Title: Aihole, Karnataka
Architect: Chalukya dynasty
Date: 7th century
Note: n/a

Source: chandrashekharasandprints.wordpress.com/2013/03/15/hampi-and-badami-deccan-delights-part-v
Medium: map
Size: see scale
Title: Ladkhan temple  Architect: Chalukya dynasty  Date: 7TH-8TH cent.  

Note:  
- Preserves in its stonework the traces of a wooden village assembly hall. (Moffett)  

Source: wikipedia, photo by Meesanjay  
Medium: stone  
Size: n/a
The Durga Temple is the most sophisticated. The Dravidian (generic name for some other dynasties) temple architecture of southern India, much like its northern counterpart, is inherently sculptural, from rock-cut caverns into mounded piles. (OUP)

Under the Chalukyas the style developed that exhibited the continuity between Buddhist and Hindu architecture. Here the garbagriha is apsidal in plan, reminiscent of the Buddhist chaitya hall. The mandapa continues around the apse to create a covered space for circumambulation. (Thapar)
DURGA TEMPLE

Title: Durga temple  Architect: Chalukya dynasty  Date: 625-725

Note: A columned porch precedes the pillared main hall of the temple, translating into stone architectural forms previously built in wood as village assembly halls. (Moffett)

Source: wikipedia, photo by Sanyam Bahga
Medium: stone
Size: n/a
Title: Durga temple  
Architect: Chalukya dynasty  
Date: 7th century  
Source: wikipedia, photo by Mukul Banerjee

Note: n/a

Medium: stone  
Size: n/a
Title: Entry to Cave 10, Ellora, Maharashtra, India

Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83) (Rashtrakuta dynasty ruled large parts of the Indian subcontinent 6th-10th cent. In the western Deccan, the rise of the Rashtrakutas in the middle of the 8th cent. eclipsed the Chalukyas of Badami before being revived by their descendants, the Western Chalukyas, in the late 10th cent.)

Date: 600-1000 CE for all of Ellora

Note: Ellora was built along a major trade route. (Wiley)

Source: http://www.themeadowsresort.com/images/map3_original_ellora.jpg

Medium: cave layout

Size: over 100 caves; 34 are public
ELLORA

Title: Entry to Cave 10, Ellora
Architect: Chalukya dynasty
Date: 650 +/-

Note: Cave 10 is a Buddhist prayer hall.
• very much like Ajanta (wikipedia)

Source: photo by Sankarshanshukopadhyay
Medium: cave entrance
Size: one of 12 Buddhist caves at Ellora

Source: photo: Y. Shishido  
Medium: cave interior
Title: Entry to Cave 16, Ellora

Architect: Chalukya dynasty

Date: 600-1000 CE for all of Ellora

Source: photo by Udaykumar PR

Medium: cave entrance

Size: one of 17 Hindu caves at Ellora

Note:
- From the outside the temple is almost completely obscured by its gopuram, which is flanked on either side by Shaivite and Vaishnavite figures. (Wiley)
Title: The Kailasha/Kailashanatha temple, Ellora Caves, Maharashtra

Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)
(Rashtrakuta dynasty ruled large parts of the subcontinent 6th-10th cent. In the western Deccan, the rise of the Rashtrakutas in the middle of the 8th cent. eclipsed the Chalukyas before being revived by their descendants, the Western Chalukyas, late 10th cent.)

Date: 8th-10th cent.

Source: wikipedia, photo by Pratheepps

Medium: all of the buildings were carved from monolithic stone pieces including bridges

Size: largest of the Hindu rock cut temples; the site was cut down 107'.

Note: looking from the top of the rock, back towards the entry grounds
• The Chalukya commissioned the largest of all the rock-cut temples in the 760s at Ellora, an area of cliffs near Ajanta. One of dozens of shrines, the Kailasanatha temple demonstrated the evolution from cave to freestanding masonry architecture. (OUP)
• The largest monolithic structure in the world (Thapar)
• It is a freestanding colossal sculpture revealed from the matrix. The tower has a four tiered pyramidal shape resolving into an octagonal finial. (Wiley)
Kailasa/ Kailasanatha temple, Ellora

Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

Date: 8th-10th cent.

Note: n/a

Source: coroflot.com/archiwebresource/Humanities-Indian-Architecture-Session-5

Medium: plan  Size: see scale

the perimeter is ringed by a colonnade of square pillars that support the overhanging rock

ELLORA

cruciform temple with a pillared hall that leads to the lingam shrine

balcony where one can circumambulate the garbhangraha and visit subsidiary shrines
Title: The Kailasha/Kailashanatha temple, Ellora Caves

Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

Date: 8th-10th cent.

Source: wikipedia, photo by Akshay Prakash

Medium: all of the buildings were carved from monolithic stone pieces including bridges

Size: largest of the Hindu rock cut temples; the site was cut down 107'.

Note:
- pillars and elephants supporting the main level. (Wiley)

Source: Murray, John, "A Handbook for Travelers in India, Burma, and Ceylon" 1911
**Title:** Kailasanatha temple, Ellora

**Architect:** Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

**Date:** 8th-10th cent.  **Source:** OUP

**Medium:** plan  **Size:** see scale, the largest cave temple at Ellora

**circumambulation:** walking around a stupa in a clockwise direction.

(Gardner)

**gopura:** a monumental gateway into a Hindu temple

**parikrama, pl. parikramas:** Sanskrit, (Buddhism, Hinduism) The circumambulation of a sacred place. (wiktionary)

**Note:**
- The designers sliced a rectangular parkara out of the hillside and then whittled down the remaining stone into four monumental figures and a few subsidiary chapels and freestanding columns. (OUP)
- The cliffside was first excavated, and then the central rock sculpted. (Thapar)
- The garbha griha has no inner parikrama; it is on the outside defined by five subsidiary shrines. (Wiley)
**Title:** Kailasanatha temple, Ellora

**Architect:** Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

**Date:** 8th-10th cent.

**Note:**
- designed to recall Mt. Kailash in the Himalayas and dedicated to Shiva. The body of the temple at the ground level is mostly solid and cannot be entered. (Wiley)

**Source:** Elevation of the Kailasa Temple, "Encyclopaedia of Indian Temple Architecture", vol. I-2, 1986

**Medium:** section  
**Size:** the podium is 7.6 m/ 25’ high
**Title:** Kailasanatha temple, Ellora

**Architect:** Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

**Date:** 8th-10th cent.

**Source:** wikipedia

**Medium:** all of the buildings were carved from monolithic stone pieces including the bridges

**Size:** largest of all rock cut temples

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**Note:** looking past one of the obelisks

- “victory towers” have been left on either side of the Nandi chamber. They not only provide the vertical axis of the composition, but their length also visibly measures the mass of the rock that has been excavated. (Wiley)
ELLORA

Title: Kailasanatha temple, Ellora

Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

Date: 8th-10th cent.

Source: below: wikipedia; right: trawell.in/blog/interesting-facts-about-kailasa-temple-of-ellora

Medium: roof; elevations

Size: largest of all rock cut temples

Note:

• As it is still surrounded by the rock from which it was hewn there is a palpable sense of excavation to Kailasnath, as if it were still a work in progress. (Wiley)
ELLORA

Title: Kailasanatha temple, Ellora   Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

Date: 8th-10th cent.   Source: right: wikipedia; below: https://www.ancient-origins.net/ancient-places-asia/kailasa-temple-how-was-massive-hindu-temple-carved-out-single-rock-008249

Medium: rock-cut temple   Size: n/a

Note:
• a three story pyramid called the shikara is at the end of the axis.  (OUP)
• This is the last great rock cut temple. From this point on built structures are placed in or near urban centers.  (Stokstad)

Note:
• Rock cut architecture will soon be a thing of the past and will transition to masonry temples.  (Wiley)
ELLORA

Title: Kailasanatha temple, Ellora  Architect: Chalukya dynasty; started under Rashtrakuta king Krishna-I (r. 757-83)

Date: 8th-10th cent.  Source: see captions

Medium: rock-cut temple  Size: n/a

Note: The Rashtrakutas would have been familiar with the constructed temples of their predecessors the Chalukyas or their contemporaries to the south. They must have been reasserting the value of the traditional way of making a monument. (Wiley)

Source: http://wanderheads.com/?p=557

Title: Gajantaka Shiva, Kailasanatha temple, Ellora

Mamallapuram / Mahabalipuram, is a town in the southeastern Indian state of Tamil Nadu, known for the UNESCO World Heritage Site of 7th- and 8th-century Hindu Group of Monuments. These monuments were built under the Pallava Dynasty, which rose to power in the late 6th century, and reached its peak under King Mahendravarman-I (600-630) and Narasimhavarman-I (630-668) also known as Mamalla. At Mamallapuram there are boulders and cliffs from which stoncutters carved temples and reliefs. These were often religious, but also infused with irreverent and whimsical humor.

South Indian is also referred to as Dravidian.

The shikhara or superstructure is often trapezoidal in elevation (rather than triangular as seen here), starts on a square base, and soars up in a series of stories called tala. (Thapar)
As the Gupta dynasty declined in the 6th century the newly emerging small kingdoms all tried to assert regional control, leading to a period of prolific temple building. The Pallavas wealth came from trade to the east through the port city of Mamallapuram, a sacred city and pilgrimage site. (Wiley)
Note:

- Mamallapuram was one of two major port cities within the Pallava kingdom by the 7th cent. The town was named after Pallava king Narasimhavarman I, also known as Mahamalla. Along with economic prosperity, it became the site of a group of royal monuments, many carved out of the living rock. These are: rathas (temples in the form of chariots), mandapas (cave sanctuaries), the giant open-air rock relief the *Descent of the Ganges*, and the Shore Temple dedicated to Shiva, Durga, Vishnu, Krishna and others. The contemporary town plan was established by the British Raj in 1827. (wikipedia)

- Rathas are vehicles of the gods. (Gardner)
Note: We’ll start with the Rathas.

- The site has 40 ancient monuments and Hindu temples, including one of the largest open-air rock reliefs in the world: the *Descent of the Ganges* or *Arjuna’s Penance*. The group contains several categories of monuments: *ratha* temples with monolithic processional chariots, built 630-668; *mandapa viharas* (cave temples) with narratives from the Mahabharata and inscriptions in various Indian languages and scripts; rock reliefs (particularly bas-reliefs); stone-cut temples built 695-722, and archaeological excavations dated to the 6th cent. and earlier. 
  (wikiwand.com/en/Group_of_Monuments_at_Mahabalipuram)

- The Shore Temples are built on a promontory jutting into the ocean. (Thapar)
Title: Pandava ratha, Mahabalipuram

Architect: Pallava dynasty

Date: 7th century

Source: wikipedia, photo by Arupparia

Medium: series of five cart-like monuments and animals each carved from a single stone

Size: see plan

kudu: decorative motif symbolizing the residence of the gods (Thapar)
sala/ shala: in various Indian languages denotes "house" in a broad and generic sense (wikipedia)

Note:
• Pandava ratha is the term for festival carts used for religious processions, corresponding to the belief that each of the Hindu gods had their own special means of transportation. (OUP)

• The group is of special interest because it illustrates the variety of temple forms during this period – all based on earlier wood structures. The near Draupadi ratha is modeled on a thatched hut and is dedicated to the goddess Durga. (Gardner)

• Ratha is derived from the use of the term to denote a replica of a shrine that was carried around on a chariot. (Thapar)

• The rathas have no discernible use but to serve as a prototype for actual temple construction. The Draupadi ratha, a replica of a palm leaved thatched hut, has carved relief statues of Hindu goddesses next to the simulated entrance. The Arjuna ratha has a two tiered stepped pyramidal roof and is on the same plinth with the Draupadi. It uses the kudu motif and of barrel shaped housing forms called shala. (Thapar)

• reproductions in solid rock of vanished prototypes [that] contain all the fundamentals of the developed Dravidian type. (Fletcher)
The ratha temples, in southern Mahabalipuram, are carved in the shape of chariots. Their artists used naturally-occurring blocks of diorite and granite in sand, carving legends in stone. The best-known are the five monolithic structures projecting above the beach, known as Five Rathas or Pandava Rathas; in the Mahabharata, the Pandavas are five brothers and their common wife, Draupadi. Although the symbolism and grouping of the temples have led to these popular names, they are neither true rathas nor dedicated to the Pandavas; they are temples dedicated to deities and concepts of the Shaivi, (Shiva), Vaishnavi (Vishnu) and Shakti (Durga) traditions of Hinduism. The five-ratha group is on a north-south axis with the Dharmaraja Ratha on the south, followed by the Bhima, Arjuna and Draupadi rathas; the latter two share a common platform. There is a lion west of the Arjuna-Draupadi platform, a seated bull on its east and a standing elephant on its southwest. The Nakula Sahadeva Ratha is... behind the elephant.

All the temples have a west entrance except the Nakula Sahadeva Ratha, which has a south entrance.

- The Pandava ratha (the term for festival carts used all over India for religious processions) at Mahabalipuram lacked wheels but included five monolithic buildings and a few out-scaled animals. (OUP)
- The Arjuna is a smaller version of the southern temple type, like the Dharmaraja. (Gardner)
Title: Pandava rathas, Mahabalipuram
Architect: Pallava dynasty
Date: 7th cent.
Source: wikipedia
Medium: 1913 photo of series of five cart like monuments and animals each carved from a single stone
Size: see plan

Note:
- The Bhima ratha (2nd from left) is dedicated to Vishnu, has a rectangular plan and an arcuated roof. The carving of the two near temples was never finished. (Gardner)
- The vaulted roof of the Bhima ratha may have derived from the barrel vaulted roofs of chaitya halls. (Moffett)
- The rathas may have been the result of a design competition!! (Wiley)
Note: Narendra Modi and Xi Jinping, right in 2019. Note bellbottoms above.

- The Bhima ratha reproduces the concept of the chaitya with a central hall and a colonnaded corridor. The barrel vaulted roof echoes on its exterior what the Buddhist chaitya halls of Ajanta sought to reproduce in their interiors. Note the kudu motif on the roof. (Thapar)
Title: Dharmaraja Ratha, Mamallapuram, Tamil Nadu

Architect: Pallava dynasty

Date: mid-7th cent.

Source: Pearson; plan: wikipedia

Medium: rock-cut unfinished temple

Size: see plan

vimana: a pyramidal tower over the garbha griha of a southern style Hindu temple. (Gardner)

Note:
- The Dharmaraja Ratha epitomizes the southern style temple. (Stokstad)
- It is the largest of the rathas, and is dedicated to Shiva. It is an early example of the southern style temple with the stepped pyramid vimana, which ascends in pronounced tiers of cornices decorated with miniature shrines. The lower walls include columns and figures of deities inside niches. (Gardner)
- Images of deities, and the Pallava royal family are set in recesses between pilasters. (Moffett)
- The Dharmaraja Ratha is square in plan, has a three tiered roof ornamented with kudu and topped by a stone finial related to a stupa. Its columns and pilasters are carved with deities again indicative of a wooden original. (Thapar)
Title: Dharmaraja ratha, Mahabalipuram
Architect: Pallava dynasty  
Date: 7th cent.
Note: n/a

Source: wikipedia
Medium: rock-cut unfinished temple
Size: 28’ x 28’ x 35’ high
Each story of the superstructure is articulated by a cornice and carries a row of miniature shrines, within which we see faces. (Stokstad)

King Mamalla: The king is identified by inscription above this statue. He grandly occupies the west corner of the south wall, in the company of the gods on the other corners, and looking rather like a god himself. (http://www.art-and-archaeology.com/india/mamallapuram/mam11.html) Mamalla was either Narasimha or Simhavishnu (wikipedia)
Title: Nakula-Sahadeva Ratha, Mamallapuram, Tamil Nadu

Architect: Pallava dynasty

Date: mid-7th cent.

Source: wikipedia, photo by Tfi2010; plan: James Burgess and James Ferguson. Plan by R. Chisholm - Panikkar, K. M. (1880) The Cave Temples of India

Medium: rock-cut unfinished temple

Size: see plan

Note:

- The Nakula-Sahadeva Ratha is a fairly faithful copy of the Buddhist chaitya showing its apsidal end. It has kudu and has a column and beam trabeated style replicated in relief, copying a wagon vaulted structure originally in wood. (Thapar)

- “Every temple is thought of as a miniature, or model, of the Hindu cosmic order. And the ‘decorative’ module of a temple on a shikhara is also a miniature of the temple of which it is a part. In other words, on every scale – from the mini-temple on a shikhara to the temple itself, to the full-scale reality of the Hindu cosmos – the same form repeats itself, as in fractal geometry.” (Wiley)
Title: Descent of the Ganges or Arjuna’s Penance, Mahabalipuram

Architect: built by Narasimhavarman II (r. 700-729)

Date: 7th cent.

Source: wikipedia

Medium: relief, in a rock outcropping

Size: use people for scale; figures are nearly life sized

Note: the knees

- One interpretation of the scene is that it depicts the penance of King Bhagiratha, who sought to purify the bones of his deceased relatives by subjecting himself to austerities, such as standing on one foot for interminable periods (for a thousand years). In response to his penance Shiva sent the sacred Ganges river, represented by the cleft in the rock. In a typically Pallava twist, this pious scene is mimicked by a cat who does his best to imitate Bhagiratha’s pose. This was a reference to a story of an aging cat who pretends to be an ascetic who has renounced meant, so as to lure the local mice into complacency. (Stokstad)

- Another interpretation is that the relief represents the penance of Arjuna one of the legendary Pandava brothers, who begged Shiva to provide him with weapons. The relief may be intended to be multivalent (subject to more than one interpretation). (Gardner)
TEMPLES, MAHABALIPURAM, TAMIL NADU

Title: Seashore temples, Mahabalipuram, Tamil Nadu

Architect: built by Narisimhavarman II Rajasimha, (r. 700-29), Pallava dynasty

Date: 720

Source: wikipedia, color photo by Sakthibalan;

Medium: pink granite stone-built temple

Size: n/a

parkhara: a walled enclosure in a Hindu temple compound, a temenos

Note:
• The temples at Mahabalipuram, in Tamil Nadu, India’s southeastern tip, illustrated the transition from monolithic works carved out of single boulders found in situ to masonry structures built of joined stones. (OUP)
• The so-called shore temples at Mahabalipuram are situated a twenty-minute walk from the Pandava ratha, they were among the first structural temples built in durable materials in this region. Most of the Mahabalipuram temples were carved from single stones but looked like they had been built from pieces, imitating the structure of wooden precedents. (OUP)
• Designed as a model of the Hindu sacred landscape. (Wiley)
**TEMPLES, MAHABALIPURAM, TAMIL NADU**

**Title:** Seashore temples, Mahabalipuram, Tamil Nadu  
**Architect:** built by Narisimhavarman II Rajasimha, (r. 700-29), Pallava dynasty  
**Date:** 720  
**Medium:** pink granite stone-built temple  
**Size:** n/a  
**Note:**  
- It is modeled on the Dharmaraja Ratha (below). It is an amalgam of three different shrines and in this respect us quite unusual. The Vishnu shrine has no superstructural presence, and it is possible that at one time water entered his shrine since Vishnu is described as lying in the primordial ocean. (Wiley)

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**Title:** Dharmaraja Ratha, Mamallapuram  
**Architect:** Pallava dynasty  
**Date:** mid-7th cent.  
**Source:** Pearson  
**Medium:** rock-cut unfinished temple
**Title:** Seashore temples, Mahabalipuram, Tamil Nadu

**Note:** “Shore” temple at Mamallapuram with proto-gopura within east wall (U. of Michigan)

- originally part of a series of temples that belonged to a former port city that has long since disappeared into the waves, leaving the building isolated on the beach. (Wiley)

**Architect:** built by Narisimhavarman II Rajasimha, Pallava dynasty

**Date:** 720

**Source:** 1921 photo: Wiele & Klein, Madras - Newell, Lt-Col. H.A. (1921) Topee and Turban. London: John Lane, the Bodley Head; quod.lib.umich.edu/a/ars/13441566.0045.004/-tamil-gopura-from-temple-gateway-to-global-icon?rgn=main;view=fulltext

**Medium:** stone built temple

**Size:** n/a
Title: Standing/ Great Buddha, Bamiyan, Afghanistan

Architect: Post Gupta period/ Gandara school       Date: 5th cent. CE (destroyed March 2001)

Source: Pearson

Medium: sandstone       Size: 53 m./ 175’ high

Note:

• After the fall of the Guptas, north Indian empires struggled to match the splendor and stability of the Gupta period. By the late 6th century power shifted to the south, where empires grew wealthy on trade and became transregional powers. As trade networks expanded, South Asian ideas and religions spread with them. As competition with Hinduism increased, the Buddhists found more receptive communities abroad. Bamiyan about 155 mi. northwest of Kabul was an kingdom that flourished in 5th-7th cent. South Asia. Just west of one of one of the most treacherous portions of the Silk Road, it was both a haven and crossroad on the lucrative trade route. (Stokstad)

• Bamiyan was a great pilgrimage complex where the colossal image of Buddha first appeared. A monastic complex more than a mile long was carved into the cliffs, terminated at each end by a Buddha statue. The statue was copied as a souvenir. Genghis Khan (1162-1227) massacred the entire population turning Bamiyan into the deserted complex of today. (Moffett)
Title: Great Buddha, Bamiyan

Architect: Post Gupta period/Gandara school, built by Kushan emperor Kanishka

Date: 3rd - 5th cent., prior to destruction in 2001

Source: drawing by Alexander Burnes

Medium: drawing, 1832

Size: one 165'/175' h.; the other ~ 115' high.

Note: both colossal statues of the Buddha shown. The openings look small compared to the people. The two Buddhas are about a mile apart.

- There were monastery caves cut into the cliffs. (OUP)
- Two enormous Buddhas were carved from the rock of the cliff. At the shorter of the two, pilgrims could climb a staircase up to the statue’s shoulder, and could circumambulate at the head level. (Stokstad)
- Post Gupta rulers discouraged Buddhism forcing Buddhists to migrate to Nepal, China, Southeast Asia. Earlier Buddhism opposed idolatry and didn’t portray the Buddha, such as at Sanchi. Bamiyan was a point of convergence for two of the Silk Routes. (OUP)
Title: Great Buddha, Bamiyan

Architect: Post Gupta period/ Gandara school, built by Kushan emperor Kanishka

Date: 3rd to 5th cent., prior to destruction in 2001  Source: wikipedia

Medium: stone, deriving from the rock-cut tradition, originally plastered (the drapery is made over ropes) and gilded. The niche was painted with frescos of the vault of heaven with figures showing Greek and Persian influence. (Moffett)

Size: one 165’/175’ high; the other about 115’ high.

Note: One of the two colossal statues of the Buddha here. The niche can certainly be inhabited – see the figure at Buddha’s feet. And it also creates a space in the entire valley, as well as terminating the monastery complex.

• The drapery, in Gandaran style is a series of lines. The trefoil shaped niche creates a halo. As northern Indian Buddhists came in contact with late Hellenistic traditions followers of the Buddha began to revere their founder as a god and savior and they included increasingly large images of the Enlightened One as an object of worship. (Moffett)

• Bamiyan was at the center of the 5th century Eurasian world. It was a Kushan invention, never used in India, but imitated in China, Korea and Japan. (Wiley)

• in the 4th century, Afghanistan had been part of Darius’ Achaemenid empire; then was occupied by Alexander the Great, followed by Bactrian Greeks in Balkh. There was constant cultural contact with Greece, Persia, India. Mahayana Buddhism was predominant until Islam. (Fletcher)
Title: Destruction of the Standing Buddha, Bamiyan, Afghanistan: March 21 2001

Perpetrator: the Taliban

Date: 5th century CE (destroyed March 2001)

Source: CNN

Medium: sandstone

Size: 53 m./ 175’ high
Title: Football at the Site of the Standing Buddha, Bamiyan, Afghanistan

Date: 5th cent. (destroyed March 2001)

Source: photograph source: with permission of Daniel Johmann, Aachen Germany: photograph 2005

Size: 53 m./ 175’ high

Note: n/a
Title: the Site of the Standing Buddha, Bamiyan, Afghanistan

Date: 5th cent. (destroyed March 2001)


Size: 53 m./175’ high

Note:
- A 3D light projection 2019 in Bamiyan, Afghanistan, of how a destroyed Buddha, known as Solsol to locals, might have looked in its prime (NYTimes)