

Though limited to manuscript printing the art shows a very developed stage and scholars have held that the printing of the Pala Period definitely influenced the Eastern India, Tibet, and Nepal printing of the 10th century.

Decorative printing could be seen on manuscripts depending on the subject-matter. The printing manuscripts are present lodged in several museums.

The art of printing is known in 400 old printing that appear in the so far discovered 24 palm leaf manuscripts of Pancharata, A stasahasrika Prayogparanali, Panchangsheliasahasrika, Prayogparanali and other texts.

A fine example of the typical Buddhist palm leaf manuscript illustrated in the Pala style exists in the Bodleian library, Oxford, England.

It was executed in the monastery of Nalanda in the 12th year of the reign of the Pala King, RAMAPALA, in the last quarter of 11th century.

The manuscript has illustrations of six pages
and also on the inside of both wooden covers.
Red, blue, black and white colours
are used as primary colour whereas green,
purple, light pink and grey are used as
secondary/auxiliary colour in a few bands
of palm leaf as well as in the lacquered
wooden cover of manuscripts.

The Pale Pantip is characterised
by ~~its~~ sinuous line - delicate and nervous
lines, sensuous, elegance, linear and decorative
accent and subdued tones of colour. It
is a naturalistic style which resembles
the ideal form of contemporary bronze
and stone sculpture and reflects some
feeling of the classical art of Ayaz
with sensuous lines of art of Eastern India.
Well known family has been
found in Sarsadh and some other in
Nanda district.