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CHAPTER VIII

CONCLUSION

8.1. Introduction

To arrive at a sharp focus now in this chapter major findings have been presented and summary of previous chapters has been also narrated briefly. In nutshell this is an epilogue based on major contribution of this work.

In the post Mauryan period Satavahana was a major dynasty which had flourished in southern Deccan. However its contribution towards the cultural life remained neglected.

The history of Satavahanas has been studied up till now in a political history viewpoint and the socio cultural history of the period has remained unexplored. There is a need to study cultural history in a new sociological viewpoint. Social and cultural aspects of the period require a serious treatment. Satavahana’s or Shaliwahana’s dynasty has played an important role in the history of South India, when fortunes of Indian culture were flourished. Satavahana dynasty has contributed a great deal for enriching Indian culture. The Satavahana’s ruled for more than four centuries and provided peace and glory towards the history of Deccan. While there was uncertainty and instability in South India, Satavahanas’ contributed a great deal in the field of art, literature, and culture. They not only ruled south India but also they ruled entire sub continent and which was vast geographical and cultural expression. Pratisthan or Paithan was a capital of this dynasty and it was epi-centre of socio economic and cultural change, which continued for more than three hundred years. Trade and commerce accelerated and equally art and architecture also flourished in the region.
Activity of scooping of rock cut caves began for the first time in the Deccan. Further local literature in Paishachi or Prakrit language received tremendous impetus. There was all round development in different aspects of cultural life. In this research work cultural history of Satavahanas will be properly highlighted, which was not thoroughly up till now.

Buddhist and Brahminical literature found much encouragement from the Satavahana kings. While Buddhist architecture was not new to India, the Satavahana kings commissioned some extraordinary stupas (temples), including the renowned one at Amaravati in Andhra Pradesh. The Satavahana kings of the first century BC also seem to have contributed to building the carved entrances and the banisters at Sanchi. Buddha is represented as the divine spirit and is not portrayed in his embodied form in most Satavahana relics. Mahayana Buddhism seems to have originated in the Satavahana Empire and then spread to other parts of India and the world.

For a long time political history was a main focus and cultural history was totally neglected. Hence a contribution of Satavahana dynasty will be documented here by adopting strategy of cultural historiography. A new approach of historical sociology has been adopted in this research work. A totally new approach has been adopted here to highlight socio cultural contribution made by Satavahanas in the history of Deccan. This contribution was up till now neglected and this has been explained here.

The totally new approach adopted here has been testified to the history of Satavahanas for the first time. The history of Satavahanas has been analyzed here in a new angle for the first time.

The manifold significance of the present study lies in different neglected areas. Satavahanas have contributed in the field of art, architecture and literature which requires a special attention.

Hence the significance of present study lies in searching and pinpointing these facts in a new cultural angle. Recollection of cultural history was made both by visiting and interpreting of facts.
Textile was the area in which Satavahanas had an upper hand in all respects. Satavahanas had achieved excellence in the field of textile and their quality textile products were ruling over the markets of Rome and the Roman administration was worried about the domination of Indian products. This was a significant area in which restrictions were imposed. The Romans had passed a resolution for banning the entry of Indian textile in general and Paithani in particular.

Trade and commerce was at the peak point and due to the west coasts of Satavahanas were flouting due to silver and gold resources. Due to perfect well planned export – import policies, the balance of trade and commerce was favorable for them. Due to this provision the trade benefit was in favor of the Satavahana state. Due to this process the state was able to accumulate resources.

The cave temples in Western India received a great Phillip in the Satavahana period, which reflect systematic cultural life. The study of western Indian caves was conducted by top ranking scholars like R.S.Gupte which has brought to light new facts. The role, relevance and effectivity of cultural manifestation reveal that these cave temples were symbols of serene life in Deccan in a systematic manner.

Material and spiritual culture of the period was properly explored for the first time in this work. The close relevance of both the aspects can be examined in a scientific manner. The progress of the period witnessed a high water mark in the material development and it was also strengthened due to the arrival of spiritual values, support by the systems during the period.

Literary archaeological foreign accounts and local folk tales were used to correlate this cultural history. The documentation correlation and interpretation of all these sources has helped to examine new facts effectively. The relevance of the new interpretation of facts has been benefiting of the igniting of cultural history rightly.
On the basis of all these points it is clear that Satavahanas had tremendous power to generate resources as well as develop socio economic growth leading to cultural development. The all round development that Satavahana had achieved had no match in the history of Deccan in the early centuries. When the fortunes of the Indian culture were fluctuating in the wake of foreign invasions, like Persians and Sheretapas, Satavahanas were able to resist them and provided political unity strongly in the southern Deccan. By doing so they achieved political unity at one hand and cultural integration on the other hand. They were not fanatic and having one sided religious perception. On the contrary they were liberal, catholic and tolerant enough to allow other religions like Buddhism and Jainism to flourish in heir state. Art, architecture and literature develops only in the social cohesion. The Satavahana period witnessed a high water mark in the field of architecture due to social and cultural exchange that occurred as a parameter of equitable development. All Inclusive growth was possible due to sharing of various religion and cultures. Though the clans were having strength and bravery yet they never spoiled their power fighting in each other. They had scarified their strength for the sake of state craft. The sovereign Satavahana kings were benevolent rulers and they had a clear perspective of public welfare. Their economic power they used for the betterment of people and shared the fruits of development to all. Their political peace, provided umbrella for peaceful coexistence. There economic development was transmitted in the cultural symbols. Their resources never stagnated together. But they had mass reflection and mass orientation of resources. Like Ashoka’s period in the Mauryan dynasty, the Satavahana rulers were also following doctrine of public welfare. They were taking care of the people’s problems and airing out their grievances at any point of expression. The epigraphic evidences at Naneghat, Nasik and Kanheri reveal their welfare approach. The trade gilds and corporate industries of that period were following principles of social responsibility crossing the regional and geographical expressions. Trade gilds were donating resources on large scale for the construction of Buddhist Stupas and Viharas. When the wealth is not accumulated at one place and when the resources are used for sake of people’s welfare, they have wider range of social and cultural goodwill. The study of political, social and economic religious and cultural life of the Satavahana period is the testimony of all round
development that occurred during this rule of four centuries. More than 35 rulers not only marked on the wheel of time, but they have carved their positions in the history of India. Scholars like D.R. Bhandarkar, V.V. Mirashi, and PV Ranade have paid tributes to Satavahana rulers for their contribution towards the history of India in general and history of Deccan in particular.

Thus cultural contribution of Satavahana to the history of Deccan was immensely rich in the field of art, architecture and textiles as well. The trade and commerce during the period was well developed and coinage was also systematically developed. Hence the study of the cultural contribution reveals that the period witnessed golden age in southern Deccan. The economic development led to development of cave temples and sculptural art. The aesthetic sense of Satavahana rulers must be appreciated and their artistic glory truly manifested. The way in which Satavahana kings had minted their coins and had developed terracotta figures and that they were excellent and creative in every walk of life.

In this chapter a total recall of previous chapters has been undertaken and the entire problem has been tackled in a new angle. A sharp focus on factors as findings of the study has also been presented in this chapter. A totally new perspective has been adopted to treat the problem. Further a new theory has been developed in this chapter. The success of the dynasty can be recorded on the basis of its performance and achievements, which have been noted here.

8.2. Sociological perspective:

The study of cultural life during Satavahana period has been focused in this study. It throws new light on various facets of socio-cultural life of the period.

The sociological approach which was marching towards development. Historical sociology is a new approach which has been testified in this work. The different facets such as social, economic, cultural and religious as well. The study of art, architecture
and literature was also conducted in sociological angle. By adopting this approach, it has been rightly focused that social factors are at the greatest of all these cultural contribution. The social harmony and cohesion among various social groups had developed “general well being” in the society and this general wellbeing had contributed throughout 350 years of the rule.

The study of cultural efflorescence in the field of art and architecture as well as literature was based on authentic sources, literary, epigraphic and archeological as well. The correlation and coordination among various social segments were mainly based on proper understanding and reflection of social cohesion which was outcome of the serious efforts made by religious preachers, social workers and elite aristocrats as well.

The social functions of art and architecture in the period can be examined on the basis of following three aspects:

- The art and architecture was well developed due to social participation of various groups such as aristocrats, religious preachers and trade guilds and corporations.
- The cave temples were scooped out on the basis of social support with dedication and devotion. This had led to evolve a fully comprehensive and constructive approach.
- The creative talent was very well provided by all sections of the society. The new creative revolution led to reflection of fine arts, dance, music and sculptural art.

The reflection of Amaravati school of sculptures which has been studied here has brought to light a new facts that Amravati school of sculptures began its high watermark in the Satavahana period. In all these centers superb quality of art work had reflected in sculptural art forms developed by the Satavahana society. The minute carvings of jewelry, ornaments and ivory work can be observed in these superb and they amply testify the glory of the period in a systematic manner.

8.3. Achievements of the Satavahana rulers and sound administration:
The Satavahana rulers were great kings. They recorded significant achievements in various fields which are described as under:

- Satavahana rulers and their conquests:
  There were about 19 Satavahana rulers of whom the most important were Simuka who conquered Magadha and Krishna who occupied Nasik. Sri Satakarni conquered Berarand Madhya Pradesh. Little is known about their successors for about a century except Hala the 17th ruler of this dynasty. Shri Gautamiputra Satakarni conquered Malwa, Kathiawar, Gujarat and part of the Rajputana. Shri Pulumavi had perpetual conflict with Rudradaman. The last king was Yagya Sri Satakarni who was a strong ruler. He waged wars to recover the territories conquered previously by the Saka rulers.

- Political condition and Administration:

  The system of administration was monarchical. The king himself was the commander of his force. He sought advice from his council of ministers to carry out his administration efficiently. The administration was feudal. The whole kingdom was divided into provinces, districts and villages.

  The king was always prepared to take steps for the welfare of his subjects. The main sources of income were land tax, salt tax, property tax, justice cess and income from import and export trade. The military administration was efficient. The army which consisted of infantry or foot soldiers, cavalry of horses and elephants were well-equipped. The Satavahana Empires society reflected the existence of four classes. The first class was the people, who controlled and administered the districts, second were the officials. Third were the Vaidhya, cultivators and fourth class were common citizens. The head of the family was the Grihapati. Both Buddhism and Brahmanism prevailed during the Satavahana rule. Among the various sects of people state of religious tolerance existed following varied faiths. During Satavahana Dynasty trade flourished and even organisation of workers doing various trades existed like Broach, Sopara and
Kalyan the important trade points. The Satavahana rulers patronised Prakrit which was the common language used on documents. Satavahana Empire is said to be partitioned into five provinces. The western territory of Nasik was possessed by the Abhiras. The Ikshavakus dominated over the eastern part in the Krishna -Guntur region. The Chutus possessed the southwestern parts and extended their territory to the north and east. The south eastern parts were under the Pahalvas.

- **Literary Progress:**

  The Satavahana kings were lovers of literature. They also patronized learning. The Prakrit language prospered well during this period. Hala wrote ‘Gatha – Saptasati’, Gunadhya wrote ‘Brihat Katha’ and Sarva Varman wrote a treatise on the Sanskrit Grammar.

- **Progress in the field of Architecture:**

  Under the Satavahanas great progress was made in the field of architecture as well.

- **Progress in the Field of Sculpture:**

  Many statues and images were also made during this period. Most of the images depict scenes from the life of the Buddha.

  The scene depicting Buddha’s feet being worshipped is particularly a unique sculpture at the Amravati Stupa while at Nagarjunakonda the sculpture, depicting the Buddha giving a sermon, cast a spell of serenity and calm

- **The Prakrit Language**

  The Satavahana rulers favored Prakrit language. Due to their efforts mass communication was possible.
• Growth of Folk Literature:
  King Hala’s Gatha Sapta Shati and Gundhaya’s Brahata Katha revealed the development in the folk literature. These folk forms were popular in the period.

• Foreign trade developed:
  In the Satavahana period, foreign trade was accelerated. The jewelry, textile as well as ivory, pottery etc. were sold in large scale in foreign countries.

• Respect to women
  The women’s position was respected and honored. Each Satavahana king respected womanhood including their mothers and wives.

• Buddhist cave temples and centers of learning:
  In the Satavahana period more than 300 Buddhist cave temples were carved out at Nasik, Pithalkhora, and Aurangabad

• Paithani texture:
  Paithani sarees of superb quality were provided in the Satavahana period and it captured Greek and Roman market

• Ivory figures:
  After magnificent carving ivory figures and images were produced they were highly demanded in foreign countries.

All these aspects bring us to the conclusion that the cultural contribution of Satavahana to the history of Deccan was immensely large and their good governance was mainly responsible for their peace, beauty and progress in all major fields.

8.4, Characters of Satavahana dynasty:

After careful study of Satvahanas cultural life the following characters emerged as an high light of the period. These points have been placed below:

• Satavahanans issued lead coins (apart from copper and bronze) The Satavahans coins were highly developed. Their minting technology was advanced. Few of silver and gold coins have also been found, which represent glory of the period. Some of the coins are available in Cennai museum and few
silver coins are evident with Dr. Shantilal Purwar Collection in Aurangabad.

- They acted as a bridge between North and South India. Their role in the protection of Indian culture has been appreciated by scholars because after the fall of Mouryas when the fortunes of Indian culture were fluctuating, Satavahana’s protected it and further elevated it at the height of glory. They provided sound administration to entire Deccan after the fall of Mouryas.
- Satavahana rulers called themselves Brahmans and performed Vedic rituals, worshipped gods like Krishna, Vasudeva and others. They even promoted Buddhism by granting land to the monks. Satavahanas performed Ashwaamedh and Rajsurya Yadniya to establish their brevarya and glory. Their historical traditions must be well appreciated, because they provided able rulers like Satkarni-I, Gaoutamiputra Satkarni, and Vasistputra Pulumai.
- During the Satavahana Empire the two common religious constructions were the Buddhist temple that was called 'Chaitya' & the monasteries called 'Vihara'. The most famous Chaitya is that of Karle in W. Deccan, which is a master piece of its kind. Number of Buddhist cave temples excavated has been counted more than 450. The Amaravati Stupa is unique in character.
- The Satavahana administration was sound and efficient. It continued Mauryan tradition and further developed it. They called the districts as Ahara', as it was in Ashoka's time. And the officials were known as 'amatyas' and 'mahamatras', as they were known in Mauryan times.
- Satavahana Rulers started the practice of granting tax free villages to brahmanas to support centers of learning & Buddhist monks. Education was given prime scope. Tremendous boost was given to education, both secular and religious.
- In the Satavahana period administrative language shifted from Sanskrit to Prakrit. The official language of the Dynasty was Prakrit & the script was Brahmi, as in Ashokan times. One Prakrit text called Gathasattasai is attributed to a Satavahana king called Hala. These literary works also magnify the popularity of Prakrit language in Southern Deccan. Satavahana wanted to conduct dialogue with common people, so that administration is smoothly geared up and
accelerated efficiently.

- The cultural contribution of Satavahana can be traced through sculptures, art, architecture as well as dance and music. These classical aspects of art have been very well documented in this work. Hence Satavahana period has been described as first golden age in South India.

Thus all these characters have been elaborately studied in the entire work.

8.5. Chapter summary:

The summary of each chapter is presented here. This will lead to provide background to the subject. A totally new approach was required to face different problems and Satavahanas ably developed this new sight through their rule and good governance. The social harmony and economic prosperity was responsible for effective art and architecture in the period. The large number of Buddhist caves developed in the period were mostly testimony of their creative support to Buddhist church and artists of the period. The entire millennium and Andhra witnessed evolution of many Buddhist caves which were possible due to cohesive support extended by Satavahana rulers. The summary of previous chapters undertaken here can help to provide a new understanding of the subject at one hand and a new insight about Satavahanas cultural contribution on the other hand. This can provide background to throw proper light on major findings.

In this research work following chapters were explained and brief summary of each chapter is presented below:

**Chapter I: The Historical background:**

In this chapter brief political history of Satavahanas was described as a background to the Cultural Revolution during the period. Sources of history, objectives, significance were also highlighted and future line of study was illustrated. This chapter has thus
presented background to the subject. The background to the rise of Satavahana dynasty was explained, further the brief importance of the subject was highlighted. The historical sociology perspective was specifically noted. A new approach to reconstruct cultural history was undertaken in a systematic manner. The study has brought to light new facts by exploring inscriptions and literary works together in a new angle.

Chapter II: Research Methodology

In this chapter historical method and sociological approach was briefly pinpointed. The archeological survey method will be explained. Further important excavation reports and their content were judged carefully to support cultural life of the period. The descriptive research design was explained properly. Primary and secondary sources were explained the authenticity of sources based on internal and external criticism was also judged. The critical approach based on the theories of historiography was amply testified properly. The study of various sources, methodology and critical examination of facts has led the understanding of the problem in a new angle. The descriptive design in general and sociological perspective in particular was properly highlighted in this chapter.

Chapter III: Review of Literature:

In this chapter available books, excavation reports, websites, etc. have been classified in four basic areas such as (a) International works (b) National works, (c) states level works and (d) local studies (e) websites have been presented systematically. After presentation of each category, limitations of previous studies will be illustrated and the possible exploration of the present research work will be pinpointed.
Chapter IV: Socio economic life:

This chapter has illustrated social dynamics and prosperity in the economic field which was based on trade and commerce. Free trade was able to establish quality of Indian products in the global market. Correlation between economic prosperity

This chapter has explored various aspects of social and economic life based on historical sources. A new critical analysis of facts has led to the excavation of facts in a critical manner. It is true that when different factors of social life are webbed together systematically that can led towards the economic prosperity. Different dimensions of trade and commerce and business were explored in this chapter. In the social life various caste systems, problems of Verna etc. different angles were explored properly to examine different dimensions of the socio economic life, being a base of the cultural life together

Chapter V: Harmony in religious life.

The Satavahana rulers were followers of Vedic religion but they supported Buddhism in a catholic manner. Their tolerance towards Buddhism and Jainism was a high magnitude and it is testimony of Buddhist and Jain remains which are surviving still today. The study of Symbols and their exchange in cave temples is evident of the harmony of the period. There was a good deal of exchange during the period. The status and conditions of these major religions based on historical sources has been highlighted properly. A careful and critical analysis of the religious life was conducted by quoting examples from various schools and their ideas. The scholarly ideas provided by Dr. R.D.Bhandarkar and K.A.N.Shastri were studied to illustrate the various factors of religious life during the Satavahana period.

Chapter VI. Contribution in the field of art and architecture:

In this chapter important outstanding Buddhist caves 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, perfumes,
ornamentation, dance and music as well as some other similar products of the period has been highlighted here. The dancing panel in Aurangabad caves was presented as a case study of such master pieces. All these aspects have thrown sufficient light on the cultural contribution of Satavahana towards the history of Deccan. The study of art and architecture was analyzed in a systematic manner. The major Buddhist caves were analyzed and important contributions of the period were documented.

Chapter VII: Flourishment in literature.

The study of few important works written by Hala Gunadhaya was conducted in this chapter. Buddhist and Jain literature were also summarized. The folk tales were also documented. The progress in the field of literature received high water mark during Satavahana period. Hence this has led an important contribution in sociological perspective. The contents of Gunadhaya’s Brahatkatha are a manifestation of social memory of the period and it being a collection of folk tales it contains rich cultural content. This has brought to light new facts based on content analysis. The study of literature and its ramifications in public life revealed the unique. example of different sources. The study of major works in a sociological view point has led to the new understanding of facts in literature.

Chapter VIII: Conclusion:

In this chapter first brief summary was presented, important findings as conclusions were drawn and new theoretical interpretation was also highlighted. The study of this chapter has illustrated different angles which were unexplored earlier. A totally new approach has been set forth to highlight the entire process of cultural contribution in an interesting manner.

8.6. Major findings:

Major findings are drawn on the basis of testing of hypothesis and verification of objectives. For this purpose as per theoretical frame of the subject as per guidelines in the sources of historical studies, all types of sources such as library, archeological and
folk tales were collected and ideas were testified and examined by examining these facts. The major findings are based on new outlook and new vision. The new sociological approach has helped to evolve these findings.

On the basis of the detailed facts and figures collected and sources explored the following major findings have been provided here:

-The Satavahana period witnessed all sided development in Deccan and this had reflected in the well developed cultural life of the period. The material as well as spiritual development was parallel in the period.

-The political stability had led towards social peace and economic prosperity. The trade and commerce had flourished a great deal for betterment of cultural life. The highly demanded textile work was based on quality products developed by local artisans. Paithani as well as ivory work were demanded in western countries largely.

-All the three major Indian religions – Vedas, Buddhist and Jainism were living together side by side and the harmony in religious life was responsible for enhancing productivity of the period.

-The art and architecture and literature flourished in the period due to proper support provided by the Satavahana rulers. The cave temples were carved out. Numbers of literary works were produced. Hala’s Gatha Saptashati and Gunadhaya’s Brahatkatha amply testifies this fact.

- Literature in Prakrit language flourished a great deal. Fine arts also developed the reflection of material inscriptions in Pitalkhora caves and some panels in Aurangabad caves amply testify the phenomenon.

-There was a correlation in political, social and economic life leading towards overall development of cultural life in a systematic manner.

- The well developed cave architecture in western India reveals that there was a neat development of the art and architecture in the period. The cave temples at Nasik, Karle, Rajtadag and Naneghat amply testify this fact.
- The development of spiritual knowledge and secular aspects go hand in hand leading towards stability and prosperity of life.

- The Satavahana rulers were progressive. The flexible social and religious life led towards social and economic development reaching cultural life at height.

8.7. New theoretical framework:

The cultural contribution of Satavahana to the history of Deccan has been analyzed here in a new sociological angle. The socio cultural development of Satavahana period was of immense significance because of three aspects:

- There was chaos in South India prior to the arrival of Satavahana dynasty. With great hardships and sincere efforts the Satavahana contributed the South Indian states and provided them a security and sound administration.
- Due to strong central power they were able to administer the state in an efficient manner. Hence there prevailed peace and security.
- There was all round cultural development in the regime reflecting high watermark in the field of art, architecture and literature.

Due to above three facts Satavahana period in the southern Deccan was a golden age in the history of South India. Whenever there is a all round development in the state then any specific period is called as golden age. In the Satavahana period following factors were responsible for all round development of the state.

- Strong central power and unity of state.
- Effloresce in the field of art, architecture and literature.
- Achievement in trade and commerce
- Development in coins and coinage
- Renovation of Vedic religion
- Development in the field of textile, jewelry and ornaments
- Introduction with western cultures
All these factors can be explained on the following manner. This record achievement in all these areas were responsible for attaining tremendous progress in all these areas. This cultural contribution of Satavahana looms large in many aspects.

The study of cultural contribution made by Satavahana towards the history of Deccan has brought to light the following new facts:

- The all-round development of the political, social and economic as well as religious life has brought to light a new fact that lead towards the cultural effluence of the period.
- The archeology of cave temples and the ramifications of social harmony of the period illustrate significant growth in the field of art and architecture. The Nasik, Karle, Rajtadag and Naneghat caves illustrate glorious development in artistic areas leading towards evolution of cultural life.
- The study of cultural life in the sociological perspective has brought to light new facts. The cultural development has lead towards the growth of art, architecture and literature. The western Deccan revealed all rural cultural life which was as good as golden age of the period. Thus this study has evolved a new equation

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\text{POLITICAL STABILITY} + \text{SOCIO ECONOMIC DEVELOPMENT} = \text{DEVELOPMENT OF CULTURAL LIFE.}
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The cultural contribution of Satavahanas can be highlighted on the basis of five major points:

* The art, architecture and sculptural glory has been reflected in this work in a systematic manner.

The Prakrit literature was well developed and rightly evolved in the Satavahana period. Gunadhaya’s Brihat Katha, Hala’s Gatha Saptashati was masterpieces of the time.

* The educational centers like Paithan, Bhokardhan, Ter, were well developed to provide spiritual and manual arts education. Both religious and secular education was well developed in the period.
* The series of Buddhist caves developed in western Maharashtra were of high quality. The art work developed in the period was of excellent nature.

* The study of excavation reports of Paithan, Bhokardhan and Ter shows that in the Satavahana period reveals that pottery and ivory figures were of high quality.

Thus all these aspects clearly indicate regarding the development of art and architecture in the Satavahana period.

The cultural contribution of Satavahanas was significant enough which not only enriched the Deccan but it provided that when the fortunes of Indian cultural were flourishing, the South India had very well provided the generous treatment of Indian culture. The voluminous achievements of Satavahanas in the folk arts, literature and architecture revealed that their immense and rich contribution can be discussed as genius and excellent. In spite of adverse conditions that of foreign invasion, Satavahanas were so active enough to concentrate on arts and literature, textile, which was so dominant in the market that the Roman Empire had to impose ban on Indian textiles by passing a resolution to that effect. Western Indian ports have high record about exports of quality textile, terracotta and ivory figures. The demand of terracotta textile records reveals of their excellence. The Roman and Greek had highly influenced by Satavahanas due to their glorious traditions. “Paithani” the local textile of Paithan was highly demanded that it had almost dominated.

The cultural contribution of Satavahanas was highest in the field of art and architecture which was so rich that they could evolve an independent school of scriptural art described as Amravati school of sculptures, which was of high magnitude in the decorative ornaments and jewelry. The Satavahana’s contribution in the Praikrit literature made record achievements by setting ideal examples like Gatha Shaptashati and Brahat Katha Kosh. These have not only witnessed continuity of Indian literature, but they have also left behind ideal moral to be followed by the next generations. The entire process of origin, growth and influence in the field of Prakrit literature has been carefully and critically examined in this work. The ethno-cultural processes were so much dominating that they had influenced the next generation also.
The local artists were promoted, artists were respected and the art works were appreciated by all sections of the society, which provided a new boost and impetus to the art works.

The cultural contribution of Satavahanas can also be witnessed in the form of literature as well as grammar. In the post Panini period Katankar evolved a new tradition of Sanskrit grammar, which itself created a new school in Sanskrit literature. The entire phenomenon can be very well developed and studied carefully by following footsteps of Satavahanas. The growth of grammar can be possible when there is an immense growth in literature. The literary tradition and school of grammar goes hand in hand. The use of new grammar had been possible when they were able to develop the language and literary works on grass root level. It seems both Sanskrit and Prakrit as well had received new boost in the period.

The literary modes were creative and had immense impact on society. The fragrance of literature revealed for a long time in the historical process in Deccan, it influenced, Marathi, Prakrit, Telgu and Kanada as well as Malayalam in their old forms. The shift from Sanskrit to Prakrit began and it had influenced the regional languages and local art works too.

In the Satavahana period flourished Buddhist art and architecture by manifesting classical cave temples of glorious traditions at Bhaje, Karla, Bendsa and Aurangabad as well as Narayankonda. The Amravati school of sculptural art itself can be described as climax of the art work in the period. The dancing panel in Aurangabad caves can be described as masterpiece of art work because it has interesting details of dance as well as music. The musical instruments depicted in Pithalkhora caves, can be described as well developed classical music traditions in the Satavahana period. The beauty of sculptural panels, their speed, elegance and beauty can be very well appreciated throughout the period. It had set an ideal example for future generations to follow. The Satavahana period was significantly climax in sculptural art and it inspired future generations and dynamic reigns of Vakataka, Chalukya, Pallavas and Rastrakutas as well as Cholas and Yadavas to follow the ideal efforts made by Satavahanas. The Satavahana’s contribution in the field of art and architecture thus led solid foundations
for the future growth of Indian dynasties follow their footprints. The entire process has been carefully examined and evaluated in this work to focus and highlight their cultural contribution. A grass root analysis of the cultural contribution of Satavahanas was made here and a cumulative effect of their all-round effluence of artistic beauty. They reflected highest degree of artistic and creative glory in the form of sculptures and architecture.

The internal security and conducive environment created made Satavahanas unchallenged and unparallel. The spiritual and metaphysical dynamism of Satavahana’s period has been illustrated in this work. The unique contributions of Satavahanas have been focused on the basis of literary and archeological evidences for the first time on large scale. Now is the high time to describe Satavahanas as founders of the history of Deccan and they have initiated the first golden age in the history of South India because all round progress in the various fields like cave temples, art, architecture, textile, danced, music and literature – poetry and prose as well as stories and grammar was achieved. In each field they revealed their glories traditions and left behind highest models to follow for next generations. Hala’s Gatha Shaptshati in the form of literature has remained a classic example. Amravati school of sculptures has remained an unparallel and unequal tradition of South Indian sculptures. The Rajtadag dancing panel has remained a challenging force for the elegance and beauty and creativity. The Kat…grammar was a new tradition, which set forth a new model in the world of literature. The shift from Sanskrit to Prakrit received a new dawn of traditions which had led a new example to reveal hopes and aspirations of common people.

The cultural contribution of Satavahana period can be fascinated as shadow of golden age which was followed after the decline of Mauryan Empire. Paithan or Pratisthan an epi-center of this creative revolution, which has reflected and left behind good deal of archeological evidences, for the reflection of this glorious cultural tradition in the history of India. The two excavations of Paithan one by M.G.Dixit and later in modern times revealed this highest benchmark recorded by Satavahanas in history of Deccan on the banks of Godavari river. The jars as well as ivory figures of Ter and Bhokardhan are best examples of this golden age. Marathwada University collection, Balasaheb Patil’s Museum at Paithan, Ramligappa Lamture’s Collection in Ter is also
evident of this golden age traditions which can be described as a prime evidence of glorious traditions of Satavahana.

Thus, the high watermark of cultural development can be witnessed in the period which is a new understanding of this classical age.

8.8. New theory:

Thus, Satavahana period witnessed all round progress in southern Deccan leading towards golden age. Their empire had spread from the bank of Godavari river to her merger in the sea. As per Magasthenes India had more than 30 metro cities flourished in their rule. They had very powerful and flourishing trade centers in the Deccan, which were well connected with sea routes to Greek and Roman empires. The entire balance of trade was in their favor and continuous gold and silver ornaments were exported through ports. The Indian trade was demanded on large scale and Paithani sarees, woven by skilled artists were largely demanded in western countries. The demand was so high that the Indian textile products were imported with heavy taxes and further in the later period their entry in the market was also banned. The ivory work produced in the Satavahana period was of high class. These precious items were having large demand. Indian ornaments, jewelry as well as terracotta figures were also having tremendous demand in the European markets. It seems art work produced in India was largely demanded in Greek and Roman cities.

Political stability and social development leads towards development in the field of trade and commerce. Prosperity reveals in the aesthetic sense reflecting art, architecture and sculptures. The rise and growth of sculptural art in the Andhra school represents unique contribution of Satavahana dynasty. The activities in the field of art and architecture raised their confidence and enthusiasm leading towards their progress in the field of textile and ornaments. The superb cloth and sarees in the Paithani sarees having peacocks design was a unique piece in creation. All these manifested in the golden age which witnessed a tremendous prosperity in the Satavahana period. The contributions made by Satavahana’s in all these areas were excellent and artistic in nature. Hence their rule further evolved a new age of quality in all these aspects. The
study of Satavahana’s cultural contribution can lead to understand their artistic achievements in the excellent forms of art work in the field of sculptures, textiles and jewelry as well.

8.9. New subjects for research work:

After thorough explorations of the research topic, cultural contribution of Satavahanas to the history of Deccan, it is interesting to note that the present study has brought to light many more subjects. In this work some aspects of cultural studies were explained after careful investigation and following new subjects have been brought to light, which are listed below:

- Some gaps in the political history of Satavahanas
- social life in Satavahana period: a critical study
- The genesis of economic history of Satavahanas
- Buddhism in western India under Satavahanas
- Buddhist art and architecture in Satavahanas
- A critical study of Buddhist challenges in Satavahana period
- The study of Gatha Shaptashati as a source of cultural history of Satavahana period
- Brahat Katha Kosh: A cultural study
- Satavahana coins and inscriptions as a source of economic history
- Naneghat: An archeological study
- A critical study of Satavahana caves in Nasik, Pune and other places
- Folk literature and cultural life in Satavahana period.

All these aspects can be neatly studied for further better understanding of the Satavahana period. Further generations can experience these new areas effectively.

8.10. Recommendations:

On the basis of all these explorations made in this work the following recommendations can be made here:
* Satavahanas museums must be established in Deccan by giving support from HRD ministry.

* Satavahana archeological sites at Pitman, Ter, Nagarjunkonda, Amravati (in AP), Bhokardhan, Karad, Karwar, Ellora, etc. must be protected to avoid further losses.

* A proper care regarding Satavahana inscriptions at Naneghat must be taken.

* Naval museum must be established in AP to protect Satavahana sculptures.

* The Satavahana archeology must be introduced as a special paper in western Indian Universities.

* Satavahana’s folk literature can be studied at micro level in Prakrit Studies Department.

* Special research projects must be undertaken on neglected aspects of Satavahana cultural studies.

* Special grants must be given to protect Balasaheb Patil’s Collection in Paithan and Ramlingappa Lamtture Collection in Ter.

All these recommendations can be further implemented in a systematic manner. If all these recommendations and suggestions are implemented properly then original history of Satavahanas can be very well documented in a future course of time.

**8.11. Future Focus:**

Cultural contribution of Satvahana to the history of Deccan can be studied further a new angle such as art, education, position of women. The contribution Buddhism & Jainism in western India can also can study. Further aspects such as art & architecture, Buddhist cave temple, as growth of Prakrut literature can be further study on micro level. Specific regional study about contribution specific aspects art, religion & society can studied keeping Marathwada, Andhra & Karnataka region. A careful & critical study of Satvahana folk arts can also be studies.

Halas Gatasatsapti & Gunadhyas Brahathkatha can also studies cultural view point. The Satvahanas political history can study by many scholars but further mood
social & economic life. The Satvahanas religious life can be further studied on new angle.

1) The relationship between art, architecture & literature can be new prospectively.
2) The literary works can be shared in sociological angle.
3) New light can be turn on art, cave & literature.

8.12. Limitation:

The limitation of the study can be noted below.

1) The PhD work is reflected to Maharashtra.
2) The cultural communication is based on architectural & literary sources.
3) The PhD work is limit to cultural life.
4) The PhD work is based on folk arts & life.
5) The cultural communication is based on limited by life.

8.13. Summary:

Thus in this study a new approach towards the cultural life was developed. In the ancient period the GDP in Satavahana period was more than 30% and as many as 20 metro cities flourished in the Satavahana period. The eastern Deccan witnessed all round development in the Satavahana period. A steady and continuous development of these centers led towards stability in political and social life which was responsible for economic prosperity. The economic prosperity had led towards development in the field of cultural life. The overall development awareness was created in Deccan and the society as a whole witnessed a high water mark in every field of political life revealing significant growth in cultural life.

Thus all these facts reveal that Satavahana period was well developed in the field of art, architecture and literature. The socio economic development, cultural glory and aesthetic works and literary works of high quality are testimony of their superb cultural development. Thus a new cultural outlook about history of Deccan has been evolved in this chapter. A highly significant cultural vision was brought to light in this work in a systematic manner. The study of Satavahana period was thus conducted in the cultural historical perspective for the first time. A new sociological approach ahs thus provided a new angle to look at the problem. Thus the study of Satavahanas’ period in
the new cultural perspective was conducted here. The historical sociology of the Satavahana period has thus brought to light through neglected cultural insight.

Thus in this research work cultural contribution of Satavahanas was carefully and systematically explained leading towards new understanding of old source material. The entire study of literature is based on library and archeological sources have brought to light some new points which can be noted below:

- The Satavahanas witnessed peace and security in the Deccan
- The development of art, architecture and literature helped for better future.
- The socio religious and cultural policy of Satavahanas was responsible for development in the fields of art, architecture and literature.

Thus the entire study has documented all available sources and tried to manifest new ones in an interesting manner.

Thus all the explorations made in this work bring us to the conclusion that there existed social cohesion in the period. The social piece and cohesion was root cause of all round development. Paithan victory became “south Kashi” second religious capital in the Deccan. The entire south India during Satavahana period was witnessing a creative revolution which had reflected in quality goods and products. The Deccan in general and Maharashtra in particular witnessed a new age of awakening due to the support by Satavahana rulers. A critical study of all the efforts made by Satavahana kings revealed that they were positive and proactive towards bringing a total change in the province. Their sincere efforts had been responsible for creating social and cultural awareness at all levels. The real contribution of Satavahana lies in their cultural manifestation of highest excellence. All these efforts made by Satavahana rulers were responsible for ushering a new age of social awakening in the Deccan, which lead towards high watermark in every field. The study of Satavahana’s cultural contribution was unique in itself. The Satavahanas were unparalleled and incompatible to their contemporary dynasties in the world. Thus the entire Deccan was able to gain peace, security and progress in this period.
Thus the study of political, socio economic and cultural life under Satavahana had led to examine all these facts in new angle. Many unexplored and hitherto neglected aspects have been studied for the first time in this work. The new sociological approach has helped to correlate old and new sources. All divergent views were also recorded and new approach was provided to the old resources.