

PALA

A major school of manuscript illumination flourished in the Buddhist monasteries of eastern India, Bangladesh and Nepal during the reign of the Palas (c. A.D. 800-1200). The Pala king who were Buddhists, ruled over the area of the present day Bengal and Bihar. The Pala dynasty was founded by Gopala about A.D.760. He extended his power to Magadha and Orissa. He was succeeded by Dharampala (c.780-815), who founded the monasteries of Vikramashila and Paharpur. The third king was Devapala (c.815-55) who had a close contacts with the Srivijay empire of Sumatra and there was lively trade between Bengal and the island of Java and Sumatara. Next prominent King was Mahipala I (c. 992-1040), during his reign a Buddhist mission was sent to Tibet. Ramapala (c.1080-1123) built many temples and established the famous Buddhist monastery of Jagadalla. The last Pala king was Indradyamnapala.

During the rules of the Pala kings from 11th to the early 12th century, themes from the Buddhist religious texts were painted on palm leaves.

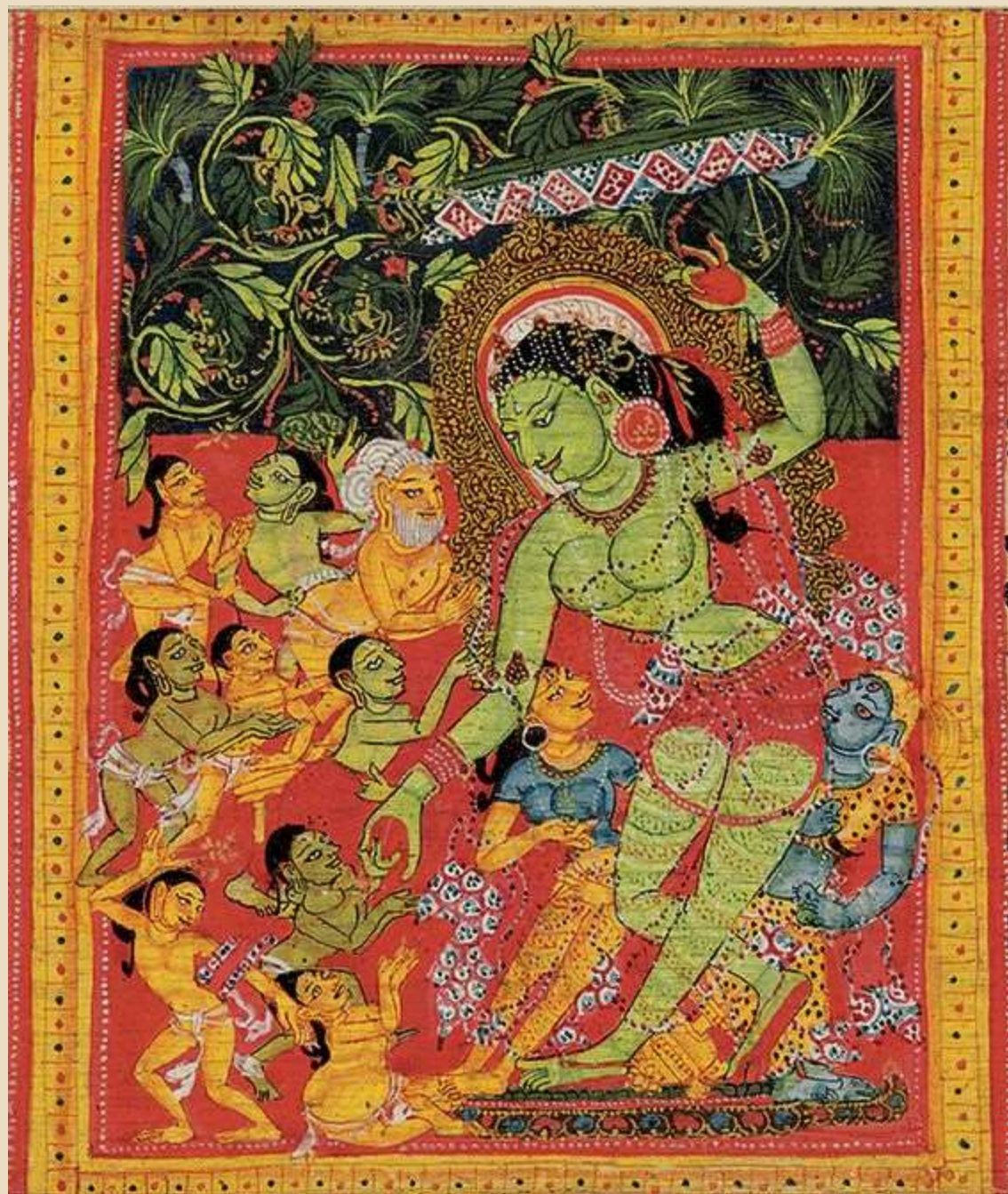
The manuscripts with calligraphy and painted details became primarily objects of veneration, being more worshipped than read.

Buddhist deities, the major events of the life of Buddha and narrative sequences from the Jatakas were depicted.

The paintings are in the centre with text on both sides.

The boards were slightly bigger than the size of the manuscript. These boards not only served to keep the manuscript leaves pressed but also protected their edges from damage

Another traditional practice for storage was to wrap palm-leaf (as well as paper) manuscripts tightly in a piece of cloth that was often coloured red blue or yellow. This was also a very commendable practice as it protected the manuscripts from dust and, to a greater extent, from variations in atmospheric humidity. Some very important manuscripts were kept in specially prepared wooden boxes



विवायतपावायुवयुधसंतका
मज्झिमिदीपरपरासंगुणविह
नियमवद्वज्जुमारमभुक्तववा
मसुदेमिहजंतववुडितिवृण
वपाणीहिवक्तकविवज्जुमार



दाहकसायवलया
 दुण्णडिसमेयाया
 उमिउदुलेयाणी
 यनवडुवणेमुत्तरी
 सायाविहणनवनी



सुहाय्यालकलसंभुवनाराणी
विश्वपुत्रमिरादासपुत्रवित्तका
यमात्मदासत्रकंदमिसारमहा
यासुहाय्यकुलमिदित्तनापापहि
रनादितारणकसंभुवनाराणी

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नृपुयै सुयधमपया
 वासरापडिकमणमु
 पमहविल्लवमवुह
 ॥ अनाउतमाविनिमु
 यानि ॥ ५५ ॥



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अवरज्जुताभुयान्मिषुयद्वय्याकि
णेतुकावगमसि साविताद्वय
ममरणतीरपवित्ररयंमिन्नीमण

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सगुणाय
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ध०॥ रम्यं दृग्गि



सपदिनगीहृद्विषयिकमर्दिना ३५
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मात् सुविश्रामादिनाथसाध्या
निरालङ्काराहुतात्तुपसक्तं कृत्य
विनिमदाभावाच्च मनुजैरमुद्रयापा
गकर्मसर्वत्रापुष्टिकाद्यान्ति ॥ १० ॥

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Bodhisattva Maitreya, Leaf from a dispersed Ashtasahasrika Prajnaparamita (Perfection of Wisdom) Manuscript , Pala period, early 12th century, India (Bengal) or Bangladesh Medium, Opaque watercolor on palm leaf, :2 3/4 x 16 1/2 in. (7 x 41.9 cm)



Mamaki with Vajra on Lotus , Astasahasrika Prajnaparamita
Manuscript , Pala School, late 11th c.





गवशातमवस्थायादमदागायमात्र
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 यानांनयागमययप्रलाभादमदा
 मकदागायमात्रागमहायोगाभावा



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 लावक्रवद्वाव
 यान्नावलेयात्र
 मधपद्वायया



त्यांमयित्वायध
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 लायिनशुल्लम
 नमलयात्रनवि
 ज्ञावयवशुजा

Early Buddhist Manuscript Painting A panel from a palm-leaf book, 12th-century work from India at the Metropolitan Museum of Art. Credit Metropolitan Museum of Art



यावनायं रुमवा
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 अनथाठिरुगव
 कायाववराकुर्य
 यानमुधनामरु
 नएवठिरुमनि
 मवेवमोनधाना



वार्योइनठिनिर्व
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 ययलवायमरु
 ववरांधयवमरु
 निःस्रविवमरुधा
 ःस्रविवमरुधागन
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नारगवप्रिणो
मविवातवागम



वंत्योगमायसा
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वाकनद्विद्व
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दिशुल्लेगम्भीर
आसुल्लेनध्वाना
नायवसुल्लेनरु
आध्वयसुगवयाव
पिप्पाननियक्कासारमि



विवागमनिबो
रुगवानाढासर्व
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Folio from an Ashtasahasirika Prajnaparamita (Perfection of Wisdom) manuscript showing a seated Bodhisattva Maitreya. India (West Bengal) or Bangladesh. Pala period, early 12th century. Opaque watercolor on palm leaf. Purchase, Lila Acheson Wallace Gift, 2001.



Painting of Avalokitesvara Bodhisattva. Sanskrit Astasahasrika Prajnaparamita Sutra manuscript written in the Ranjana script. Nalanda, Bihar, India. Circa 700-1100 CE..jpeg



Painting of Prajnaparamita personified. Sanskrit Astasahasrika
Prajnaparamita Sutra manuscript. Nalanda, Bihar, India. Circa
700-1100 CE.



A sheet from the palm-leaf book “Ashtasahasrika Prajnaparamita” (“Perfection of Wisdom in 8,000 Verses”), includes a tiny painting of a female disciple playing a game with a bodhisattva, a being who embodies perfect wisdom and love. The religious books, which originated in northeastern India, are transcriptions of Buddhist scriptures, or sutras. CreditMetropolitan Museum of Art



