 Usada sawan
 Usada Śiwa sapūrṇa
 Usada spara
 Usada tantri
 Usada tatēmpuran
 Usada tatēngēr
 Usada tiwang
 Usada tuju
 Usada tuwa
 Usada wariga
 Usada Wiṣṇujapa
 Uttama japa
 Winda kuning

ITIHĀSA (Epic works) 10. PARWA

Adiparwa
 Adiparwa prasi
 Arjunapramāda
 Arjunawiwāha (arti)
 Āśramawāsaparwa
 Āśramawāsaparwa *see* Caturāśramaparwa
 Bharāḍa(h)carita
 Bhīṣmaparwa
 Calon arang
 Caṇṭakaparwa
 Caturāśramaparwa
 Cayadijaya lohitāngśa
 Dharmakusuma
 Gara mataram
 Jitam wṛṣam
 Kālakeya
 Kāmaropini
 Kapiparwa
 Kirtiparwa
 Korawāśrama

Kuntiyajña
 Lalampahan gambuh
 Lubdhaka (arti)
 Mosalaparwa
 Pangastawan parāgung ring pura Bēsakih
 Prabhū Śāntanu
 Pralapitaparwa
 Prasthānikaparwa
 Puruṣāda
 Ratnakāṇḍa
 Siddhabuddhitattwa
 Singhalangghala
 Swargārohanaparwa
 Udyogaparwa
 Usana parwa
 Uttarakāṇḍa
 Wighnotsawa-Prasusena
 Wirāṭaparwa
 Wiwudaparwa

11. KAKAWIN (Kāvya in Indian metres)

Abhimanyuwīwāha

Ambaramadya

Ambāśraya
 Añang nirartha
 Anggabañcana
 Ani-arana (Haniharana ?)
 Arjunawijaya
 Arjunawiwāha
 Astikāśraya
 Astikāyāna
 Bañcanarāga
 Bhāratayuddha
 Bhargawawijaya
 Bhomakāwya
 Dewātmaka
 Dharmakusuma
 Dimbiwicitra
 Gatotkacāśraya
 (H)ariśraya
 (H)ariwangsa
 (H)ariwijaya
 Indrabandhana
 Kālāntaka
 Kāṇḍawadahana
 Kangsa
 Kṛṣṇakālāntaka
 Kṛṣṇāndaka
 Lubdhaka
 Manuk abha
 Narakawijaya

Pāṇḍawawiwāha
 Parik(ḥ)ṣit
 Parthakarma
 Parthayañña
 Prthuwigaya
 Rāmakāṇḍa
 Rāmaparaśuwijaya
 Rāmawijaya
 Rāmāyana
 Ratnawijaya
 Śakraprajaya
 Sañcayakusuma
 Śarakusuma
 Śatrughna
 Śiwarātrikalpa
 Si Wṛta
 Smaradahana
 Smaradahana (prasi)
 Subhadrāwawāha
 Sumanasāntaka
 Sumantri
 Surāntaka
 Tantri
 Wighnotsawa
 Wijayāśraya
 Wirāga salaga
 Wirātawijaya
 Wṛtāntaka

12. KIDUNG

(Kāvya in Indonesian metres)

Ajēng pasurwan
 Aji Dharma
 Alis-alis ijo
 Amad Muhamad Raden Séputra
 Amir
 Anḍabranta
 Anggādhipa
 Angun-angun ad(h)ikāra
 Arjawicitra
 Arjunapralabha
 Arthadāya
 Bhramara sangupati
 Bhramara sangupati (prasi)
 Cupak
 Curik
 Dadang-dudang

Dangdang pētak
 Dyah Durmitā
 Ender
 Gajah kēmuda
 Gajah Putih
 Guha gala-gala
 (H)arṣawijaya
 Jagatkāraṇa
 Jajar Pikatan
 Jayaprameya
 Jayapurāṇa
 Jayendriya
 Jayenglangō
 Jērum
 Juburwing jagul
 Bhomakāwya

Kāla gumantung
 Kamurangan
 Kasmaran
 Kēbo Mundar
 Kudāsmarājña
 Kuṇḍang dyah
 Lēmburaga
 Madhya mutēr saha-padmalingga
 Malat
 Maṇḍūkaprakaraṇa
 Manuk abha
 Marutsmara
 Mēgat kung
 Padma sari
 Pañji mārasmara
 Prigēl
 Puntisaba
 Rāsmisañcaya edan lalangan
 Ratna wiwarja

Rawisandhi
 Sandyaka
 Satyawān
 Smarawedana
 Śrigati
 Śrī nandi
 Śrī tañjung
 Śuddhamala
 Sumanasāntaka
 Sunda
 Ukir kawi
 Ukir polaman
 Undakan pangrus
 Warga sari
 Wawilētan
 Wedasmara
 Widarismara
 Wilēt mañura
 Witarāga

13. GAGURITAN (Kavyas in New Balinese)

Adi(parwa) parikan
 Ajēng Pasurwan
 Aji Dharma
 Amir
 Anḍa wēsi
 Anglungsari
 Anglung smara
 Arjunawijaya parikan
 Arjunawiwāha
 Arjunawiwāha parikan
 Arthawarṣa
 Ayuwrddhi
 Bage gērik
 Bagendali
 Bagus Turunan
 Bagus Umbara
 Bañjar Wangaya barak
 Basur
 Bhagawān dawala
 Bhāratayuddha parikan
 Bhauma kāwya parikan
 Bokah
 Bongkling
 Brāhmaṇa cute
 Brayut

Bregan gundruk
 Cacimpēdan
 Calon arang parikan
 Candrawatī
 Cilinaya
 Citramidhara
 Cupaka
 Dampati lalangan
 Dampati lalangan (prasi)
 Daśapāṇḍawa
 Dewayajña ring Karangasēm
 Dharmawangsa kṛtasiddhi
 Dukuh amantu wānara
 Dukuh siladri
 Durma
 Dyah Arinī
 Enggung
 Gagēndingan
 Gagēndingan anak alit
 Gēde Wayan
 Gēnding sang hyang Dadari (folksongs)
 Gēnding sang hyang mamēdi (folksongs)
 Gosong tangkas
 Gusti Bagus jenglar
 Gusti Wayan

(H)anuman wētu ganggā
 (H)ariśraya parikan
 I Bèlog
 Idër bhuwana
 Jae Cèkuh
 Jajar Pikatan
 Jambe nāgara
 Jayaprāṇa
 Jowarsa
 Kadgarāwāṇa
 Kaki Gusti
 Kamurangan
 Karya yajña ring Karang Pëndëm
 Kasmaran
 Kasūksman
 Kawikon
 Kēdis
 Kētut Bangun
 Kicaka
 Kontabhoja
 Layon sari
 Lēgaprāṇa
 Lingga pēṭa
 Luh Lutung
 Luh raras
 Madhya palud
 Malat parikan
 Maling tēba
 Mandir
 Mandra sari mandra santun
 Mangkak
 Mani guṇa
 Mantri alit
 Mantri sanak lima
 Megantaka
 Mpu Bahula
 Nalig
 Narasoma

Nēngah Jimbaran
 Ni Sumala
 Padëm warak
 Pakang raras
 Pan Balang tamak
 Pāṇḍu kēneng sāpa parikan
 Pangajaran
 Pangeling-eling pamalaspas bale Guṇa-
 wanita ring Denpasar
 Parigi-nagar
 Pudak sumēkar
 Pūrwajāti
 Pūrwasanghāra
 Raden sēputra
 Rāmapurāṇa
 Rāmāyana (parikan)
 Ratmaja
 Śalya
 Sāmba
 Sampik
 Sarpayajña
 Sasawangan
 Saselongan
 Sewagati
 Singandalang
 Smaratantra
 Smarawijaya
 Srikandi
 Sumaguṇa
 Surakarta
 Sūranādi
 Tejarasa
 Togag
 Trate bang
 Tuwan We
 Uttarakāṇḍa (parikan)
 Wirajaya
 Wiryaguṇa

BABAD

(History)

14. PAMAŅCANGAH

(Family histories)

Babad ārya
 Babad ārya Kapakisan
 Babad ārya Tabanan

Babad Badung
 Babad Bangli
 Babad Batur

Babad Blabatuh
 Babad brāhmaṇa buddha
 Babad brāhmaṇa Kaménuh
 Babad brāhmaṇa Śiwa
 Babad Buleleng
 Babad Buleleng Sasak
 Babad Bungaya
 Babad dalēm
 Babad dalēm Samprangan
 Babad dalēm turun ka-Bali
 Babad dukuh Suladri
 Babad gumi
 Babad Gusti Cēluk
 Babad Jawadwipa
 Babad Jawi ngūni
 Babad Karamas
 Babad Karang-asēm Sasak
 Babad k(a)ṣatrya
 Babad k(a)ṣatrya taman-bali
 Babad ki Gusti Pasek-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 sēlēm
 Babad pinatih
 Babad pula sari
 Babad pungkakan timbul
 Babad ratu Tabanan
 Babad rusak gusti pande
 Babad sang brāhmaṇa catur
 Babad sangguhu asu asa

Babad Sukahēt
 Babad Taman-bali
 Babad triwangśa
 Babad Tusan
 Babad Ularan
 Babad wit k(a)ṣatrya dalēm
 Bañcangah Bandesa
 Bañcangah sangguhu
 Bhujangga ring Bali
 Brāhmaṇa cute
 Brāhmānapurāṇa
 Kalawasan pētak
 Kawitan catur janma
 Kawitan Pasēk Gelgel
 Lambang kawi
 Lēlintih susuhunan sala
 Nāgarakṛtāgama
 Pabalik gusti batan jēruk
 Pamañcangah Pedel
 Pamañcangah Tabanan
 Pari-agēm
 Pari-agēm Taman Bali
 Parikāṇḍan Pasēk Gelgel
 Pasung grigis
 Prasasti
 Prasasti brāhmaṇa
 Prasasti pande
 Prasasti pande capung
 Prasasti pande wēsi
 Prasasti pasēk gelgel
 Prasasti sangging
 Pyagēm pinatih
 Rājapurāṇa
 Rājapurāṇa pura Basakih
 Tutur asu-asa

15. HISTORICAL ROMANCES

Balisañcaya
 Batur Kalawasan
 (H)arsawijaya (kidung)
 Jayakrama
 Kēbo Iwa (Yuwa)
 Māyādānawa (kakawin)
 Māyādānawāntaka (gaguritan)
 Māyādānawā(ntaka) (kakawin)
 Pararaton (kidung)
 Pararaton (prose)

Pamañcangah (kidung)
 Pamuktyan Wil(w)atikta
 Pasung grigis (kidung)
 Rājapurāṇa (kidung)
 Rangga lawe
 Rangga lawe (parikan)
 Sorāṇḍaka (kidung)
 Sunda (kidung)
 Sundāyana (kidung)
 Usana Bali (gaguritan)

Usana Bali (kakawin)
Usana Bali sañcaya

Usana jawa
Uwug Sasak (gaguritan)

16. RUIN OF EMPIRES

Bhuwanawināśa (gaguritan)
Cawah sundil
Nderet (gaguritan)
Pañji śaktiwijaya (gaguritan)
Purānatattwa
Rĕrĕg Gyañar (gaguritan)
Rĕrĕg Kadiri
Rĕrĕg Karangasĕm
Rĕrĕg Karangasĕm (prose)
Rĕrĕg Praya

Rusak Bañjar (gaguritan)
Rusak Buleleng (gaguritan)
Rusak Sasak (gaguritan)
Uwug Bañjar (gaguritan)
Uwug Buleleng (gaguritan)
Uwug Gyañar (gaguritan)
Uwug Payangan
Uwug Sasak (gaguritan)
Wawatekan (kakawin)
Yuddha Mang(u)wi

TANTRI

17. ANIMAL FABLES (of Indian origin)

Maṇḍūkaprakarāṇa
Rāgawināśa
Tantri (dĕmung)

Tantri (kadiri)
Tantri kāmāndaka
Tantri (prasi)