CHAPTER VI

CONTRIBUTION IN THE FIELD OF ART AND ARCHITECTURE

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6.1. Introduction:

Lawrence has rightly pointed that the theme of art is the theme of life. Every art work portrays the life of the period. It is manifestation of socio economic and cultural life. It has immense value in the development of cultural life. Hence Satavahana’s art and architecture can be studied in this new dimension. The art is evolution of cultural life and it is a media of reflecting of cultural glory. Hence the study of art and architecture can be very well conducted in the social and cultural angle. In this chapter the history of Satavahanas has been explained in a new perspective to look at the cultural life of the Satavahana period.

The art and architecture correlates society, culture and religion. The proper coordinatio9n of artist, religious preaches and common man joined together and they could develop new themes effectively. All these aspects can be reviewed and reexamined on the basis of new cultural dynamics. The study of art and architecture can be very well conducted here.

Satavahana period witnessed a thorough transformation in the field of art and architecture. The group of artists was especially developed and they were engaged in scalping of cave temples. The minute study of these caves revealed that they had a well planned scene to implement it in a systematic manner. Firstly, the site was to be selected. Later on design of excavation was prepared. Later on well planned and timely planning and interpretation of these scenes was carried out. There was a close connectivity between rulers, religion preachers and artists. The artists were to establish dialogue with rulers at one side and masses on the other hand. This was possible due to continuous efforts made by these rulers in the period under discussion. The socio economic development in the Satavahana period was very basic and that had led to evolve cultural systems. The study of Hindu, Buddhist and Jaina communities and their effective cohesion was responsible for creating cultural awareness in the system. The
overall cultural identity was developed during the period of three centuries. The cultural consciousness of Satavahana rulers were extremely high and had a tremendous effect on the performance of Satavahana rulers together for their bright and better future. Thus, there was a dawn of cultural awakening in the Satavahana period.

The art and architecture manifests the social and cultural life. The rich cultural life is referred in art forms. As has been rightly pointed by Lawarence the theme of art is the theme of life. Art is truly mirror of life. The art and architecture of the period is the story of their social and cultural life. The Satavahana period witnessed a tremendous change in the field of art and architecture. The role played by Satavahana rulers was very much constructive. The period witnessed a turning point in the period. The progress was so intensive and wide that a special school known as Amravati school was established in the period. The Satavahana period was responsible for tremendous development in the field of art and architecture. The Satavahana period witnessed a thorough change in the field of art and architecture. Especially the contribution of Satavahana period was so rich that the entire Deccan was changed with Satavahana’s vision. The new approach accepted by Satavahana was truly reflected in the cave temples of Maharashtra. The Buddhist art and architecture was immensely developed in all angles during the period. In this chapter a new perspective is developed here. The entire span of Satavahana rulers was changed by creative force developed by the Satavahana rulers.

The present chapter is an attempt to highlight the role played Satavahana people in the evolution of art and architecturein entire Deccan. The Satavahana period was thus manily responsible for all round development int eh fields of sculpture, structres and architecture asa well as paintings. All these aspects have been carefully examined and evaluated in this work. Though Satavahana art work has been studied by earlier scholars, yet there is a lot of scope for conducting further research. The entire theme has been neatly interpretated and properly highlighted in this chapter.

The sociology of art can help a great deal to focus some neglected areas of the study. The process of communicating the values and ideas through art was so effective that the religious system was able to contribute its energy for the evolution of art work, symbols and motifs in the suitable art forms. A careful critical study of Satavahana art work can be neatly studied here. The entire span of Satavahana period witnessed
peace and stability and thus lead towards the systematic growth of art and architecture. The state itself cannot undertake and practice such asthetic works. The social groups, trade guilds and corporate which were known as Shrenis and Shrethis were largely contributing for the development of art works. The creative freedom enjoyed by Satavahana people was resposnbiel for all round development in the arts and performing arts as well both leading towards excellent reflections.

It would be interesting to study and examine the artistic contribution made by Satavahana society. The social well developed by Satavahana rulers was so spontaneous that the entire period witnessed creative revolution in the fields of arts and architecture. The Satavahanas were responsible for reflecting the best and suprime quality in each area of cave temples, paintings and architecture. The entire process was so strongest and so appealing that very intense and extensive efforts were recorded in the period. The decorative and critical manifestation of art works at Sachi and Ajanta reveals that the period was unique and all together turning in favour of magnificent art works.

A very paralled and horizontal development in material arrets and performing arts was recorded in the period. The development of Prakrit language can be discusxsed as a mass media of realistic nature. In the present chapter contribution of Satavahanas in the field of art and architecture has been made to unfold various neglected and unexplored areas of the period. All these manifestations can be very well observed in the artistic works of art and architecture of Satavahana period which were unqiue of its kind.

The architecture of a country is a great store book in which every minute details have been recorded its faith. Those who run through it can easily read it. Sad Fergumn in one of his speech in Indian architecture. The Satavahana period can be amply testified to this phenomenon. In the Satavahana period, art and architecture was well developed and new ideas were evolved while carving cave temples. The number of s== remain show about the overall development of art, architecture in the period.
Marked progress was made in the field of architecture as well. The Satavahana rulers took interest in building caves, viharas or monasteries, chaityas or large halls with a number of columns and stupas.

Most of the rock caves in the Deccan were cut during this period. These caves were big and beautiful. The caves, monasteries, chaityas and stupas of Orissa, Nasik, Karle and Bhuj are fine specimen of contemporary architecture and decoration.

Chaitya was a large hall with a number of columns. The Vihara had a central Hall. One could enter this hall by a doorway from a varandah in front. The Chaitya of Karle was most famous. It is 40 metres long, 15 metres wide and 15 metres high. It has rows of 15 columns on each side.

Each of these columns is built on a stair like square plinth. Each pillar has a capital figure of an elephant, a horse or a rider on the top. The roof-tops are also decorated with elegant carvings. The viharas were meant as places of residence for the monks. At Nasik, there are three viharas carrying the inscriptions of Gautmiputra and Nahapana.

The most famous of these monuments are the stupas. Among them the Amravati Stupa and the Nagarjunakonda Stupa are most famous. The stupa was a large round structure built over some relic of the Buddha.

The Amravati Stupa measures 162 metres across the base and its height is 100 feet. Both these stupas are full of sculptures. The Nagarjunakonda town contains not only the Buddhist monuments but also some ancient Hindu brick temples.

Many sculptures were made during this period. Most of the sculptures of this period depict scenes from the life of the Buddha. At Amravati, there is a beautiful scene showing Buddha’s feet being worshipped. The scene, showing Buddha preaching at Nagarjunakonda, is pervaded with serenity and calm.
Both Hindu and Buddhist as well as Jaina art flourished in the Satavahana period. The stupas of the Aurangabad (Rajtadag) stupas have been described a masterpiece. These unique stupas are fully decorated and they have all the qualities which can make them to c==at N== level. Thus Satavahana sculptures were superb and well developed i.e. it contained beauty, elegance and splendid.

The study of art and architecture is closely related to the social milieu and cultural ethos. The Satavahana period witnessed a tremendous change in the field of art and architecture because Buddhism was able to make its presence in this glorious post Mauryan period. The exuberance of life through the art work can be seen in the form of Buddhist cave temples which were able to appear on large scale due to their artistic achievements throughout the empire. Ranging from Paithan as its epicenter to Amravati in Andhra Pradesh there was a continuous experiments of artistic works in the form of sculptural art as well as remains of architecture revealing both spiritual and secular arts. The Satavahana’s rule was prosperous both in literature as well as arts. ¹ Their artistic glory is reflected through their cave temples and sculptures. ²

The Śātavāhana Empire was a royal Indian dynasty based from Amravati in Andhra Pradesh as well as Junnar (Pune) and Prathistan (Paithan) in Maharashtra. ³ All these places were largest Buddhist settlements in Deccan referred by Ptolemy in his Geography as well as many Buddhist texts. ⁴ The territory of the empire covered much of India from 230 BCE onward. Although there is some controversy about when the dynasty came to an end, the most liberal estimates suggest that it lasted about 450 years, until around 220 CE. The Satavahanas are credited for establishing peace in the country, resisting the onslaught of foreigners after the decline of Mauryan Empire. This lead to the growth of art, architecture, and temples throughout the dynasty. The art and architecture of Satavahanas has been appreciated by historians of repute.

The Satavahana rulers had promoted cave architecture during their rule of four centuries. There was a continuous artistic activity during this period. The band of artists was travelling from one region to the other. Many of them were devoted spiritual persons who had tried to contribute the art work in their well developed craftsmanship
skills. There used to be a constant dialogue between artists, religious priests and rulers. Through this dialogue this creative force was possible in a continuous manner.

According to Jaypalan “Many rock cut caves including some early Ajanta caves were excavated by pious donors as homes for Bhikshus. These were known as Sangharam, where Buddhist Sanghas were taking rest during peak rainy season and hot sun.

It has been further observed that “The Amravati sculptures which were based on the Gandhara model give us glimpses of the ornaments, their vessels and their household objects.” Scholars have assigned Amravati as school of south Indian art, which flourished during Satavahana period by making epoch making history in the annuls of art and architecture.

The study of art and architecture of a period is based on documentation of art work as well as interpretation of art work in a systematic manner, because art and architecture is a reflection of social milieu as well as cultural ethos of the period. It also reveals economic prosperity of the period as well as everyday life of the period. The study of art is based on field work as well as critical analysis.

In this chapter important outstanding Buddhist cavies of Satavahana period prevailing at Nasik, Aurangabad and Bombay Pune belt were documented and studied properly. The study of sculptures, important master pieces, dress design, costumes and perfumes, ornamentation, dance and music were some other aspects which have been highlighted here. The dancing panel in Aurangabad caves was presented as a case study of such master piece.

The study of Amravati School of sculpture real three important features:

- It began new style of south Indian art expression.
- Minute carvings and detailed ornamentation reflected a all round progress of life both spiritual and cultural.
• It began creative resources in south India. From Satavahana to Chula period continuous efforts were made by various dynasties to develop sculptures in a decorative manner.

Thus the Amravati school was evolved in the period as a district identity of south Indian art.

The Buddhist art and architecture flourished in Satavahana period due to their active support for the all round development of art and architecture. The Chaityas at Bhaje and Karle are the unique creations of this period. The minute artistic work and carvings illustrate development in the field of art and architecture.

In the Ajanta caves, Cave Nos. 8,9,10, 12 and 13 were mostly carried on the Satavahana period. The oldest paintings in the Ajanta caves especially in cave No. 9 and 10 belong to Satavahana period. The study of all these neglected aspects has been conducted in this chapter in a systematic manner. The way in which art, architecture and paintings flourished in the period was simply unique. The grass root analysis of this art work can be studied in this chapter. The quality art works were produced on the basis of fine tuning between rulers, traders and artists which was prevailing in the period.

Satavahana period witnessed high water mark in the field of art, architecture and painting due to their superiority in the economic fields, especially in the trade and commerce which was responsible for their artistic achievements.

It is true that the study of art work cannot be conducted in isolation. The socio economic and cultural environment was mainly responsible for the development of art and architecture in the western India. Thus the study of Satavahana art and architecture has been conducted here in this perspective in the foregoing pages.

Here a new approach of social archeology was adopted and new light was thrown on remains of the period. A grass root analysis of previous studies has also helped to look at the problem in a new angle.

The study of art and architecture of a period illustrates how rich was the period in the cultural contributions. It would be interesting to study how Satavahana had provided Hindu, Buddhist and Jaina iconography. The phenomenon can be more carefully examined on the basis of the study of temples and cave temples. The glory of art
architectural and handicrafts can be reflected in the archeological evidences. The excavations at Paithan, Bhokardhan and Ter, the ancient cities of Satavahana period also support these arguments. Both literary as well as archeological sources bespeak about the artistic glory of the period. The study of art and architecture presents micro details about the decorative sculptures, ornaments and jewelry. The Amravati School of Sculptures illustrated the scriptural glory of the period in an interesting manner. They also illustrate the cultural height achieved by the Satavahanas period. The artistic achievements of the period also throw light on the social milieu and cultural ethos. The manifestation of artistic achievements is a part of social and cultural dynamics. The active support by the political economy only leads towards the artistic creations of the period. The entire phenomenon can be very well studied by correlating the artistic achievements of the period though caves, temples, as well as paintings and manuscripts illustrated in the period.

The Satavahana during their regime had carved out more than 450 caves in the entire South India which were mainly cared in the western India – the land of Maharashtra. The study of Satavahana art and architecture has been conducted in this chapter to illustrate their cultural achievements. The manifestation of art also signalizes the life style and standard of living of the rich, poor as well as middle class society. The social stratification of the period is systematically reflected through the art work and different micro products evolved during the period. Ivory work items were an excellent achievement of the period.

The study of art and architecture also reveals the technological height and achievements of the period. Carving and scooping rock cut caves was possible only on the basis of collective efforts. The artists who worked on Sanchi Stupa belonged to the Satavahana period. The high quality work, excellence in carving and decoration also manifests sophistication in decoration.

**6.2. Buddhist caves in Satavahana period.**

All the Buddhist caves in the Satavahana period have portrayed social and cultural life effectively. These caves can be very well documented and analyzed properly. The study of Buddhist caves can help to rebuild the daily life in the
Satavahana period of ancient India. All these aspects have been explained here properly.

The Satavahana period was in favor of Buddhism because the state was following catholic and tolerant policy towards all religions. The state had a positive approach towards Buddhism, both Hinyana and Mahayana. Buddhism spread on the state. However, the early Satavahana period was dominated by Hinyana religion and later period was dominated by Mahayana cult. The Chatya caves at Bhoj, Karle, Bedre and Rajtadag amply testify the Hinayana power. The cave temples at Nasik, Junnar, and Aurangabad also testify the Mahayana cult. The significant contribution of Satavahana period lies in the development of Buddhism as a mass based religion. Paithan itself was a center of Buddhism and other places also reflected the same in the study of Buddhism in the western India. The study of Buddhism can be very well conducted on the basis of these caves in a systematic manner. The following few pages have amply illustrate these facts.

The number of Buddhist caves carved during Satavahana period is thus testimony of their tolerant and catholic approach. The techniques of scooping of mountains and carving of cave temples were attained by Satavahana rulers and artists. The Buddhist caves at Bhoje and Karle were produced in the Satavahana period. The art work on the façade of Karle, Chatya is very much impressive and majestic. The minute carvings on the vedicas of Karle Chatya revealed their craftsmanship. The depictions of male and female couples are engaged in dances and their smiling faces revealed immense satisfaction of the common man in the period. The way in which themes have been selected subjects have been prepared and the messages have been designed revealed the glorious tradition of the period. Some of the figures are shown riding majestic horses and few of the others have been reflected riding over impressive elephants. These images illustrate the high dignity of creative talents evolved by Indian artists o the 1st century A.D. in the Satavahana period. The epoch making art work can be produced only in the socio cultural environment which was created by Satavahana rulers for upbringing of their hidden talents through the medium of art.
The way in which series of Buddhist caves were carved on ancient caravan routes on Sopara, Junnar, Paithan, Ajanta’s, Bhogvardhan and Ter revealed a tradition of continuity of change. The spectrum of continuity and change can be very well witnessed in this phase, which was reflected by Satavahana rulers for the betterment of the people at large. These centers of art became inspiring and motivating art works suitable for their residence, as they stayed there during hot sun and rainy season. The Satavahana rulers were thus responsible for spreading of Buddhist religion in the western Indian in general and Maharashtra in particular.

R.S.Gupte has rightly pointed that Satavahana period was an important phase in the history of India which witnessed hectic activities for the spread of Buddhism. During this phase more than 450 small and big caves were carved out in the hills of Sanyadri ranges in a series. The capital city of Satavahana was a center of artistic activities for Buddhist world and references in the Buddhist literature revealed the royal support at one hand and the massive support strengthened by trade gilds and Shresties at the time. The cave temples at Nasik, Bombay Pune belt, Karle, Kanheri and Rajtadag testify the same. The royal support to Buddhist cult was simply unique. The Naneghat inscription reveals their glory and pride at one hand and their catholic approach on the other hand. According to Majumdar and Srivastava “Buddhism contributed towards the development in arts during eh Satavahana period.” It has been further observed that the unusual development in the field of art was at parallel with literature. Further it has been described that architecture made splendid progress in the form of temples and caves. R.S. Chaurasia has observed that “Buddhist caves temples of Satavahana period revealed high level skills in crafting and ornamentation.” It has been truly observed that this architecture was possible due to huge donations made by trade gilds and corporate bankers of the time. The study of Satavahana art reveals that there were two types of caves, Chaitya and Viharas, one reflecting symbol as worship place and the other reveling residential arrangements for the propagators of the religion. Further it has been observed that The Prakrit diction of instructions reveal mass participation on large scale.
The Buddhist art work of the Satavahana period amply testifies the super quality in the field of art and architecture. As satavahanas provided a continuous history of 350 years they had continuity in the policy. In spite of followers of Vedic region Satavahans promoted establishment of Buddhist cave temples large scale in their state. The manifestation of beauty caves at Rajtadag and Nashik amply testify this phenomenon. The largest Buddhist settlements, having 156 caves at Junnar. The cave complex today popularly known as Leniyadri includes mostly Hinayana Buddhist caves, Satavahana period was a period of transition which led them from Hinayana to Mahayana phase. On this terminal point the Satavahana Buddhist art has flourished in the western India.

Three inferences can be drawn on this basis:

- Large number of Buddhist population might have been existed in the Satavahana period, which was responsible for popular support the religion received.
- Satavahana kings were also having positive approach and they had supported Buddhist church by making grants and donations lavishly for the construction of these cave temples.
- Evidences show that some corporate gilds (Nigams) and some trusts (Shreties) were also responsible for making donations for the construction of cave temples.

The Rajtadag (Aurangabad) caves, were erected after huge donations made by a trader (Shressti) from Kanheri near Bombay. There were no limits of land, language and religion. Those who were interested to support artistic activities they were recording their donations for such task. Hence the satavahana period more than 350 Buddhist caves flourished. Recently Dr. R.S.Gupte’s book “Cave Temples in Western India (Maharashtra)” has been published. In this book he has documented and illustrated cave architecture that received momentum in the Satavahana period on large scale.

6.3. The study of sculptures: Urban architecture:

Sculptural art is a glorious tradition of India. Right from Indus Valley culture to modern times, sculptural art has been continuously developed by Indian society. The Maurya period, Gupta period as well as Satavahana Chalukiya and Rastrakuta period has further enriched sculptural art of India. The enrichment of south Indian art begins
from Satavahana period with Amravati school of sculptures. Earlier to Satavahana period there were two traditions, mainly Gandhara school and Mathura school. The Gandhara school was developed after Alexander’s invasion on India. It was having Greek influence on Indian art. Many such images are found in Afghanistan, or Gandhar Desh, in which Krishna is shown wearing hat and Rama was shown wearing shoes. However, in the Gupta, Vakataka period pure Indian art known as Mathura school of sculptures was developed, which was having Shanta Rasa, balance in the anatomy of sculptures and perfection in physiological features. The Satavahana period was post Mouryan period. After the fall of Mouryan empire in North India, there was rise of Satavahana dynasty, which evolved beginning of south Indian art in the form of sculptures. The glorious traditions of Indian art in northern India were continued by Satavahanas in southern Deccan Both in the fields of art, architecture and sculptures Satavahanas developed excellence in their ornamentation and jewelry. The exuberance of life which was reflected by Satavahana artists turned into master pieces. Amita Ray has beautifully manifested few master pieces in Aurangabad caves, which were profusely described by her for the first time.

The study of sculptures in the Satavahana period brings us to a point of agreement that the sculptural art was very well developed and there was good coordination between the artists and religious scholars. The following three aspects can be observed here:

- The Satavahana sculptures are well decorated and well carved.
- The artistic look of these sculptures exemplifies their material culture.
- The material and spiritual analysis are very well provided through these sculptures.

In order to prove these hypotheses four case studies have been conducted in this chapter.

There were more than 30 fortified cities in the Satavahana period in the Deccan. In all these major cities Satavahana art work has been developed. Here the urban architecture programs reached to high level during the period in a fastest manner. This
tradition can be highlighted in this chapter by quoting examples in Aurangabad, Sa== and Amravati.

Durga Das has opined that in the Pūrānas and on their coins the dynasty is variously referred to as the Sātavāhanas or Sālavāhaṇa, Sātakarnīs, Andhras and Andhrabhṛtyas. A reference to the Sātavāhanas by the Greek traveler Megasthenes indicates that they possessed 100,000 infantry, 1,000 elephants, and had more than 30 well built fortified towns: This shows how urban township were highly developed having glorious temples and architecture.

Megasthenes, the Greek traveler has described development of 30 metro cities in the Satavahana period having huge standing. On this basis scholar has evolved here the concept of urban architectures. The huge Buddhist settlement of 156 caves at Junnar is a testimony of this urban art and architecture. The way in which Satavahana’s contributed for the development of art, architecture and paintings at Ajanta caves is also worth appreciable. Their fascinating contribution in the making of cave Nos. 9,9,10 as well as 12 and 13 revealed progressive ideas in both sculptural art as well as paintings can be witnessed here. Emerging center of art like Ajanta could flourish because the royal dynasty of Satavahana’s had a favorable policy towards the Buddhist religion and church. The study of all the sculptures and paintings in the Ajanta caves reveal a close similarity between sculptural art and architecture as well. The aesthetic sense of these artists most be appreciated. Furthermore their tradition had a strong link between past and future. Their glorious tradition can be very well traced back from Mauryan period and later on Gupta-Vajataja age, The Satavahana’s can thus be described as forerunners of the classical Gupta age. They revealed a very fine trader of the golden age which alter on augmented on larger scale during Gupta Vakataka age. The close similarity between sculptural work and paintings can be seen in this elite urban art work which was evolved in this period of transition.

Literary evidences are also supported by foreign accounts. Magasthenes in his account Indica has referred that there were numerous villages, and towns were adequately defended by walls and towers. These records speak the glory of
Satavahana and their urban architecture. Many of these cities belonged to Godavari valley in general and Marathwada region in particular.

The urban revolution in South India was first witnessed in the Satavahana period. The number of cities was developed as urban centers and they were trading emporium. Excavations at Bhogvardhan or Bhokardhan speak a great deal about trade and commerce during the period. The ivory figure found in Bhokardhan amply testifies the same. Further excavations at Ter also exemplify the same. T.V.Pathey has pointed out new facts of these trade centers.

6.4. Chityas and Stupas

In the Satavahana period Buddhist art and aritechtrue flourished a great deal. The Chitiya at Bhaje, Karle amply testify this. The famous chitya hall built at Karle is considered as another example of the the magnificence of the Satavahana architecture. The hall is more than 124 feet long, 46 feet broad and 46 feet high. It also marked with construction of the Garbhagriha, the Pradakshina and the Mantapa. Light and air into the Chitya hall must have entered only through the doorway. With the elegant chitya window in which the wood work of sculptures has remained till today. The constrctuion of all the monuments is responsible for the soft luminous atmosphere inside it.

The art of Satavahanas can be maraked at Chiaitya at Kanheri, the remains of a brick Chaitiya t Chandravalli and of a stupa at Sannati have also been discovered in Karnataka. Some historians strongly believed that art scholls like the Kashtrapa, the Vakataka, Kalachuri, Chalukya, Pallava, Pandya etc. had a direct obligation to the art of the Satavahans.

The Satavahana cave temples in western India have been studied by Dr. R.S.Gupte and Dr. Margbandhu. Among many stupas, the Stupa at Amravati has exceled in its hugeness and architectural beauty. Among thesxe the stupa at Amravat5i had a dome strcture which is 20 feet high, with its four rectangular offsets. It was surrounded with a railing having 192 feet diameter and 600 feet circumference and it stood 13 or 14 feet high above the pavement. In their classic work cave temples of
India, Burges and Furguson havae appreciated this Amravati Stupa as a unique contribution of Satavahana period.

6.5. Satavahana sculptures:

The Satavahana sculptures are fully developed and they revealed their own identity in a systematic manner. The following characteristics can be noted below:

- The Satavahana sculptures were having perfect material culture
- The jewelry and ornaments can be very well depicted.
- The Satavahana rulers respected the religious and material values.
- The images belonged to common man
- The ideas were properly utilized and developed.

The development and evolution of Amravati school of stupas can be rightly described as a systematic development of the sculptural art of the period. Thus the Satavahana have their typical identity of their period. The prosperity and glory of the period is depicted in all these images and sculptures.

The Hindu temples and sculptures reflected glorious Indian tradition. They were fully developed. They were not only worshipers of Vishnu and Shiva but also other incarnations of Gauri, Indra, the sun and moon.  

All these temples reveal flourishment of Vedic religion along with Buddhist religion vis-a-vis Buddhist as well as Hindu and Jain flourished side by side. Śātavāhana, Śālivāhana, Śatakarni seem to be Sanskritized versions of the aboriginal name Sātakarni and appears as Sālavāhana in Prakrit vernacular then.

The iconography of Siva, Vishnu and Durga was taking a right shape. These images were worshiped on large scale with great devotion and affection. The Satavahana sculptures were fully developed and they were profoundly ornamental in nature. The way in which the sculptural art was developed by the sculptural artists/craftsmen was highly skilled and their every effort was based on their own selfless initiative and royal support. The network of artists was very well webbed. The social and cultural atmosphere during the Satavahana period was cordial and artists were highly motivated due to their dedication, denotation towards their respective religions and cults. The sacrifice was their prime goal behind their art work. The final aim of the art work during
the period was sacrifice and satisfaction. Every theme was based on religious motives and objects. The artists were moving round the country and they were found motivated by the gospel of Buddhism.

Satavahana sculptures were well developed and they had a fully developed character of their own. The characteristics of Amravati school of sculptures, revealed their sculptural glory. The traditional art work was well developed and new insight was reflected in this phase. The glorious life style was very well developed in the sculptural art work as per details below:

* The well maintained anatomy and prosperous reflection of body postures
* Smile and happiness on the faces of images appearing in various cave temples.
* Close relationship between dance, music and fine arts such as that of paintings.

These three basic characters can be observed in the sculptural glory of dancing panel in Rajtdag, the male and female couples riding on horses at Karle caves can be cited as best examples of these stupas. A comparative study of these sculptures revealed that the art work was manifested in superb manner. A very high sense of artistic appreciation produced in the Satavahana period. The Shringar revealed in Hala’s Gatha Saptashati can also be observed in the form of sculptural images. We can argue that Satavahana sculptures were inspired by literary works produced in the period. It seems that the themes were popular, deeply rooted in the public mind and they were selected by artists of the period to depict on the walls of cave temples. Indian life cannot be completed without four purushatama qualities like Artha, Dharma, Karma and Moksha. Hence leading luxurious and rich life means the material and spiritual progress as well. Hence Satavahana’s supported the art work as a mass movement. The artistic community as not only respected by Satavahana rulers but they equally promoted them to come out with full colors in a fascinating manner. All these aspects can be very well witnessed in all the centers of art work at Bhaje, Karle, Kanheri, Bedsa, Ajanta and Rajtdag. The study of selected Satavahana sculptures amply testifies all these aspects for better understanding of their art and culture.
The glory of Satavahans is rightly reflected from the tradition of art and architecture, which was evolved and developed by the. The sculpture of this period is mostly of architectural accomplishment. Many famous places in Andhra like Goli, Jaggaryapeta, Ghantasala, Bhattiprolu, Amaravati and Naargjunakonda have revealed the remains of stupas and sculptures. These scriptures attribute finest qualities of Satavahana sculptures being described as Amravati School of sculptures.

6.6. Material culture:

The study of cave temples and architecture can be conducted with two viewpoints, one material and another spiritual. The material culture reveals prosperity in day to day life through rich material culture such as furniture’s, decorated pillars as well as well developed drawing rooms, costumes and coiffure. Few of the Satavahana caves like Pitalkhora have illustrated Indian musical instruments. Yaksha Kubera in Hindu art, and Jambhala from Buddhist art are symbols of prosperity. The Yaksha Kubera on Reserve Bank of India belongs to Pitalkhora Buddhist caves of Satavahana period. There are many more examples which can be described as symbols of material prosperity, which was achieved by Satavahana period. The excavation reports of Paithan, Bhokardhan, and Ter amply testify this fact. The semi precious stone bids, ivory figures as well as varied types of other bids and terracotta figures, also testify remains of material culture.

The aspects of material culture can be very well observed and noted in the field of art history. The following aspects can be observed in this study:

- Each scripture was treated with full attention and the way in which these sculptures were documented reveals their glory and prosperity.
- The dress and design developed by the people was of high standard. The modules and designs as well as color combination were equally good.
- The sculptures were perfectly ornamented and they were of high structured

Along with the trade and commerce, material culture was developed side by side. All the above aspects can be reflected on the facades of Terracotta figures and ivory figures. The hair style, high quality dress etc. reveal the material progress of the period. The resins of Bhokardhan and Ter were also be supported by the observations
made by Balasaheb Patil and Ramlingappa Lamture from Daher and Ter. Patil’s collection speaks about glory of the period. The Satavahana coins bear images of the Kings and their love of art and music. 23

The material culture developed in the Satavahana period was rich and well designed. The decorated items, drapery and cloth as well as saris and quality textile revealed the material progress made during the period. The prosperity and richness in the life had also depicted in the cave temples as well as artistic work reflected in the period. D. M.K. Dhawlikar has made a cultural study of Ajanta caves. Here lies material culture in Satavahana caves can be very well studied and carefully analyzed. The human bodies depicted in these caves are very well described. Their artistic features revealed their prosperity. The study of all these aspects revealed that the material culture was well developed and the same has been depicted in Satavahana art works.

The material culture that was developed in the Satavahana period had a tremendous impact both in the country as well as the western nations. The Satavahana’s ruled over Rishika – port of Godavari and Krishna Rivers, Ashmaka religion around the bank of river Godavari, Mulaka – the area around Pratisthan or Paithan. They had also expanded their states up to Saurashtra, Kullar, Akar, East M== and Avanti West Malwa. Aparna (Konkan) and Vidharbha was also part of their rule. The study of cave temples and antiques in this period amply testify the material culture of Satavahana period. The study of excavation reports of Bhokardhan and Ter conducted by R.S.Gupte and S.B.Deo and T.V.Pathey in the later period by Marathwada University amply support regarding the well developed material culture of the period.

A careful and critical study of Satavahana sources revealed the inspiring as well as rich tradition of material culture. A surface collection of few important antiquities in the form of Bhokardhan made by Dr. Shantilal Purwar and Dr. V.L.Dharurkar has reflected that the classical age Ajanta can never come in reality as a dream. It had a continuous manifestation of art work. The remains of Bhokardhan antiques can be described as living examples of material culture.
The prosperity in the agro industrial belt had a inbuilt richness and this glory was responsible for reflecting material culture through superb paintings and antiques of precious values. The socio cultural dynamics has been reflected in this tradition. A new and novel approach to develop and study this manual culture was adopted. The excavation reports of Bhokardhan, Ter revealed that ivory workmanship was the area in which Satavahana art had excelled. The glorious material culture had a continuous tradition and this can be studied in the art of Bhaje, Karle, Nasik as well as Rajtadag caves. The glorious tradition of the material culture can be very well illustrated here in a significant manner. The entirely new sociological aspect was adopted here to study the art works.

6.7. Spiritual aspects:

Like Material culture there was a continuous development regarding the spiritual aspects. The Hindus and Buddhists equally played importance to yoga as a spiritual power. The various Jataka tales referred in sculptural forms amply testify the spiritual base of the Satavahana society. The different Asanas and Mudras of the Buddhist sculptures also support these arguments. Dr. Gupte has studied different symbols and motifs of the period which reveal the spiritual base of Buddhist as well as Hindu religion. The Asanas and Mudras are also related to yogic process. The different postures of Lord Buddha at Rajtadag equally testify the same process.

The various images found in Aurangabad caves also throw light on changes in Buddhist caves from Hinyana to Mahayana cult. The evolution of Buddhist iconography can be carefully studied here in this chapter. All these images reveal how the western India was transferring from Mahayana to Hinyana phase.

Buddhist religion traced from Hinayana to Mahayana cult. The Chatiyas and Viharas were constructed to support the preachers of the religion.

In Veda religion referrers to appear regarding worship of Indra, Varna, Sun and Moon, Yajnas etc. The Yajnas celebrated by Satavanana kings included Ashvamedha, Rajsuya. The other Yajnas performed during the period included Agnanyadheya, Annarambhniya, Aptoryartha, Dashantiratra, Gavamayat, etc. The Brahmans were paid huge donation. The S== and V== traditions had began.
In the second century AD, Krishna was treated as full human being, who later on became a form of Vishnu. The image of Lakulsa sources are also evident in the period which can be described as noteworthy. Satavahana also began to flourish in the age of Lakulsa a scholar who supported satavahanas. Purans describe him as an disciple of Siva. The Kail caves, in Latur district reveal Lakulsa Siva tradition.

The Dharma Siva Lokpal, Sanak these five were known as Pancharatna. The human reflections of divine religion in the form of Vedic religion was being proper in the region.

In the Karle caves two Greek followers bear names Dhamma and Simhadhwaja. In the Saka rulers, Varushdatta was a follower of Vedic religion. He was amply impressed by Vedic tradition society. The Chatya and Viharas were supported. The Nigam and Shretis were supported by providing special funds. The Khadgiri Udyagam Jalna cave will also exhibit the genious development of the Satavahana period.

Both these examples show that the Greeks and Sakas had became followers of Vedic religion. The Satavahana never permitted any non Vedic religion. The Buddhist Bhikus had support from Satavahanas.

6.8. The dancing panel: A Case study:

In the Satavahana period dance and music was well developed and well treated. The cultural development was more significant and the development of Paithani as a superb textile which was exported to Rome was of high quality. The royal dancer of the period of Satavahanas truly exemplifies the same. The pose Padanrya and Laya rhythm reveal the glory as well as beauty of the period. The balance, strength, artistic decorum, rhythm was the important aesthetic characters of the sculptures during the period. There is a cemetery in the entire panel. The Vadiya Vranda is in a fully active mood. The close, effective and rhythmic performance of the lady dancer reveals the rhythm of the Indian classical dance. P.V.Ranade has tried to identify the same as a royal dancer of Rajtadag. Amrapali became the royal dancer of Rajtadag. 25 The most important and effective panel of dancer is shown with Indian traditional instruments such as Zanz, Sundari, Dholki, and Table. Truly enough the Lavani or folk dance might have began in the Satavahana period. The way in which the sculptures were presented life and vision
towards the panel is unparallel and unique. These classical Indian sculptural panels might have inspired poet like Kalidasa. C.Sivrammurthy has also appreciated such efforts.26

The dancing panel of Aurangabad is a living example of Satavahana art. The various manual instruments are played in rhythm and they had a common effect like modern orchestra. The dancing panel of Rajtadag reveals the five art traditions in the Satavahana period:

* The Satavahana art was well illustrated by the artists
* The aesthetic sense of Satavahna was unique and superb
* The panels depicted local and artistic

6.9. Satavahana tradition: The art of Amravati:

Among the three schools of sculptures in India after Gandhara and Mathura, the third comes Amravati school of scriptural art, which was developed in the Satavahana period. It is the first South Indian dynasty which created its own best specimen of master pieces of Indian sculptures. Indian Yaksha image at Amravati belonging to second third century can be treated as best specimen of Amravati school.

Satavahana’s were catholic and tolerant to support Buddhism in their state. The Satavahana rulers are also remarkable for their contributions to Buddhist art and architecture. They built stupas in the Krishna River Valley, including the stupa at Amravati in Andhra Pradesh. Amravati in Andhra Pradesh is treated as symbolically example of South Indian school of Indian iconography, which is famous for minute decorations, ornamentations, and high class jewelry depicted on the body of images. Many art critics have appreciated Amravati’s beauty, glory and aesthetic sense in the field of sculptural art.

The Buddhist stupa at Amravati has also been appreciated by art critics. It has been observed that “The stupas were decorated in marble slabs and sculpted with scenes from the life of the Buddha, portrayed in a characteristic slim and elegant style.”

(Original text L1: Rano Siri Satakarnisa L2, avesanisa vasithiputasa L3:Anamdana
The Amravati Stupa has been appreciated in the architectural viewpoint. But what is more significant is the glory of sculptural art. The Satavahana sculptures in Amravati marked the beginning of a new age, which is described as Amravati School of sculptures. Scholars like R.C. Majumdar, Urmila Tapper, V.D. Mahajan and Irfan Habib have also appreciated the glory of Amravati school, which flourished in the Satavahana period. The Satavahana empire colonized Southeast Asia and spread Indian culture to those parts. Mahayana Buddhism, which may have originated in Andhra, was carried to many parts of Asia by the rich maritime culture of the Satavahanas.

Amravati school of sculpture predominately originated and developed in the Satavahana period. These sculptures are minutely carved and well decorated fully ebbed with ornaments and jewelers. Due to these genius qualities this school of culture has influenced entire south India and again it spread entire South East Asian archipelago group of islands which were having influence of Indian culture right from the beginning. Amravati tradition has enriched this cultural intercourse effectively.

6.10: Paintings of Ajanta:

The Satavahana period has also been responsible for beginning of paintings in the Ajanta caves. Few of the scholars have tried to ascribe some of the paintings in Ajanta caves to the Satavahana period. In the field of carvings and paintings also the Satavahans art was marked, in the caves of Ajanta the paintings was started with the Satavahnas. Sculpture of Buddha in cave 10 is shows Buddha as seated on a cushion and wearing red robe. On his forehead a chandan mark is noted. He is shown as surrounded by standing monks and householders. Some of the scholars have been wrongly attributed to the Satavahana period, as per them these sculptures from Ajanta seem to belong to a later date, perhaps to the 6th Century AD. But no doubt, the Satavahans created a tradition in the art of painting from Ajanta. One can transport oneself into that glorious age of Satavahanas by visiting these places. The classical paintings at Ajanta in cave No. 10 can be traced as beginning of painting in this period. These paintings also exemplify Satavahna traditions of classical mural paintings. In the beginning these paintings were treated as frescos but now presently they have been
accepted as mural paintings. A. Ghosh has edited a book “Ajant Murals”. This volume has illustrated significant salient features of Ajanta caves. The color combination, techniques and presentation of painted panels has been superbly marked as a glorious period of Indian paintings. Many of the scholars like R.C.Mujumdar had described this period as a classical age, mainly based on Ajanta paintings. It is sufficient to state that the early steps of this golden age can be traced from Satavahana period and Ajanta seems to be beginning of this mural tradition, which later on was carried by Gupta and Vakataka rulers after the fall of Satavahnas.

6.11: Art of Sanchi:

The Satavahana contributed greatly to the embellishment of the Buddhist stupa of Sanchi. This stupa has tremendous value in the Buddhist art and architecture. The structure carvings and overall look is very impressive and that shows glory of Satavahana. The gateways and the balustrade were built after 70 BCE and appear to have commissioned by them. The inscription records the gift of one of the top architraves of the South Gateway by the artisans of the Satavahana emperor Satakarni. Satakarni was epoch making ruler and has been treated as real founder of Satavahana dynasty.

Gift of Ananda, the son of Vasithi, the foreman of the artisans of rajan Siri Satakarni has been recorded in inscriptions. The endowments made by Satavahana rulers amply testify their wider approach. Throughout the Buddhist art of the Satavahanas remained aniconic, denying any human representation of the Buddha, even in highly descriptive scenes. Later on in their last phase Mahayana Buddhism came to prominence and gained momentum. Thus the art of Sanchi represent glorious epoch in the history of satavahana in Deccan in general. (Mahajan V.D. Ancient India, p-400) D.D.Kosambi has also appreciated Satavahanas approach towards Buddhism. Sanchi stupa is symbol of their glorious tradition. (Kosambi DD (1956) Satavanana Origins” Introduction to the study of India History, Mumbai Popular, pp. 243-44.) This remained true until the end of the Satavahana rule, in the 2nd century CE. The art of
Sanchi stupa belongs to Satavahana period. This art was testimony of Satavahana’s patronage towards Buddhism, and the details available show that the ivory workers from Bhogawardhan (Bhokardhan) were specially invited to do carvings on Stupa of Sanchi.

6.12. Social archeology:

The social archeology approach to look at art work or images reveal that all these images were impressive and elegant due to the myth and reality reflected in scriptural panels. The social roots of an image cannot be understood without interpreting folk tales and stories together. Sculpture is evolved and developed in a specific social conditioning. If this background is well studied, then there cannot be a new understanding of an image or symbol. The social faith of art cannot be examined without critical analysis of these images. The social archeology has helped here to focus the art work in new angle.

Dr. Ranade’s efforts to portray the Aurangabad dancer as a royal dancer revealed this glorious phase. M.N.Deshpande’s article on “Pitalkhora caves” also exemplifies the same. M.N.Deshpande for the first time tried to explain the hidden glory of Pitalkhora sculptures.  

In Pitalkhora caves, the different musical instruments are depicted which reveal the oldest traditions of classical music in India. The Kubera of Pitalkhora is depicted, which reveals the rich and powerful reflection of Indian God of wealth.

The royal dancer of Rajtadag can be described both as a symbol of fine art in group form and it is also a symbol of Indian rituals a better reflection of Pitalkhora images.

The careful examination of excavations at Bhokardhan and Ter has brought to light following points:

- These excavations revealed social stability and economic progress.
- The background of the development of Ajanta can be seen in Bhokardhan
- The Ter excavations revealed rural social cohesion and economic peace.
The study of excavation reports, images, all antiques can be conducted in this angle. After careful critical analysis of Satavahana silks following observations can be made:

- The Satavahana archeology furthermore scope for critical study
- The ivory figures and work on Sanchi Stupa shows that minute art work.
- The local artists were supported by trade guilds and bankers
- The images developed and reflected in the period were popular in the region
- The excavation reports revealed the glorious trade and commerce relationship.

New light can be thrown on Satavahana traders in the ancient Indian artistic culture and society.

All Satavahana inscriptions, images and coins can be studied as remains of the period. This has led to growth of art, tradition in an effective manner. All these aspects can be studied by understanding the social archeology perspective which was adopted here in this research work in a new progressive angle.

The study of art and architecture was conducted in this chapter on the basis of social archeology. The social milieu and cultural ethos of the period has been studied here by analyzing the excavation reports and the earlier published works on cave temples by John Berges and Ferguson.

Very recently excavations have been conducted at Ter by Solapur University and Deccan College. These excavations have revealed new analysis and objectives. The terracotta figures and ivory works found here are closer to remains at ... The entire evidence bespeaks about the social progress in the period. The Varna system was elastic and the social stratification was flexible. A close, careful and critical study of the excavations at Paithan, Bhokardhan, Ter, Karwar and Ellora as well have brought to light following five aspects:

- The excavated remains have brought to light some new facts about social dynamics of the period. The inter sociological exchanges were effective and self ...
• The social and cultural networking of relations were developed. The cordial social relationship was responsible for evolution of all round development
• The antiquities, terracotta, ivory figures and mini images and replicas revealed their minute art work.
• The fabric of textile was of high quality. The art work of Paithani was excellent and that was the reason for its demand. The social perception was unique in these creations.
• The collection of antiquities at Lamture’s Collection at Ter, Balasaheb Patil’s Collection at Paithan and Purwar’s collection at Aurangabad has reflected the variety of quality produced in the period. In the Lamture Collection more than 26000 antiquities are available.
• The d…..in Aurangabad revealed the glorious traditions of the Satavahana art. The progress in dance, music and paintings had a cumulative effect in the period.
• The aristocratic class, rulers and others were working together for the betterment of the society and people at large. The contribution made by each group was responsible for social development which can be seen here.

The interp….made here in favor of social archeology revealed that the Satavahana period had a tremendous bearing on the sound creations. Everything which was created in the period was not based on individual’s merit but these were supplied by state and society both leading towards excellence in the period.

The social archeology …. To throw light on the progress made by common people. The role of common man in the society, religion was very much positive. The respect to human dignity and all inclusive development of mankind and spiritual aspects of life was a significant phenomenon. The study of social archeology has brought to light that the cave temples were centers of mass education and all social relations. The entire socio cultural dynamics of the period can be minutely observed on the basis of the excavation reports. The role played by rulers was responsible for providing impetus to the social development. The merit and quality of social groups, artists was of high quality. Thus all these aspects can be very well observed on the basis of inscriptions of Satavahanas. The critical analysis of Naneghat inscriptions made by researcher revealed that they
have recorded their actions with great pride. They proclaimed themselves as Brahmins of high power and they were not isolated and working in ego circle, but they were close to all people, the downtrodden and marginalized. The woman in the Satavahana period was highly respected. They were respecting their mothers. These evidences have revealed that the Satavahana rulers were believing in gender equality and they had tremendous respect towards motherland. The inscriptions have revealed about their progressive ideas which are reflected in inscriptions at Nasik, Nangevhat, and Junnar. The ivory evidences above support the epigraphic and archeological evidences. Thus all these aspects clearly show that in the Satavahana period social dynamics and social transformation was parallel and due to such interaction the progressive ideas.

The evaluation of art work, textile and ivory works was possible only due to prosperity of working classes. Both have and have nots, privileged and unprivileged classes were working together for the betterment of the society and national awakening. Thus the study of social archeology has conducted here for the first time to highlight the social and economic as well as cultural development of the Southern Deccan in the Satavahana period, which is evident on the basis of various sources literary, archeological and epigraphic as well.

6.13. Appreciation of art and architecture:

The Satavahana rulers were lovers of literature. Under their patronage, great progress was made in the field of literature. Most of the Satavahana rulers were themselves learned and had special interest in literature. In this period, the Prakrit language and literature developed significantly. 

They extended patronage to the Prakrit language and wrote most of their inscriptions in that language. The Satavahana King Hala was a poet of high order. He composed ‘Gatha Saptashati in Prakrit.’ It is full of aesthetic sense and beauty.
It has 700 shloakas. He also patronized several scholars who lived in his court. Gunadhya, the great scholar who wrote ‘Brihat Katha’ lived in his court. Another scholar Sarva Varman wrote a treatise on the Sanskrit Grammar.  

Thus it seems that there was a close relationship between literature and architecture. The description in Hala’s Gatha Saptashati appears in the sculptural glory of Aurangabad caves. The Gatha describes minutely the aesthetic sense of the period. The sculptural beauty and description in the Gatha reveals to each other. Further what is narrated in Gunadhya’s Brahata Katha is reflected in many archeological antiquities such as pottery, terracotta figures and birds of the period. M.G.Dixit’s Paithan Excavation report is interesting to observe these facts. The recent search of historical collection made by Dr. Shantilal Parmar and Dr. V.L.Dharurkar is evident of the same.

Thus all these facts throw commendable light on relevance of literature and archeology in an interesting manner in this study.

Marked progress was made in the field of architecture as well. The Satavahana rulers took interest in building caves, viharas or monasteries, chaityas or large halls with a number of columns and stupas. Most of the rock caves in the Deccan were cut during this period. These caves were big and beautiful. The caves, monasteries, chaityas and stupas of Orissa, Nasik, Karle and Bhuj are fine specimen of contemporary architecture and decoration.

Chaitya was a large hall with a number of columns. The Vihara had a central Hall. One could enter this hall by a doorway from a varandah in front. The Chaitya of Karle was most famous. It is 40 meters long, 15 meters wide and 15 meters high. It has rows of 15 columns on each side.

Each of these columns is built on a stair like square plinth. Each pillar has a capital figure of an elephant, a horse or a rider on the top. The roof-tops are also decorated with elegant carvings. The viharas were meant as places of residence for the monks. At Nasik, there are three viharas carrying the inscriptions of Gautmiputra and Nahapana.
The most famous of these monuments are the stupas. Among them the Amravati Stupa and the Nagarjunakonda Stupa are most famous. The stupa was a large round structure built over some relic of the Buddha. 41

The Amravati Stupa measures 162 meters across the base and its height is 100 feet. Both these stupas are full of sculptures. The Nagarjunakonda town contains not only the Buddhist monuments but also some ancient Hindu brick temples. 42

Many sculptures were made during this period. Most of the sculptures of this period depict scenes from the life of the Buddha. At Amravati, there is a beautiful scene showing Buddha’s feet being worshipped. The scene, showing Buddha preaching at Nagarjunakonda, is pervaded with serenity and calm. 43

Nagarjunakonda was also a seat of learning and education. It was as good as a University. The tradition of Buddhist Unity and architecture thus went on hand in hand in the Deccan from Satavahana period.

In the book the Royal dynasty of Satavahana period Dr. P.V.Ranade has tried to provide a new perspective. He had conducted and collected intensive records and social history. 44

The Satavahana art can be viewed through a new sociological and cultural angle. 45 The entire sociological base of development was much progressive than that of earlier period. 46 This reveals the glory of the art and architecture. Dr. R.S. Morwanchikar in his book “Dakshin Kashi Paithan” has explained the relationship between the religious art and architecture. 47 He has further correlated the religion and art, and Buddhist was essentially religious and spiritual. 48 The essence of Satavahana art was thus based on manual as well as spiritual awakening. 49

Art is a social creation having aesthetic sense. The entire art and architecture must be examined in the span of time and cultural frame. The cave temples, beauty works, and images amply testify this fact. The progressive and new social approach has helped us to examine their contributions in a new sense. Their vision of art was really unique and unparallel.
The superb quality in architecture as well as sculptural panels revealed the glory of the period. The minute details carved in these caves illustrate the artistic glory as well as aesthetic sense of the period.

6.14: The social function of art:

In the Satavahana period art and architecture flourished at the climax level. R.K.Mukharjee in his book the “Social Function of Art” has analyzed various aspects regarding the social utility of art and architecture. The following aspects can be noted regarding the social functions of art work in the period.

- The development of Buddhist art in the Satavahana period is a testimony of their broader and catholic approach. The donations made by the state as well as Shrenis of other religious state that the society at large was following a tolerant approach and this can be revealed on the basis of inscriptions of the period.
- The entire Satavahana period witnessed tremendous progress in Buddhist cave temples. These centers remained a source of inspiration for people at large. The Chaityas were centers of spiritual worship and Viharas were Sangham i.e. places for rest in rainy season and during hot sun.
- The Buddhist caves played the role of unique centers of mass education. In the Buddhist cave, people were getting moral lesions for character building. The entire system was responsible for moral and spiritual uplifting in the period.
- The cave temples were useful centers for counseling of people. These citizens were having large Viharas with natural eco system where speeches of Buddhist monks were made available for masses. The huge number of followers visiting to these caves were getting religious discourses regularly.
- The Buddhist caves were prominently centers of continuous learning. In these centers people at large were using while they could get messages from Jataka tales of the life of the Lord Buddha, the great prophet. They were continuously educating people at large.
• The Buddhist caves were on ancient trade routes and the number of foreign travelers like Chinese and Italian travelers used to visit the They were able to get social messages of the Indian religious factors in an interesting manner which can be interpreted in a new angle.

• The healthy social relations between Hindu, Buddhist and Jaina can be witnessed on the basis of exchange of symbols, motifs and art works. All these symbols have been reflected in the centers of many of the other religions. Prof. Nihar Ranjan Roy described as symbols of healthy and positive social relationship.

• The classical Amravati school of the Satavahana period opened a new age of awakening in the period. The minute carvings and decorative in the jewellery reveals the tremendous prosperity of the period. The tradition of art work was continued by the later rulers of South India like Vakatakas, Chalukyas and Rastrakutas.

• The art work in the period illustrates good deal of clarity in architecture, scriptures and paintings. The ..... 

• The growth in the field of art, architecture and literature was positive to each other. The evolution of classical paintings and Amravati School of Satavahana revealed the climax in the art work. The concept of temple caves began from Paithan to Naneghat and Amravati.

Thus the study of all these social aspects of the Satavahana period revealed that the social functioning of art was really of higher and responsive nature. The socio cultural aspects of art and architecture revealed that the period under discussion was mainly responsible for all round development in the material arts and performing arts. All these aspects have a clear cut understanding of art work. The social functions of art and architecture can be described as a collective social action. The entire Satavahana period was responsible for social transformation in the fields of art and architecture. The way in which art and architecture flourished in the Satavahana period was tremendous. The record achievements made by Satavahana rulers must be appreciated. The
progress had never been isolated in the single phase or century, but it had a tremendous impact on society at large.

The social benefits of art and architecture revealed that the temples were centers of the sculptures, paintings, literature and textile had become symbols of their material achievements.

It seems in the Satavahana period both martial and spiritual development was parallel to each other. The prosperity in trade and commerce had transformed in the development of art and architecture. The social function of art was thus very positive. It reflected peace, prosperity as well as social progress in the period. The excellence of life that spread up through cave temples witnessed social peace in the everyday life.

6.15. Critical appreciation:

The aesthetic source evolved by Satavahana period truly reflected both in their literature as well as art works. The cave temples of the Satavahana period were testimony of their excellence in the world of scriptural beauty and elegance.

The art and architecture in the Satavahana period was thus superb in nature because the state craft was supporting creative genius. The master pieces in Nasik, Aurangabad, and Amravati have a close similarity in dress, design, costume and ornamental beauty. The heavy ornaments and jewelry was also unique in all respects. The artistic features, physiology and their beauty structure was really unique. The role, relevance and effectivity of Satavahana architecture can be appreciated on the basis of their literature and cave temples as well. The aesthetic source produced by Hala and Gunadhya can be equally observed through the scriptural beauty and majestic art work in the cave temples. The close similarity and parallel reflections in their art works, symbols, and images can be observed on the basis of their artistic creation. The ornaments, jewelry increase their highest position in the field. Though Buddhist, Jain and Vedic traditions differ from each other in the faith, yet their glorious traditions were having a close similarity. The factual expressions on the faces of the Satavahana figures revealed the glory of the period. The entire process was creative and having a
fine tuning in the area of art and architecture. The socio cultural and artistic glory can be observed through the various symbols and art works of the period.

The study of Satavahana art has helped us to keep them on the top of the south Indian dynasty. Their wider frame of good genuine and was responsible for their socio cultural development in a systematic manner.

6.16. A case study of few art centers:

Satavahanas were very much creative and talented rulers who had patronized art and architecture in their state. Here few of the caves of Satavahana glory have been described.

- **Nasik caves:** The popularly known Pandu Leni caves were product of Satavahana period. About this caves it is interesting to note that “Pandu Leni are a group of 24 caves carved between the 3rd century BC and the 2nd century AD representing the Hinayana Buddhist caves.” (http://en.wikipedia.org.)
- **Aurangabad caves:** In the Chanadri hills of Sanyadri near Dr. Babasaheb Ambedkar Marathwada University three groups of Buddhist caves are evident. They were carved during Satavahana period.
- **Bhaja caves:** In the early Buddhist Art, these caves are very significant. It has been noted that “Karla and Bhjaja caves are mainly viharas and chaityas located just 3 kms from main road amidst green atmosphere.” (http//www/maharashtratourism.net).
- **Karle caves:** This group of caves is unique testimony of Satavahana period. It has been noted that “The rock cut temple chambers north of the present day Karla town belong to oldest cave temples of India.(http//ww.wondermondo.com/Imag)
- **Bedsa caves:** This group of caves plays a vital role in the evidence of Buddhist art. It has been pointed that “There are two main caves at Bedsa. The best known cave is the chaitya with comparatively large stupas, the other cave is monastery vihara.” (http/en.wikipedia.org)
• Ankai Tankai Caves These caves are located on the hill top of Nasik district. These belonged to Jaina faith. It has been noted that “Earliest account of Ankai tankai was recorded by Dr. Gibson in 1859 AD.” (http://www.jainglory.com).

• Jakamal caves: These are located in Karad tahsil of Satara district.

• Kanheri caves: These are located near Bombay and they belonged to Satavahana period. About the history of these caves it has been noted that “Kanheri caves demonstrate the Buddhist influence on the art and culture of India.” (http://en.wikipedia.org)

• Pitalkhora caves: In ancient India M.N.Deshpande has written an exhaustive article on these caves. About history of these caves, it has been noted that “Once upon time more than 2000 years ago Pitalkhora caves belonged to largest temple complexes of Buddhists of India and now a days this is the largest group of Hinayana Buddhism monuments in India.” (http/www.wondermondo.com).

• Junnar caves: At Junnar Pune district there are more than 150 caves which can be described as largest Buddhist settlement. About these caves and its history it has been noted that “Belonging to the period between 2nd century BCE to the 3rd century CE the Junnar caves due to their construction and architechure attract the tourists, Buddhists and archeologists.” (http//www/buddhist-tourism.com).

Thus all these aspects are significant contribution of the Satavahana period. A case study of all these monuments revealed that these caves were product and outcome of Satavahana period. The following three aspects can be brought to light:

• Massive patronage was given by Satavahana to support Buddhist art and architecture on large scale.

• There was well organized group of artists active in western India to carve Buddhist caves and they were supported by trade guilds.

• The Buddhist monks were supporting artists and these monks of high repute were sorting out some issues and then to protect them.

These 450 caves in western India in general and Maharashtra in particular were centers of religious saints. The monks use to take rest in rainy season and they use to
discuss issues of religion among each other. Common people were getting messages through discourses for bringing socio economic and cultural change in the society. The study of inscriptions can also throw light on few neglected facts such as:

- The images of Satavahana kings such as Srimukha, Hala, Satkarni, Gautamiputra Satkarni were carved in Naneghat. It seems these rulers were popular in the century due to their benevolent works.
- The Satavahana dynasty was supporting Buddhist religion for its massive based welfare actions at grass root levels.
- Exchange of symbols and motifs in all the three major religions revealed that there was social and cultural harmony in the period and this had led to peace and stability.

The cave temples were well planned well designed and they were having a time bound program to protect their religious and cultural interests during the period. The study of Satavahana cave temples thus manifests their gigantic work in the process of Buddhism. Their tolerant and all comprehensive approach has been reflected in the Buddhist caves carved out during the Satavahana period.

All these aspects of Satavahana art and architecture were significant enough to highlight the various achievements of their approach towards Buddhism in western India. This had created a positive image in the further course of time. The positive aspects of Satavahana art work.

The careful study of Buddhist cave temples reveals that Satavahana had strongly supported both by providing financial assistance and by providing land for such temples. The trade guilds were also kind enough to support the cultural actions rightly.

Thus in the entire Satavahana rule, Buddhists had felt safe and secure state of conditions. Their faith was having adequate freedom and security for preaching in the state. In all the 450 years span of rule, there was not a single incident of conflict or prosecution. Their entire rule was better safe and peaceful leading to prosperity in the religion which was harnessed by them in a systematic manner. The entire phase was mostly dominated by the feeling of peaceful coexistence in the state.
The state had rightly supported Buddhist art and architecture by providing them land, revenues and manpower for their artistic excavations in a systematic manner. These aspects have been brought to light here for the first time.

6.17. Summary:

Satavahanas started out as feudatories to the Mauryan dynasty, but declared independence with its decline. P.V. Ranade has rightly observed that “They are known for their patronage of Hinduism and Buddhism which resulted in Buddhist monuments from Ellora (a UNESCO World Heritage Site) to Amravati. The Satavahanas were one of the first Indian states to issue coins struck with their rulers embossed. They formed a cultural bridge and played a vital role in trade as well as the transfer of ideas and culture to and from the Indo-Gangetic Plain to the southern tip of India.” (50)

The study of art and architecture is a part of social and cultural development. They also influenced entire South East Asia. During their period, Hindu culture spread in the various countries of South East Asia to a great extent by spreading art, architecture, language and religion, into that part of the world, which is known as Greater India. The Satavahana coins had images of ships, which show their interest in navigation and maritime trade. Their interaction with western cultures is amply testified with this evidence.

Thus, in this chapter the contribution of Satavahana period in the field of art and architecture was critically examined. The way in which Satavahanas had supported art work was really significant. It was an age of creative reflections. Every artist was trying to focus on creative process. This chapter has thus provided a new angle. The most significant achievement was the creative force that was accelerated by Satavahana rulers in nutshell.

The study of art and architecture is a part of social and cultural development. The Satavahana kings were patrons of art and they had immense fascination towards reflection of symbols having quality of cultural manifestation. The pottery, beads as well
as their textile was of excellent quality and it was highly demanded by western countries.

The close and active as well as parallel development in the field of sculptural art, architecture and literature as well was highly developed textile, terracotta figures. The ivory workmanship of high quality has been discovered at Bhokardhan and Ter excavations. The highly significant contributions made by artists reveal the creative glory of the period. The cave temples at Bhaje, Karle, Rajtadag and Nasik as well the height of the artistic achievements of the period. The minute study of art work conducted during Satavahana period thus brings us to the conclusion that the Satavahana period heralded a new age of awakening in the various fields of art, architecture, textile and literature as well.

The literary environment created by rulers and writers was responsible for creating awareness in favor of artistic glory. On this background it shows the spirit behind ethnic art and architecture was deeply rooted in the field of literature. Hence the study of literature of the period has also been conducted in the foregoing pages in this chapter.

Their every effort was based on their sincere and serious efforts. In southern Deccan they began to mint silver coins. Their textile art was of superb nature. There cave temples were well decorated. Their Amravati school of sculptures was well developed with sincere efforts. All these aesthetic expressions were of high and symbolic in nature. Their cultural and aesthetic glory was elegant to be appreciated. Thus the excellence in every field of art was their key factor in their success. The Satavahanas have thus brought to reality the peace and glory to western Deccan. The significant aspect of Satavahana’s cultural life was their achievements in literature, art and architectures. We have to reexamine their role in a new angle. There is further scope for such research work.

Thus in this chapter a new light was thrown on art, architecture and sculptures of Satavahana period. Their glorious tradition was explained here in a new perspective. All these aspects helped us to reunderstand and rebuilt Satavahana art and culture in a new angle.
In the next chapter Flourishment of literature has been discussed.

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