

Genesis Monolithic Architecture of Kailash Temple

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Abstract – At ELLORA, 34 cave temples had been carved out of the hillside with hand tools. Only 12 of these 34 caves within the centre are the most astonishing. The large Kailash Temple (cave sixteen) is sort of one a half of instances taller than the Parthnon and occupies almost twice its location. It is believed that it was constructed via excavating approx. 2 hundred,000 tones of rock and is viable the world's largest monolithic shape. Representing Shiva's Himalayan home, the temple is exquisitely sculpted with scenes from Hindus mythology, each pulsing with drama, strength and passion. The Kailash Temple situated close to the village of Ellora. It is taken into consideration as one of the maximum impressive 'homes' within the history of structure. This temple is the sector's biggest monolithic shape carved from one piece of rock and the rock - hewn temples and monasteries of Ellora that lies just 30 kms from Aurangabad.. Kailash Temple at cave 16, have been a massive Shivalinga (form of Lord Shiva) is worshiped. It is the largest building carved in a stone within the entire international. Is a part of Ellora Cave Complex The Kailasanatha temple is the arena's biggest monolith shape that become actually scooped out of the hill aspect. Lord Shiva is worshipped within the form of a giant lingam in the garba griha. Beautiful sculptures from Ramayana and Mahabharata are carved on the partitions of this cave temples

Key-words:- Kailash Temple, Hindus Mythology, Shiva's Himalayan Shiva's Himalayan, Ellora Cave, Ramayana and Mahabharata.

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INTRODUCTION

The depiction of the demon Ravana shaking Mount Kailash is a masterpiece contain the scenes of semi-mythological records, the royal court docket and famous lifestyles of the ancient times, as instructed in romances and performs. Some pictures bear in mind the Greek and Roman compositions and proportions, few overdue resemble to Chinese manners to a point. But majority belongs to a section which is solely Indian as they're found no wherein else. These monuments had been built within the course of two one in all a type durations of time separated thru an extended interval of 4 centuries. The older ones had been the fabricated from final to centuries before Christ and belongs to Hinayana duration of Buddhism in later a part of 2d century AD even as Buddhism changed into divided into sections, after the conduct of the fourth widespread council beneath any other incredible king, Kanishka.



Figure 1.1 Kailash temple

The new feature of Mahayana Buddhism have become the idea of destiny Buddha's. The Buddha, himself probable concept that he changed into the final of the prolonged succession of in advance Buddha's who lived before him. According to the Buddhist traditions, the ones former Buddhas have been reputable even inside the historic Buddha's lifetime. By the time king Ashoka, their cult grow to be top notch and became patronized through Ashoka. Later, when the stupas have been constructed and beautified, the carvings were finished in a symbolic manner. A stimulated sculptor commenced out to carve photos of

Buddha himself and inside the few generations, all of the Buddhist sects took to worshipping photographs. The universe of Mahayana contains numerous Bodhisattava, the chief of whom is Avalokitesvara with attributes of compassion. He is likewise known as Padmapani or the lotus bearer. The Manjushri with a bare sword in a single hand stimulates the understanding. The sterner Bodhisattava who is a foe of the sin and evil and bearing a thunderbolt inside the hand is Vajrapani. The destiny Buddha, Maitreya will take beginning to save the arena.

ARCHITECTURE

It is concept that paintings on the Kailasha temple became began inside the mid-8th century and below the route of King Krishna I (757-775) of the Rashtrakutadynasty, the rulers of the western Deccan region. One of the India's fine architectural treasures, come to be hewn out of the solid rock of the hillside to form a unfastened-repute temple in conjunction with a gateway, two-storied halls and the main shrine inner. The maximum majestic advent is the Kailash Temple, a entire-sized freestanding temple flanked with the aid of large elephants all carved from strong rock, pillars and pondiums, because the workers dug away some 2 hundred,000 plenty of rock. The give up result is an awe-inspiring representation of Shiva's Himalayan domestic. Nearby caves are alive with stone paintings of art depicting divine struggles and victories. With those caves earlier than us, it's miles clear that India some distance surpasses the rest of the sector within the glory of its rock-reduce shape.

MAIN ATTRACTION

Every December, the Ellora opposition of music and dance at the Kailash Temple, that's attended by means of the use of large quantity of humans. There are the 1200 rock-cut caves in India. Among them approximately 1000 are located in western India, extra mainly in the kingdom of Maharashtra. The vicinity is dominated through the Sahayadri hill ranges, the basalt rock of which is good for carving. The Sahayadri hills lie on a north-south axis, separating the coastal location from the mainland. Its sub-tiers run in most cases west-east. Caves had been excavated in these sub-ranges as nicely. Most of the caves are Buddhist, however there are a few Hindu and Jain caves as properly. The earliest rock-cut interest, but, began in the north, in Bihar, in which caves had been excavated within the Barabar and the Nagarjuni hills in the course of the Mauryan duration (1/3 century BCE). The rock-cut activity then shifts to western India in Maharashtra, where the caves at Bhaja were the primary to be excavated in 2 hundred BC. The rock-cut idiom persisted to flourish in Maharashtra until about the tenth century CE, and then structural temples came to be constructed on a big scale.

The Buddhists had been the primary to construct caves in Western India. Their caves fall into two classes: the chaitya and vihara. Rock cut edifices are copies of structural ones, also on occasion enshrine the reliefs of a few venerable Buddhist monk. They are deposited in a reliquary in a small hollow cut in the dome of the sputa. Consequently the early rock-reduce caves are simply copies of wooden structures in stone. There have been numerous wood attachments within the early caves. The Buddhist rock-cutting activity in western India is divisible into two stages. In the first phase (200 BCE-2 hundred CE), the Buddha photo is conspicuously absent. After a lapse of about three centuries, hobby begins once more and the Buddha pictures this time are carved. The former organization belongs to the Hinayana (Lesser Vehicle) phase and the latter to the Mahayana (Greater Vehicle).

The earliest caves in western India are the ones at Bhaja (two hundred BCE), Next so as is the Kondanechaitya, which has a facade of stone pillars. At Pitalkhora and Ajanta (Cave 10), the ribs of side aisles had been reduce inside the rock. The Beds cave has an problematic facade and the pillars have capitals with human and animal figures. The Ajanta Cave nine is rectangular on plan and the ceiling of aspect aisles is flat. The Karle chaitya is maximum outstanding with animal riders as capitals and pot bases. At Nasik, there may be no wooden attachment in any respect. The rock-slicing interest of the Hindus starts from the 6th century and the early cave temples are located in Mumbai at Jogeshwari and the close by island of Elephant. Excavation paintings in Ellora commenced almost at the identical time. A most noteworthy function of Hindu cave temples is that they may be richly adorned with excellent sculptures of gods and goddesses on their partitions.

Monolithic architecture reaches its zenith in Ellora Cave sixteen (Kailas), a lofty monolithic temple carved in a massive block of stone remote from the surrounding hills. The Jainas too carved their cave temples at Ellora, which are not very exclusive in concept from their Hindu counterparts.

REVIEW OF LITERATURE

In the check of the Ellora most pupils have limited their approached to the examine of chronology, pillar and other layout factors, iconography and the spirit of the art. While lots of these are legitimate issues, they appear to sideline the scheme of genesis of monolithic shape at Ellora (Agnipurana 2012). The holistic vision of the artists encompassed the concept that the location grow to be no longer handiest constructed as sacred spot however additionally become deemed a sacred area of royalty (Aparajitaprccha 2013). Especially in Rastrakutas times, multiple fashions inside the caves and monolithic patterns were added from

degree to level, in caves of Western India which resulted inside the herbal grouping of the numerous creations.⁸⁸ Most of the western caves together with Ellora, have been studied by means of numerous western students Indian and European. However, researches on Ellora are restrained to research articles and few books (Bhagvatapurana 2014). The first exhaustive work on Ellora turned into achieved by way of way of Dr. R. S. Gupta who wrote his thesis on the iconography of the Buddhist sculptures at Ellora and an earlier e-book on Buddhist, Jain and Hindu iconography at Ellora. There have been several students labored on Ellora, which incorporates Charles Mallet, Thomas Daniell, John Seely, James Fergusson, James Burgess and R.G. Bhandarkar, Herman Getoz, Sengupta, M.K. Dhavlikar, K.V. Soundra Rajan, Walter Spink, Ratan Parimoo and Geri H. Malandara. Ellora is the one of the most complex group of caves with a large quantity of sculptures and architecture. An attempt have been made to take a look at those caves exhaustively via a seminar in 1985 at Ellora with extensive range of subject matters and exceptional views it got here in a e-book shape in 1988.⁸⁹ Because of multi-faceted factor of the seminar no attempt became made for its systematic integration. Scholars to these days were seeking to achieve highbrow ownership of Ellora in distinct components of the artwork and structure. The maximum exhaustive paintings on Ellora has been by way of K. V. Soundra Rajan. He has blanketed numerous aspects of the Ellora caves or even written a e-book on typology of Ellora monoliths. The e-book has inspired the prevailing research paintings to carry out further paintings within the direction of tracing the genesis of the monolithic architecture at Ellora. The Kailāsa temple has been selected as a reference point on this regard. Even writing Soundra Rajan has said approximately the Kailāsha temple, "How turned into it surely executed? Much had been said about this, but it deserves sparkling scrutiny." The way the work Spink has accomplished for Ajanta, there's no such work on Ellora executed with the aid of a unmarried pupil, even though attempts had been made but lack of consistency stored the paintings incomplete.

RESEARCH METHODOLOGY

Historical Development

In the historical references, the manipulate of Deccan become taken via the Rāstrakutas from the early Western Chalukya as round 750 CE. In this manner they began a supremacy that became lasted around 973 CE. Though the political would possibly of this own family has been broadly recounted, little is thought about the creative traits that passed off for the duration of the length in their supremacy. The most important web page associated with those rulers is Ellora. Several cave excavations have been carried out at Ellora beneath the aegis of Rāstrakutas. Its boldness recommend centuries of

traditions in which carving strategies and an expertise of the rock medium had been advanced. It enabled craftsmen to push the architectural type to its limits.⁴ It can be stated that the Kailāsa temple is extra than truly a building. It is a large complex with all of the architectural members of modern unfastened standing southern kind temple.

It is difficult to mention how lengthy it took to create the principle temple and its environment elements or the ideal series of the excavations. Most students nowadays sense that the most important part of the monument, consisting of the critical temple and Nandi shrine in addition to the gateway belong to the reign of the Rāstrakuta king Krishna I, who ruled from round 757 to 773 AD. However, it is able to be feasible that the temple turned into deliberate and begun beneath his predecessor, Dantidurga. It is evident from the cave prior to the Kailāsa temple cave no. 15 which bears an inscription of the earlier king reigned from 735 to 757 CE.⁶ These cave temples are very similar in terms of stylization.

There may be a few conceptual relation among Kailāsa temple and the Virupaksha temple at Pattadakal and Kailāsanath temple of Kanchipuram.⁷ But right here Soundarajan⁸ has opined that „Undeniably, all the three are of the identical genre the southern architectural style. However perhaps the resemblance nearly ends right here. The integrally constructed seven subsidiary shrines of equal form constructed within the thickness of the wall across the relevant shrine of Kailāsanath each no longer handiest showing same god-head within, specifically, the Somasakanda panel, however additionally having only a limited eastward or westward orientation and under no circumstances having any front vestibule beyond it transept passage as emerges from the cella, is so absolutely and substantially exclusive from the phrasing implicit inside the Virupaksha and the one occur inside the Kailāsha.’

From an analytical point of view it may be surmised that monolithic Pallava Rathas at Mahabalipuram have been the initiator of this typology in southern a part of the u. S...⁹ The Kailāsa temple was conceived and finished while structural temple architecture in the stone medium had already evolved. It is likewise thrilling that there has been no cutting-edge monolithic architecture to take instant proposal besides for Rat has of Mahabalipuram.¹⁰ It have to have been a novel experimentation in terms of freestanding monolithic complex hewn in the residing rock. The most distinguished and a revolutionary experimentation turned into achieved by the King Narsimhvarman I, Māmalla. Māmallapuram become the famous seaport of the Pallavas. King Narsimhavarman may have selected it implements his dream to make sanctuary of vested legends.

At the time of initiation of Kailāśa temple, as already referred to, Mahabalipuram institution of temples served as a model. But inside the late eighth century monolithic architectural fashions were well patronized. The earliest of those temples are-Vettuvankoil¹⁵ (800 CE) at Kalugumalai in the Pandyan country, after that Dhamner (850 CE) in Madhya Pradesh, the Chaturbhuj Viṣṇu on Gwalior Hill¹⁷ at some stage in overdue ninth century. The series of seven monoliths at Masseur in Kangra valley¹⁸ of the same time. The small square unfinished shrine with wagon sorts sikhara at Coglong in Bihar, someday later. The excavation of monolithic temples is nearly go out of fashion after ninth century A. D.

The significance of Ellora largely stems from the brilliant showpiece of the Kailāśa temple. Ellora was a part of a chain of monolithic carvings of architectural bureaucracy set in motion from the time of Dantidurga. It carried on up to the second zone of the ninth century CE, past the time of Govinda III.²¹ There is a whole lot variety in this series of 5. The Kailāśa temple built by means of Krishna I is the maximum bold, complete and intricate of the collection at Ellora.²² It is overwhelming and attributed to the best rhythm and concord of factor components. The double story excavation of Kailāśa temple complicated is a surprise instance in realm of monolithic architectural edifices. It is located within the principal region within the 34 caves at Ellora.²³ Not only the region but also the fashion of execution gives an essential area in the records of structure.

PHILOSOPHICAL ASPECT OF THE KAILASH TEMPLE

It is quite extraordinary that the vastu-sastras are nearly quiet in this fashion of structure. M. N. Deshpande²⁴ in his paper has proposed that the monolithic temples in standard and the Kailāśa temple at Ellora specifically had the effect of Śāṅkara's philosophy of Advaita (monism). Here, it's miles important to mention that the very first reference of monolithic temple's affiliation with Advaita philosophy is from Amṛtanubhava in Marathi. It is written by using Jñanesvara, a thirteenth century saint poet of Maharashtra.

“Deva deūla parivāru kije korunī dongaru

Taisā bhaktikā vyavashāru kana vḥāvā”

Meaning: “God, shrine and devotee carved inside the rocky hill, such is the affair of non-dualist team spirit of know-how and devotion.

The bodily relationship between the caves and the cliff is a bizarre one. They range from it whilst they're of it, and they're visible within it whilst they every so often seem to disappear in its very own variegated surface.²⁷ There additionally have physical,

philosophical and spiritual grounding which stimulated the development of the caves.²⁸ While the connection among a religion or philosophy and its bodily manifestations is a complicated one, the cave temples at Ellora really depict Indian beliefs about and dreams for architecture, pilgrimage websites and ritual. Stella Kramrisch has written that “tirthas and ksetras on Indian soil are mighty sites in which a presence is felt to live. Its aid is inside the region itself.

Whatever makes the web page conspicuous or memorable is strengthened in its effect through the attention of the people directed towards and focused on that spot.”

The textual content of Amṛtanubhava additionally gives information about the technique of carving. Interestingly, Saint expresses his surprise about the reverse process of beginning the carving of the Kailāśa temple from pinnacle to backside in a very mystic fashion. He says, „The space become created out of a tamarind leaf and the development laid down the pinnacle first and the foundation closing.”³⁰ while praising the skill of the artisans at Ellora, Carmel Berkson has said, “The Rāstrakutas artists seem too had been pushed additionally through the philosophy which denied through absolute with corollary. It might nullify a special focus on the principle that the vital factor influences all forces in the configuration of the panel. The conceptions which dispose of God and might additionally show to be useful tool by way of which to approach the artwork in the remedy panels, for the reason that magnetic forces outdoor the panel now and again force a relative view of all of the elements.”³¹ It indicates the qualities of the absolute exist within the vital point. In this way, a positive ambiguity arises out of the query of what is past the circumference of the cave.

The association of the call Ilapura and Ellora represents a protracted mythological subculture. Ilā is the Goddess of priests and the kings inside the Vedic period.³² The Puranas mention a river Elā someplace inside the Deccan and a tribe referred to as Elikas or Ailikas. There is also reference of Chalukyan King Vijayaditya issued a furnish at some stage in his navy encampment at Elāpura in 704 A.D. It may be proposed that the circumference which exists in Ellora became occupied by using many powerful dynasties.

Micaela Soar has pressured at the quasi legendary tales presenting a paradigm for worship at Ellora. This story in keeping with jump, advise lingam worship with the aid of women at Ellora. Another medieval Marathi tale about the queen Manikavati and the king of Elapura was also mentioned by Dr. M.K. Dhavalikar. Dhavalikar has additionally written a stylistic evaluation of Kailasha every other interesting look at.

The Mansara, a text on architecture describes in information that every one such cities have unique significance as they're based on cosmic geometry additionally called vastu-purush mandala. It is typically rectangular in form. All the 4 corners of this rectangular represent the 4 cardinal guidelines of the arena. Within this rectangular there's a circular design. This round layout represents the universe. Square and circle these geometrical symptoms also constitute the celestial and domestic fires. Fire in Vedas is omnipotent. It is the most essential source of power. This energy is both spiritual and temporal. It incorporates occult potentiality. So cosmic city additionally consists of non secular electricity that is subtle and chic and it is inherent inside the sacred ecology of the cosmic town.

ANALYSIS

Architectural Plan

After visiting Kailash, one should take into account that the ground plan of the Kailasa approximates in location that of the Parthenon at Athens. Its top is one and 1/2 instances that of the same Greek masterpiece, a few concept of the value of the task can be conceived.³⁸In its plan and fashionable arrangements the Kailasa bears a certain resemblance to the Virupaksha temple at Pattadakal, even then a latest constructing, and one that was absolute confidence at the time considered the ultimate word in temple layout. But despite the fact that the early Chalukyan example may also have provided some concept. The Kailash is greater than twice its size, and is in reality an illustration of the normal development of the Dravidian temple-kind, tailored to comply to the specific method involved.

It is best logical that each individual temple at this formative duration of the artwork, must be a duplicate of its predecessor, however advanced and enriched by means of the buildup of previous experience. Once the concept of the Kailash turned into conceived, its manufacturing have become a rely of time, endurance, and skilled labour, all of which appear to were quite simply forthcoming. It was an expression of exalted spiritual emotion. It is plain, however even this circumstance could not have made this kind of monument feasible. It should had the patronage of a ruler with limitless resources and who was at the same time moved by means of the loftiest ideals.

DESCRIPTION OF THE KAILASH TEMPLE

Describing Kailash is the most tough and stupendous job. The sheer significance of the monolithic temple excavated and carved into large shape. Its returned cliff growing and falling into a massive significant mass of stone. Significantly, a maze of courtyard, galleries, porches, porticoes, a courtyard surrounding the primary temple. The mahamandapa, the

dhwajastambhas, the elephants and semi divinities and divinities are definitely a advent of no everyday mortals. It is a most stunning example of the mixture of the north and south, both at its best. It can be called as one of the well-deliberate and well-designed temple, excavated with the aid of the wealthy Rashtrakuta dynasty.



Figure 1.2 Roof of the Rangamandapa has been Decorated with Moving Lions

It rises to a rocky top of approximately a 100 feet, its duration about one hundred forty five feet almost 250 feet deep and one hundred fifty toes huge. While making notes on architectural plan, Percy Brown had observed, "3 trenches have been made at proper angles and cut down at right angles to the extent of the base of the hill. First a mass of rock 200 ft long, one hundred feet huge, one hundred feet in top become isolated. Than the mass turned into hammered into form. Then the sculptors started their paintings.



Figure 1.3: Lion trampling elephant on the sukanasa

Each part of the carved details appears to had been absolutely completed because the paintings stepped forward downwards. It might be obvious that the complete plan of the temple turned into conceived before beginning the excavation which can be postulated on the premise of its dimensions, the place of the halls and pillars, staircases, the panels, the shikaras of the principle and sub shrines, lotuses, elephants, lions at the roof, then the karnakutas, the salas, the kapota etc., all were pre-conceived



Figure 1.4: Lion on the karankuta

The walls of the main shrine that have been carved with flying gandharvas above and other deities. The most important corridor, then the big adhisthana (plinth) with a vyalavari, the jagati (tall flat route). The upama of the adhisthana (plinth) showing lions attacking elephants at corners and eventually the upapitha growing from the floor level with a series recessed offsets.



Figure1.5: Adhisthana of the temple is supported by the elephants

The paintings turned into started out via cutting 3 effective trenches inside the stable rock two of them at right angles to the front of the rock. More than 90 yards in period, and the third connecting their internal ends, over 50 yards lengthy and 107 ft deep. Forty four A fantastic mass of rock turned into left in front of the court to represent the gopura of Dravidian temples which is here in storeys. The lower one with rooms inside and the exterior embellished with figures of Siva, Vishnu and different Hindu pantheon. The gopura is pierced in the centre, via an entrance passage with rooms on each facet. Beyond this, a big sculpture of Lakshmi seated on lotuses with her attendant elephants has been carved. The leaves of the lotuses include some letters and a date, probable of the 15th century CE. There were inscriptions at the bases of the pilasters on every side, which endure characters of the 8th century CE.

CONCLUSION

The great Kailash monolithic complicated at Ellora is remarkably one of the maximum ambitious rock-architectural initiatives ever undertaken anywhere in the world. It merits the top place by using its

aesthetic balance, formal majesty and iconographic profundity in terms of temple modeling. It become conceived and accomplished at a time when structural structure within the stone medium had already been evolved. The carving of rock as monolith turns into an excellent degree makes this magnum opus of the rock-artwork of the Rashtrakutas. It may be noted that, besides for the Pallava monoliths at Mahabalipuram there has been no contemporary success to take instant thought from. The visionary electricity of imagination at Ellora of the Chalukyas and of Dantidurga Rashtrakuta, tried a bold and novel experimentation of a loose-standing version. Krishna, the Rashtrakuta King, had that visionary experience who placed his capital near Ellora. The capability of the area for crafting the monolith genus must have already reassured him the achievement of this challenge. But it is actually undeniable that the royal patronage supplied conducive surroundings for the rock-cut architecture. The patronage of Rastrakutas invoked a brand new spirit of religion and resurgent artwork in growing this miniature Kailash. In accordance with the same old Indian practice, the completed surface of the Kailash temple and its surrounding chapels have been coated with excellent lime plaster, suggesting the Shivas's snow-capped Himalayan Hermitage. The body mass of Deccan trap rock was carved down by means of a holistic imaginative and prescient of the royal customer to a sanctuary of immaculate cadence. It resulted into the treasure of legend, mythical and canonical iconography that embellished the shrine. The model is the expression of the unequalled god-mindedness of the craftsmen.

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