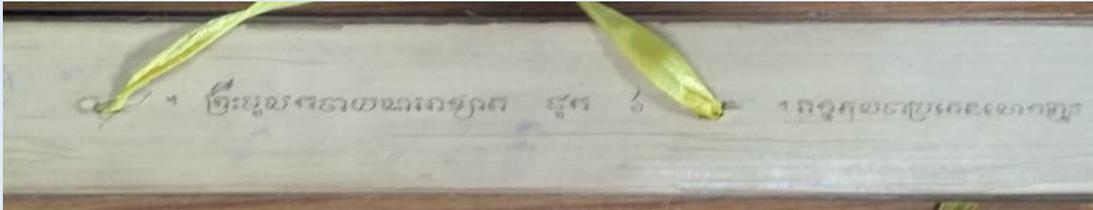


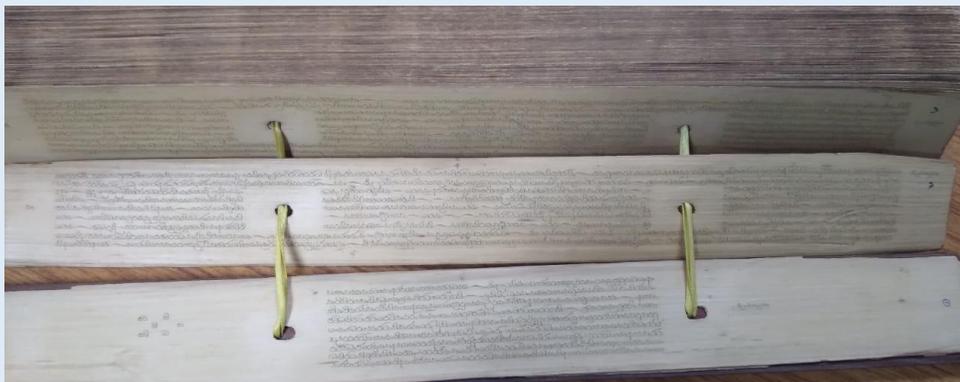
MANUSCRIPTS

The library has a small collection of manuscripts which were received and procured by its founder Director Bhikkhu Kashyap. As per record, there are 169 manuscripts excluding the Tibetan Xylography. Some of these manuscripts are very rare and precious as well. 210 Sanskrit Manuscripts in Bengali and Devanagri scripts belong to the disciplines of *Sahitya*, *Vyakarana*, *Dharmashastra*, *Nyaya*, *Jyotish* and *Karmakanda* etc. while 24 Assamese manuscripts deal with *Pali Tipitika* and other *Pali* texts. **One Manuscript on BANANA STEM in Khmer script is said to be of *Pali Vyakarana*.**



BANANA STEM in Manuscripts on Pali Vyakarana in Khmer Script

One **Palm-Leaf** manuscripts of Visuddhimagga of Buddhaghosa that deals with *Sila*, *Samadhi* and *Panna* is in **Sinhalese** script.



Palm-Leaf manuscripts of Pali scripture - Visuddhimagga of Buddhaghosa in Sinhalese script

In the 17th century, folios began to be made of pieces of cloth coated with lacquer and painted with cinnabar, and the square letters were written in thick, black lacquer. On rare occasions folios were of ivory. Designs in gilt, which had been reserved for the ends of folios, and papers, and wooden cover boards, now began to appear between the lines of text. By the end of 19th century, the lines of script on the folio increased to six or seven and sheets of brass or copper were introduced as folios.

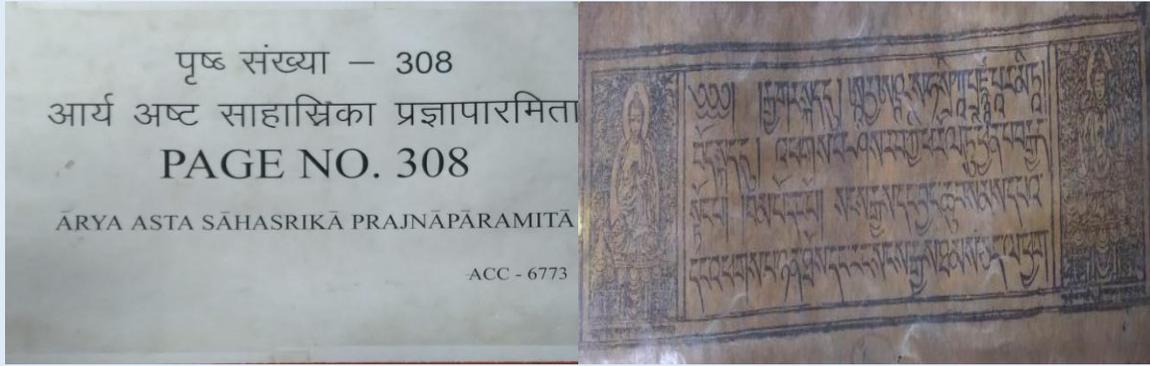
There are two manuscripts in **old Burmese script on Palm-leaf**. One of these belongs to the late 19th or the early 20th century. It is **RED or GOLD lacquered manuscripts on *Kammavaca*** in 16 leaves of (23" x 7") size, each lacquered in red with elaborate overall decoration in gilt, 14 leaves with lines of black/dark brown lacquer text in square script (known a '*magyi-zi*') recto and verso, two leaves with text on one side only, the other with an overall decoration in gilt. These are unbounded between a pair of red lacquered boards with chamfered borders, gilt decoration on outer surfaces. Upper covers are rubbed with loss of the gilding. Considered to be one of the most sacred Burmese religious texts, the *Kammavaca* was typically commissioned by lay-people, when their son entered a Buddhist monastery, as a work of merit. *Kammavaca* are volumes of one, five or nine extracts from the *Theravadin Vinaya*, each relating to specific ceremonies associated with Monks. The earliest *Kammavaca* consisted of folios made of plain palm leaves, each of which had four lines of square-inked script on a gold or silver background.



RED or GOLD lacquered Palm-leaf Manuscripts on *Kammavaca* in old Burmese script of Late 19th or the early 20th century.

Last but not least; it is Tibetan manuscript of *Arya Asta Sahasrika Prajna Parmita Sutra* of late 15th century in opaque watercolors and gold-silver on paper. Golden embossment on title page and gold and silver embossment on remaining text

make this manuscript the most rare and precious. Named for the female personification of the Perfection of Wisdom, the *Prajna Paramita Sutras* as *Mahayana* Buddhism's primary scriptures convey the teachings, necessary for becoming a Bodhisattava and achieving the Enlightenment. The main figures on the cover displayed here are the historical *Buddha Shakyamuni*, at the left, shown at the moment of his enlightenment, and the blue-skinned *Vajradhara* at right. *Vajradhara* embodies all the Buddhist teachings and is shown crossing his hands in which he holds the *Vajra* and the bell symbolizing the perfect union of wisdom and compassion.



Late 15th Century Tibetan Manuscripts of Arya Asta Sahasrika Prajnaparamita in opaque watercolors And Gold-Silver embossment on paper.



Sanskrit Manuscripts

Assamese Manuscripts



Editions of Chinese Tripitaka.



Documentation of Manuscripts



Processing of Preventive and Curative Manuscripts.

MANUSCRIPTS: AVAILABLE IN LIBRARY

SANSKRIT, PALI, ASSAMESE, TIBETAN, SINHALESE, BURMESE, CAMBODIAN.