KnI 118. Pedestal of a standing Buddha image from the Kanaganahalli stūpa

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Edition

〈Face A〉 〈A.1〉 dāraghāḍhikehi bhagavato〈A.2〉 budhasa paḍimā k¿a?〈ā〉rit(ā)〈Face B〉 〈B.1〉 [A](s)[a]bhūtina Upajhāyāna natukena veṇh(u)na Upajhāyāna〈B.2〉 putena nādikeṇa _ kato

Apparatus

〈B.1〉 [A](s)[a]bhūtina ◇ *(sabhū)tina* N&vH • Cf. KnI0054: *Asabhūtino*. — 〈B.1〉 Upajhāyāna ◇ *Upajhāyena* N&vH • As pointed out by the previous editors, *upajhāya* means here a master craftsman. The fact that both strings *-bhūtina upajhāyāna* and *veṇh(u)na upajhāyāna* are in the Gen. Pl. is a clear use of *pluralis maiestatis*, and might point to *Nādika*'s ancestors to be departed. — 〈B.1〉 veṇh(u)na ◇ *ve(nena)* N&vH • Cf. EIAD 49, l. 2: *veṇhusiri(ṇo)*. — 〈B.1〉 Upajhāyāna ◇ *Upajh(āy)[e]na* N&vH.

Translation

The people from Dāraghāḍha commissioned this image of the Bhagavant, the Buddha. Made by Nādika, the son of the master ⟨sculptor⟩ Veṇhu, grandson of the master ⟨sculptor⟩ Assabhūti.

Commentary

The possible toponym Dāraghāḍha, from which the collective of donors stems, is otherwise unknown, although it brings to mind Dvārakā in Kathiawar, which is mentioned for instance in the Petavatthu and in the Periplus. See Sircar 1971, pp. 197, 225. As remarked by Nakanishi & von Hinüber 2014, p. 81, *upajjhāya* is used here not in its Buddhist meaning, but pointing to a master artisan, as in EIAD 322: *caṁmakārasa nāgaUpajhayaputasa vidhikasa....*

Bibliography

This edition, based on photographs, by Vincent Tournier. Encoded in XML by Fu Fan in May 2025.

Primary

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Secondary

Sircar, Dines Chandra. 1971. *Studies in the geography of ancient and medieval India*. 2nd edition revised and enlarged. Delhi, Varanasi, Patna: Motilal Banarsidass. Pages 197, 225.