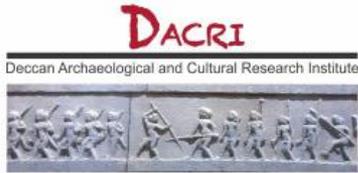


4. Satvahana dynasty



1-Year Online Certificate Course of
Art and Architectural Heritage of India

16 August 2020 - 15 August 2021



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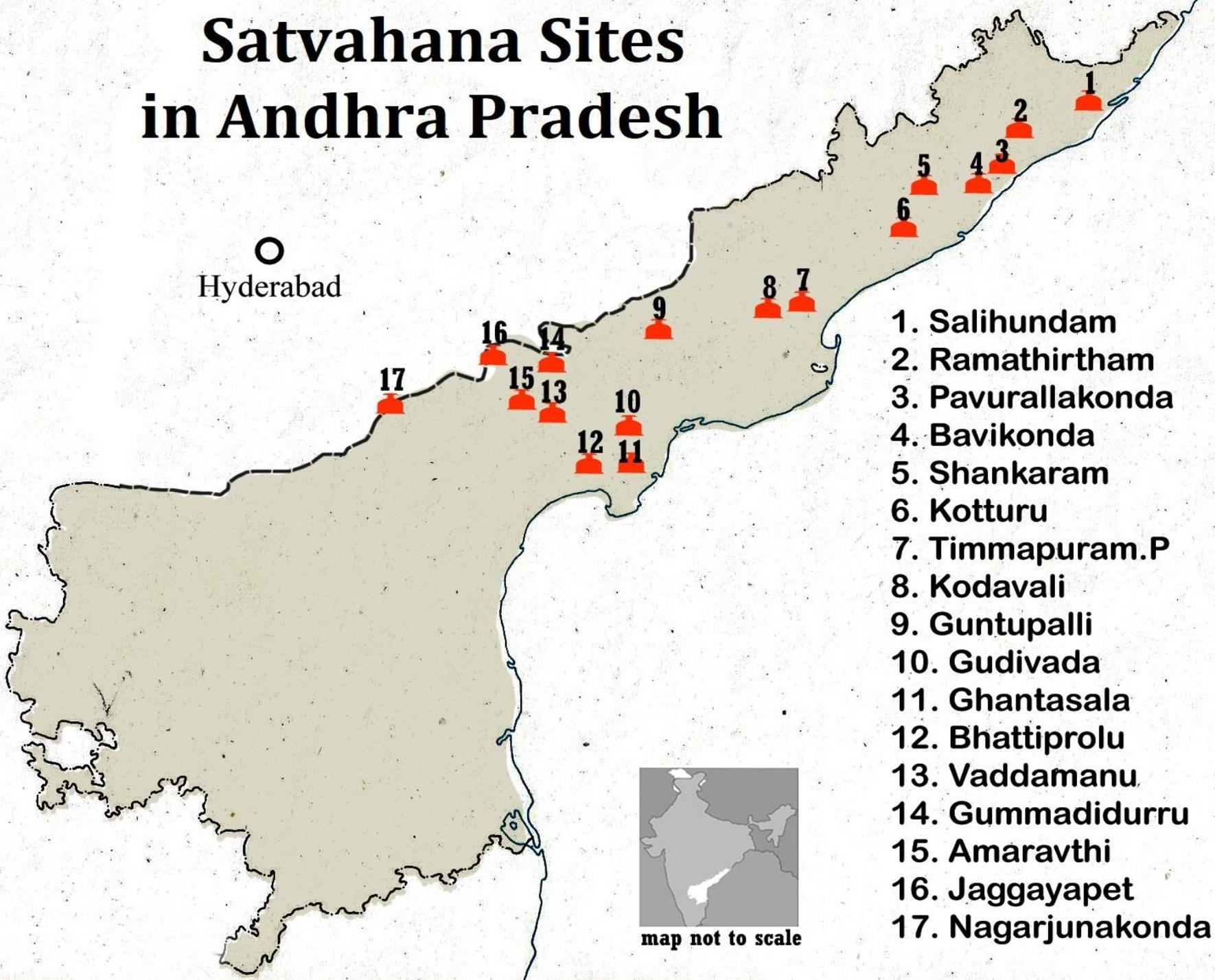


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Satvahana Sites in Andhra Pradesh

○
Hyderabad



1. Salihundam
2. Ramathirtham
3. Pavurallakonda
4. Bavikonda
5. Shankaram
6. Kotturu
7. Timmapuram.P
8. Kodavali
9. Guntupalli
10. Gudivada
11. Ghantasala
12. Bhattiprolu
13. Vaddamanu
14. Gummadidurru
15. Amaravathi
16. Jaggayapet
17. Nagarjunakonda



map not to scale

Satvahana dynasty Art and Architecture

The art and architecture correlates society, culture and religion. The proper coordination 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. Satvahana 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 Satvahana 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 Satvahana rulers were extremely high and had a tremendous effect on the performance of Satvahana rulers together for their bright and better future. Thus, there was a dawn of cultural awakening in the Satvahana period.

* Taxila, Sakala, Bhita, Kausambi, Ahichchhatra, Patliputra, Nagrujunkonda, Amaravati, Kaveripattanam were well planned and **developed cities, protected by fortification walls and moats.**

* Stupas at Sanchi, Amaravati, Bharhut, and Sarnath are the best examples of art and architecture that flourished during this period.

* Stupa is a hemispherical dome or mound built over sacred relics either of the Buddha himself or of a sanctified monk or a sacred text. Buddha relics were kept in a casket in a smaller chamber in the center of the base of the stupa.

* The stupa has a fenced path around called '***Pradakshinapatha.***'

* The four gateways of Sanchi stupa built in the first century B.C. are extremely artistic and are one of the finest examples of art and architecture of India.

* One of these gateways was donated by the Guild of ivory workers of Vidisa.

Rock-cut caves are another form of marvel architecture of this period. These rock-cut caves are of two types, namely –

A stupa and worshipping hall called as '*Chaitya*' and Monastery called as '*Vihara.*'

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. **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 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 aesthetic works. **The social groups, trade guilds and corporate which were known as Shrenis were largely contributing for the development of art works.**

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.

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 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. **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 of the 1st century A.D. in the Satavahana period.

The glory of art architecture 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. Many famous palces 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.**

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. Another remarkable structure is a complex of **four water tanks at Shringaverapura, which reflects a very advanced level of hydraulic engineering.**

In Shringaverapura structures, tanks were built of millions of bricks and water was brought from the river Ganga through a canal measuring about 250 mts in length and 38 mts in width. It had the capacity of about eighty lakh litres of water.

Medicinal System

The Indian medicinal system was based on the theory of three humors - air, bile, and phlegm – the correct balance of these maintains a healthy body.

The medicinal system made remarkable progress during this period. The surgical equipment commonly consisted of twenty-five types of knives and needles, thirty probes, twenty-six articles of dressing, etc. ***Athaavnaaveda*** is the source of Ayurveda branch of medicine.

Medicine became a regular subject of study at higher centers of learning like Taxila and Varanasi.

Varanasi was specialized in surgery.

Sushruta Samhita is an encyclopedia of surgery. It was compiled by the great surgeon Sushruta at Varanasi.

Charaka Samhita was compiled by **Charaka** at Taxila; it contains mainly the teachings of Atreya, which were collected by his pupils.

Charaka and Sushruta were the contemporaries of Kushana king Kanishka. The great works of Charaka and Sushruta reached as far as Manchuria, China, and Central Asia through translations in various languages.

Theophrastus gives details of the medicinal use of various plants and herbs from India in his book '**History of Plants.**'

This shows that the knowledge of Indian herbs and medicinal plants had reached the western world through Greeks and Romans.

Arabic translation of Charaka and Sushruta Samhitas in the 8th century A.D. influenced the Europeans and west Asian medicinal system during the middle age.

The large number of gold and silver coins-shows the purity of metal and craftsmanship of the period.

The List of Names in Matsya Purana

- 1.Sisuka (Chimuka)-23 years,
- 2.Krishna-18 yrs,
- 3.Sri Mallakarni (Satakarni I)-10yrs,
- 4.Purnotsanga-18 yrs,
- 5.Skandhastambhi-18yrs,
- 6.Satakarni (Satakarni II)-56yrs,
- 7.Lambodara-18yrs,
- 8.Apilaka-12yrs,
- 9.Meghasvati-18yrs,
- 10.Svati-18yrs,
- 11.Skanasvati 7yrs,
- 12.Mrgendra Svatikarna-3yrs,
- 13.Kuntala Svatikarna 8yrs,
- 14.Svatikarna-1yrs,
- 15.Pulumavi (Pulumavi I)-36yrs,
- 16.Riktavarna-25yrs,
- 17.Hala-5yrs,
- 18.Mandalaka-5yrs,
- 19.Purindrasena-5yrs,
- 20.Sundara Satakarna-1yr,
- 21.Chakora Svatikarna-6 months,
- 22.Sivasvati-28yrs,
- 23.Gautamiputra Satakarni-21 yrs,
- 24.Pulumavi(Pulumavi II)28yrs,
- 25.Sivasri-7yrs,
- 26.Sivaskanda Satakarni-7yrs,
- 27.Yajnasri Satakarni-29yrs,
- 28.Vijaya-6yrs,
- 29.Chandasri Satakarna-10yrs,
- 30.Pulumavi (Pulumavi III)

Let us see what the coins and inscriptions say

Chimuka, Krishna, Satakarni I, Satakarni II, Sata, Apilaka, Hala, Gautamiputra Satakarni, Vasistiputra Sri Pulumavi, Vasistiputra Sivasri Satakarni, Vasistiputra Satakarni, Sivasri Pulumavi, Skanda Satakarni, Gautamiputra Yajna Satakarni, Vijaya Satakarni, Vasistiputra Chandra Satakarni, Pulumavi, Kausikiputra Satakarni, Saka Satakarni, Rudra Satakarni, Kumba Satakarni and Karna Satakarni.





С ПРАКТИК



Bilingual coinage of Sri Vasishthiputra Pulumavi in Prakrit and Dravidian, and transcription of the obverse Prakrit legend. Obverse: Portrait of the king. Legend in Prakrit in the Brahmi script

Raño Vāsithiputasa Siri-Puḷumāvisa "Of King Lord Pulumavi, son of Vasishthi" Reverse: Ujjain and arched-hill symbols. Legend in Dravidian (close to Telugu and Tamil), and the Dravidian script, essentially similar to the Brahmi - Arahaṇaku Vāhitti Mākaṇaku Tiru Pulumāviku or: Aracanaku Vācitti Makaanaku Tiru Pulumāviku - "Of King Tiru Pulumavi, son of Vasishthi"





Satavahana
1st century
BCE coin
inscribed in
Brahmi:
(Sataka)Nisa

British
Museum



Inscription of king Kanha in cave No.19, Nasik Caves. This was, until recently, the oldest known Satavahana inscription, circa 100-70 BCE. Brahmi script
Sādavāhanakule Kanhe rājini Nāsikakena Samaṇena mahāmāteṇa leṇa kārīta
"Under King Kanha of the Satavahana family this cave has been caused to be made by the officer in charge of the Sramanas at Nasik". This is Naneghat (Nashik) another inscription

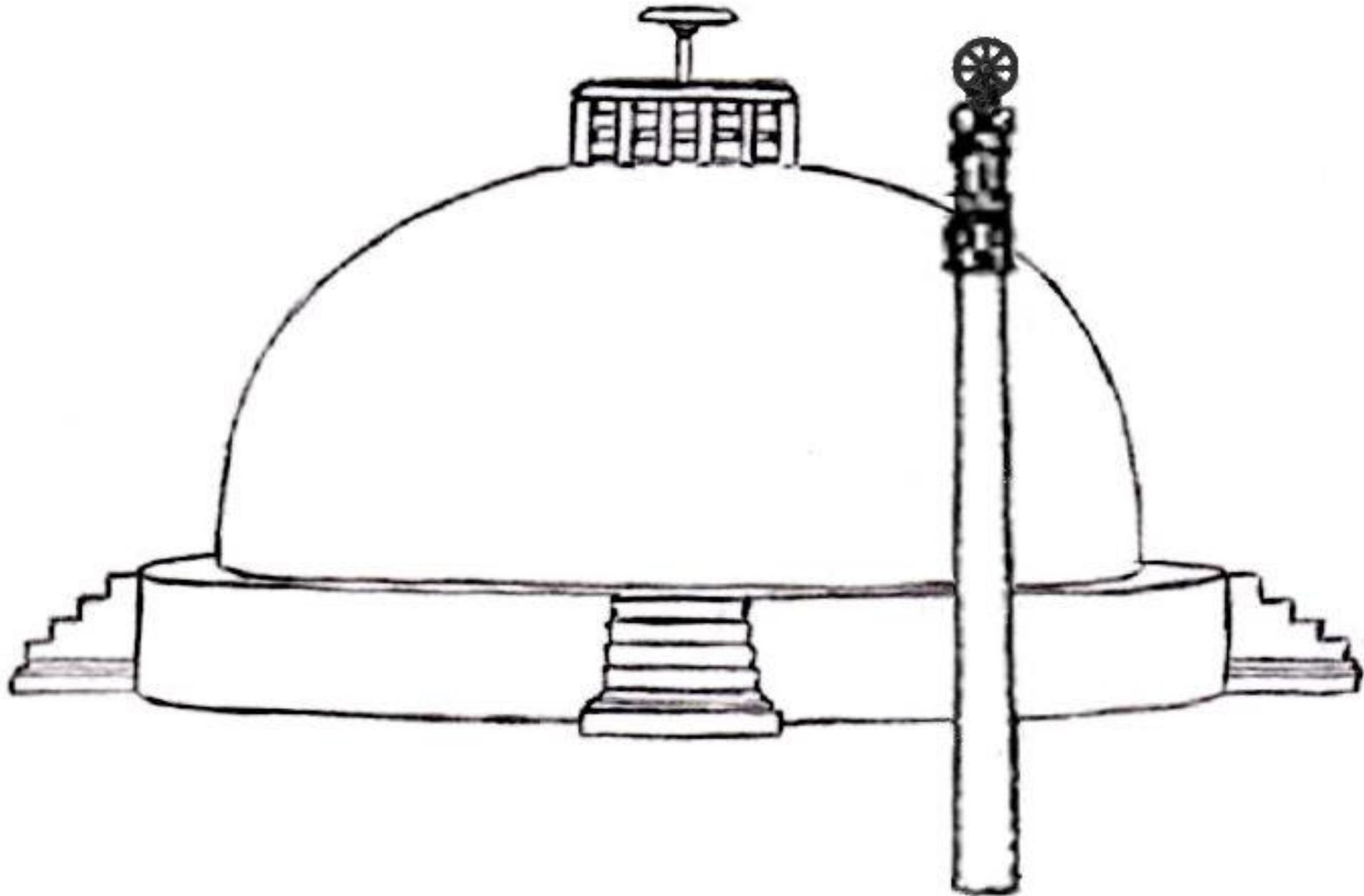


Stupa - is a mound-like or hemispherical structure **containing relics** (such as śarīra - typically the remains of Buddhist monks or nuns) that is used as a place of meditation. A related architectural term is a chaitya, which is a prayer hall or temple containing a stupa. In Buddhism, circumambulation or **pradakshina** has been an important ritual and devotional practice since the earliest times, and stupas always have a **pradakshina path** around them.

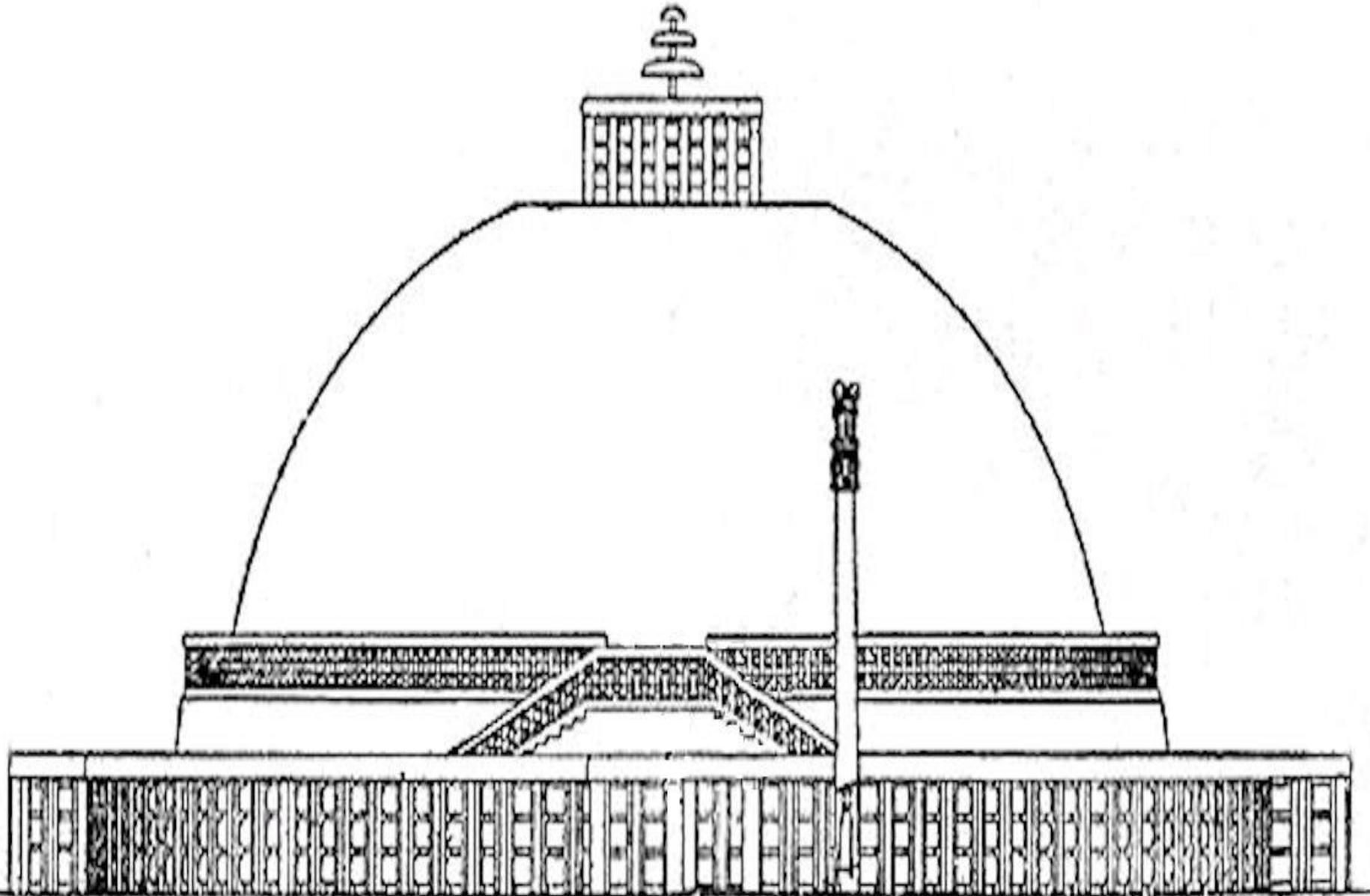


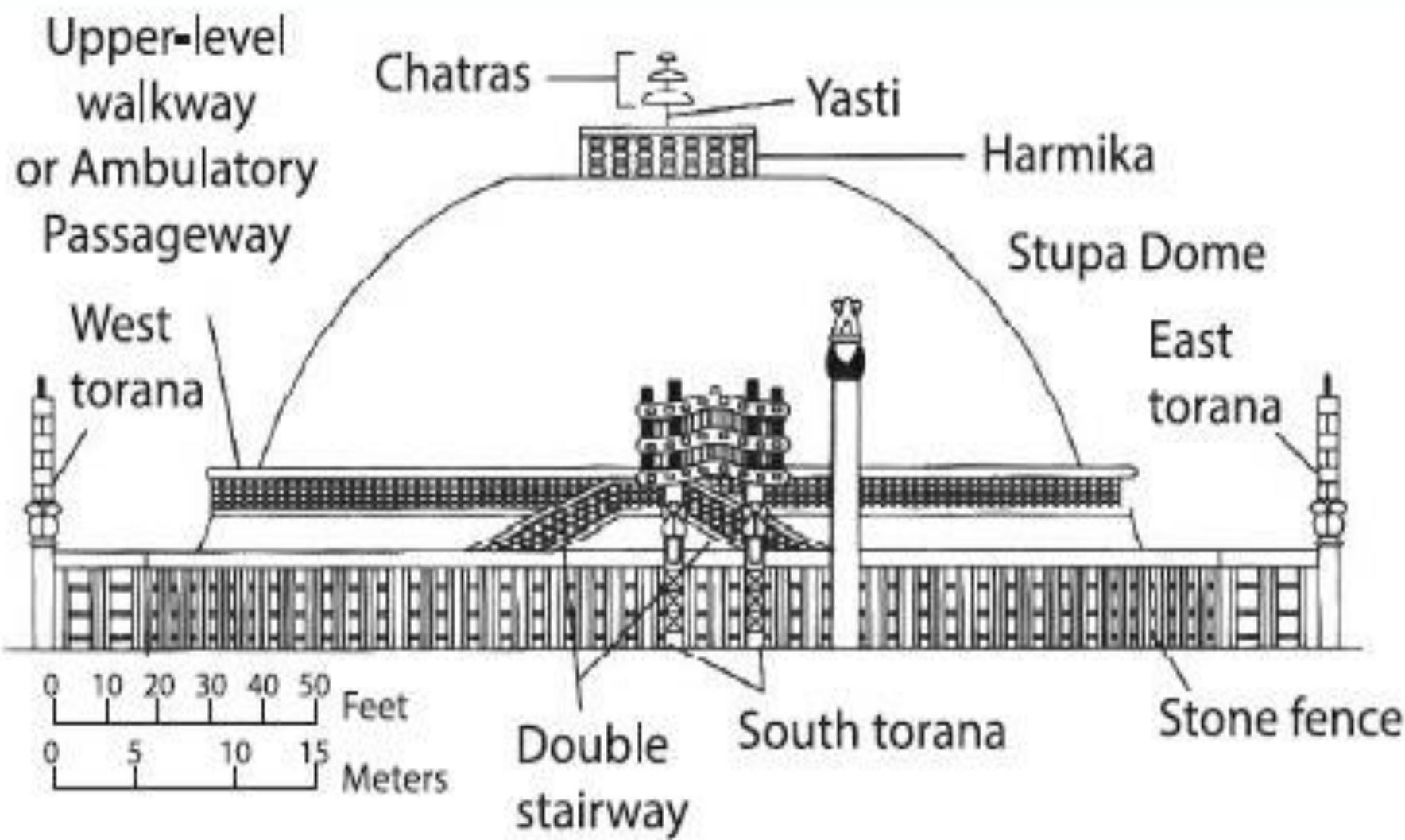


Pillar in front of Sanchi Stupa - Like as Garud or Dhvajstambha



Nearly doubled the diameter of the initial stupa, encasing it in stone, and built a balustrade and a railing around it.

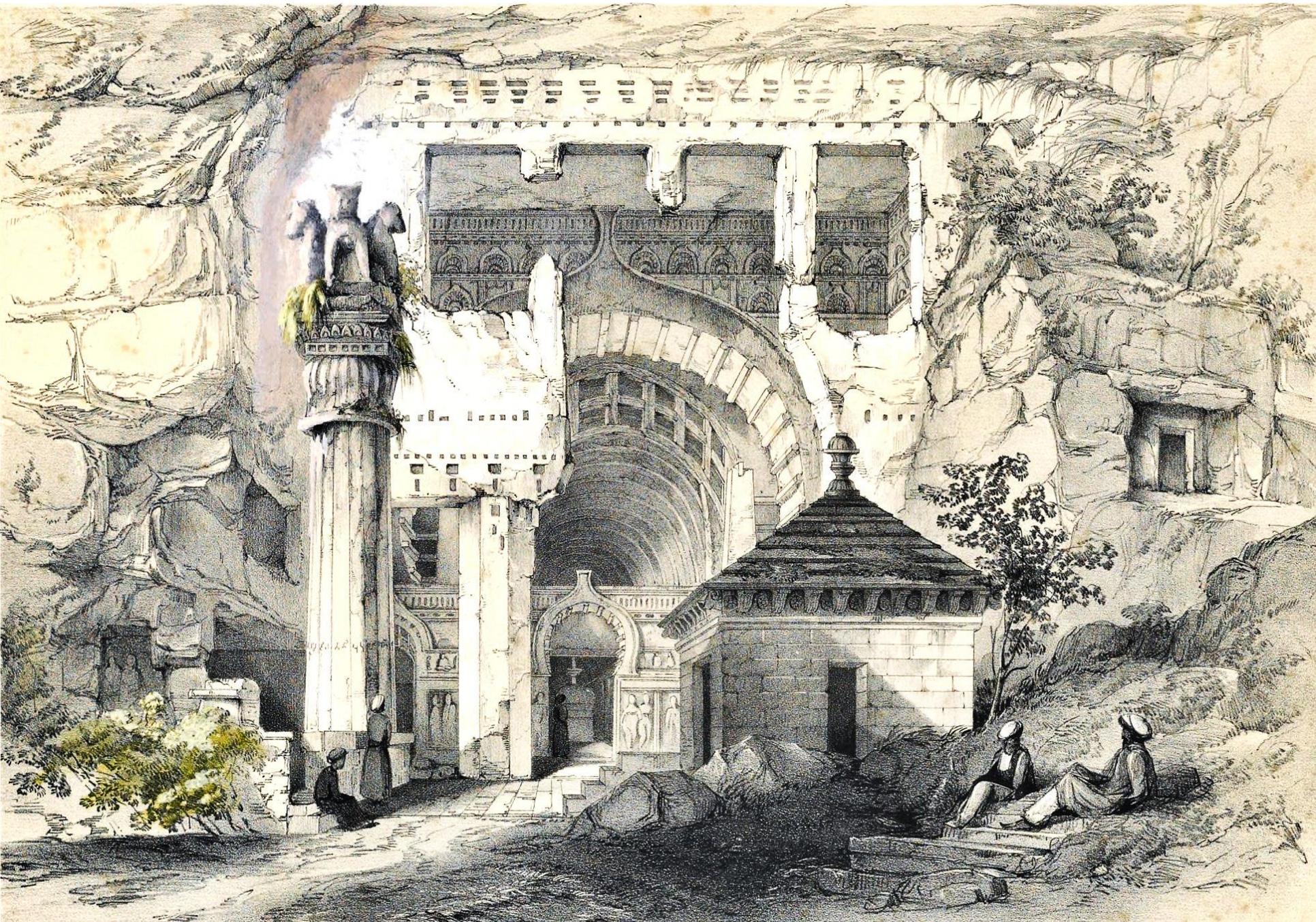




**The Karla Caves, Karli Caves, Karle Caves or Karla Cells, are a complex of ancient Buddhist Indian rock-cut caves at Karli near Lonavala, Maharashtra
Many traders and Satavahana rulers made grants for construction of these caves**



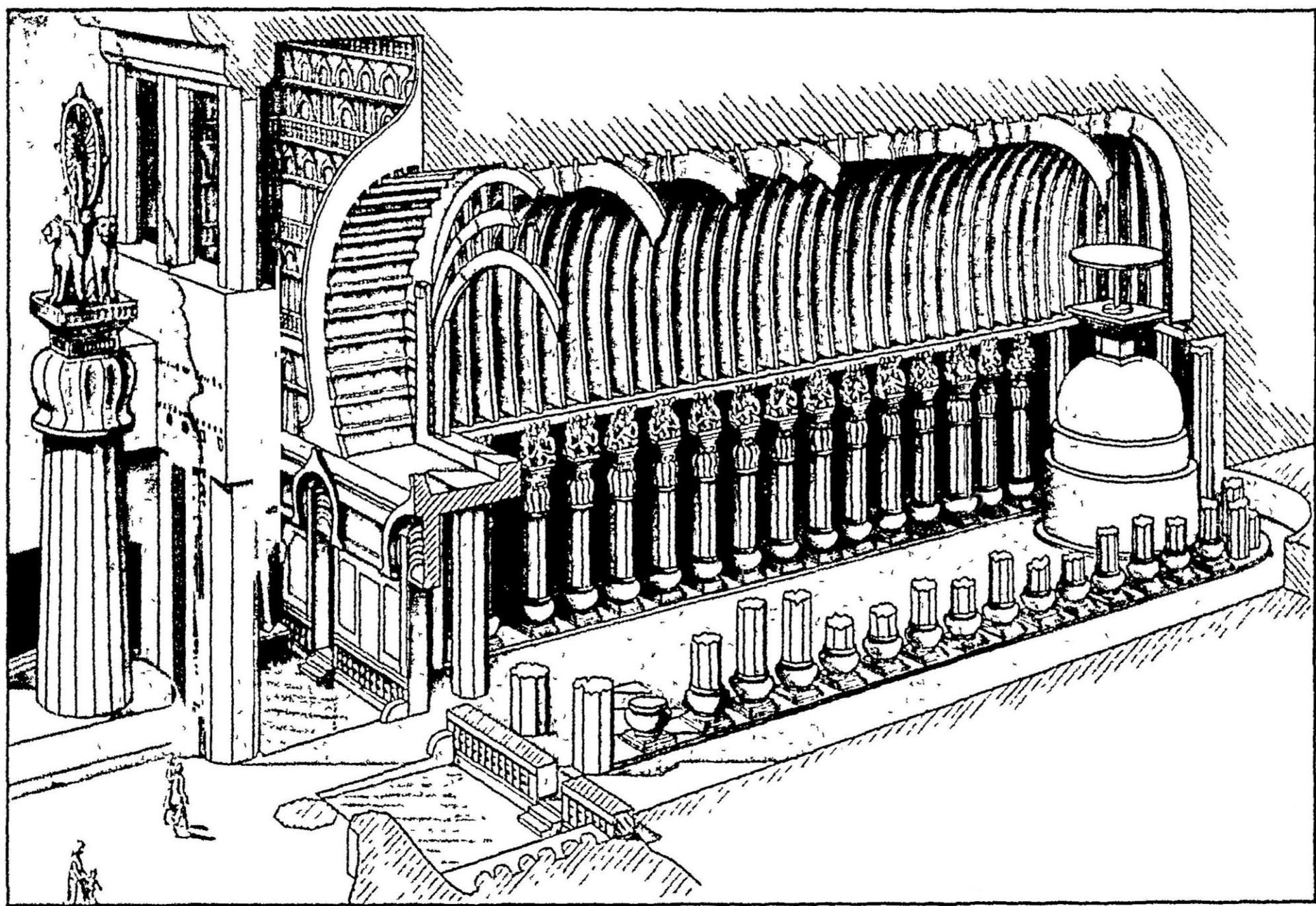
Entrance of the Great Chaitya Cave at Karle





Great Chaitya Cave at Karle

Karle Chaitya section in perspective - see the architectural perfection



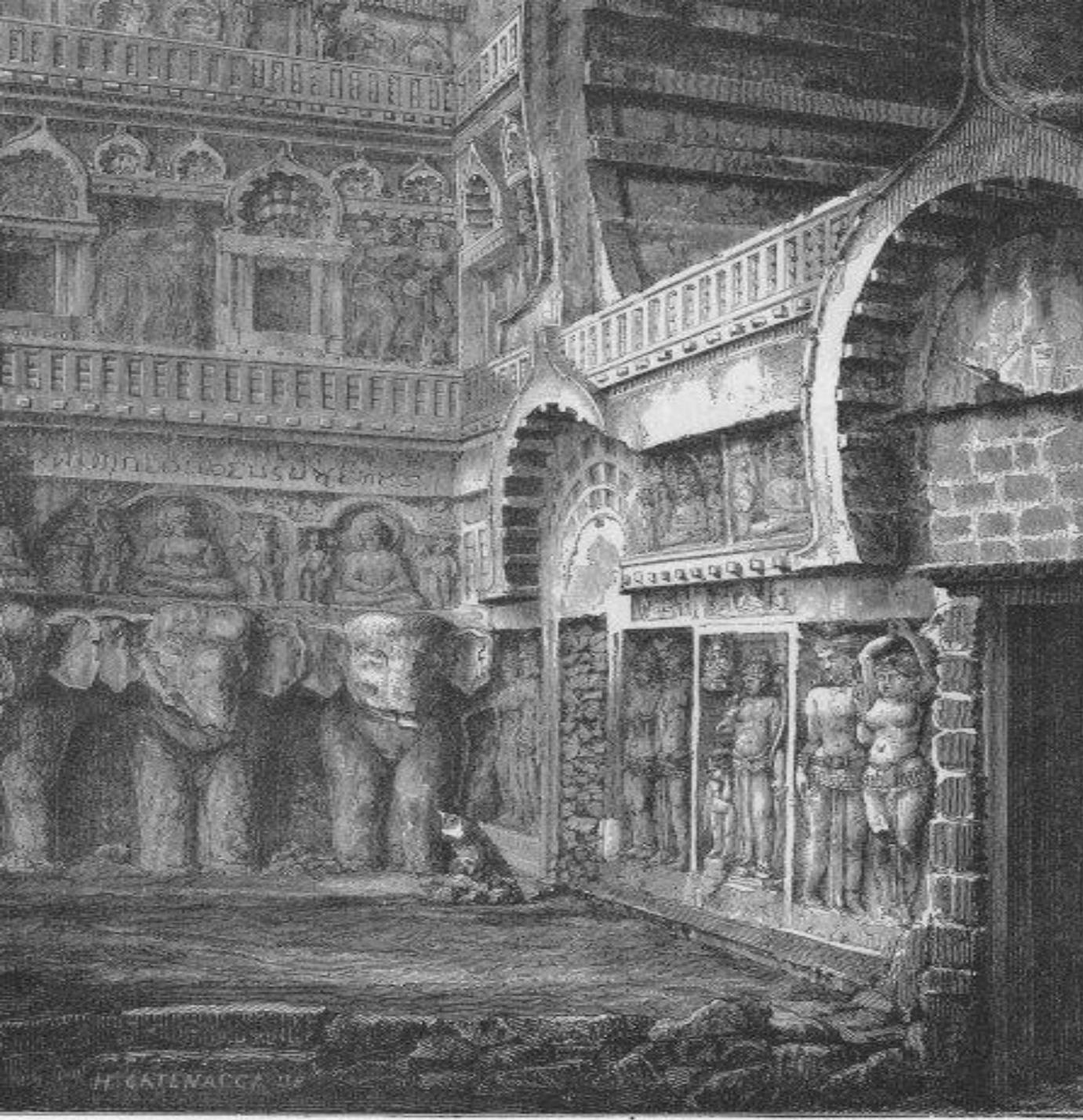


**Pillars
of the
Great
Chaitya**



Complete capital





**Sculpture
under the
gateway of
the chaitya
at Karle
also Bas-
relief on
the left,
under the
gateway at
Karle**



Fotografía:
Benjamin Preciado Solís

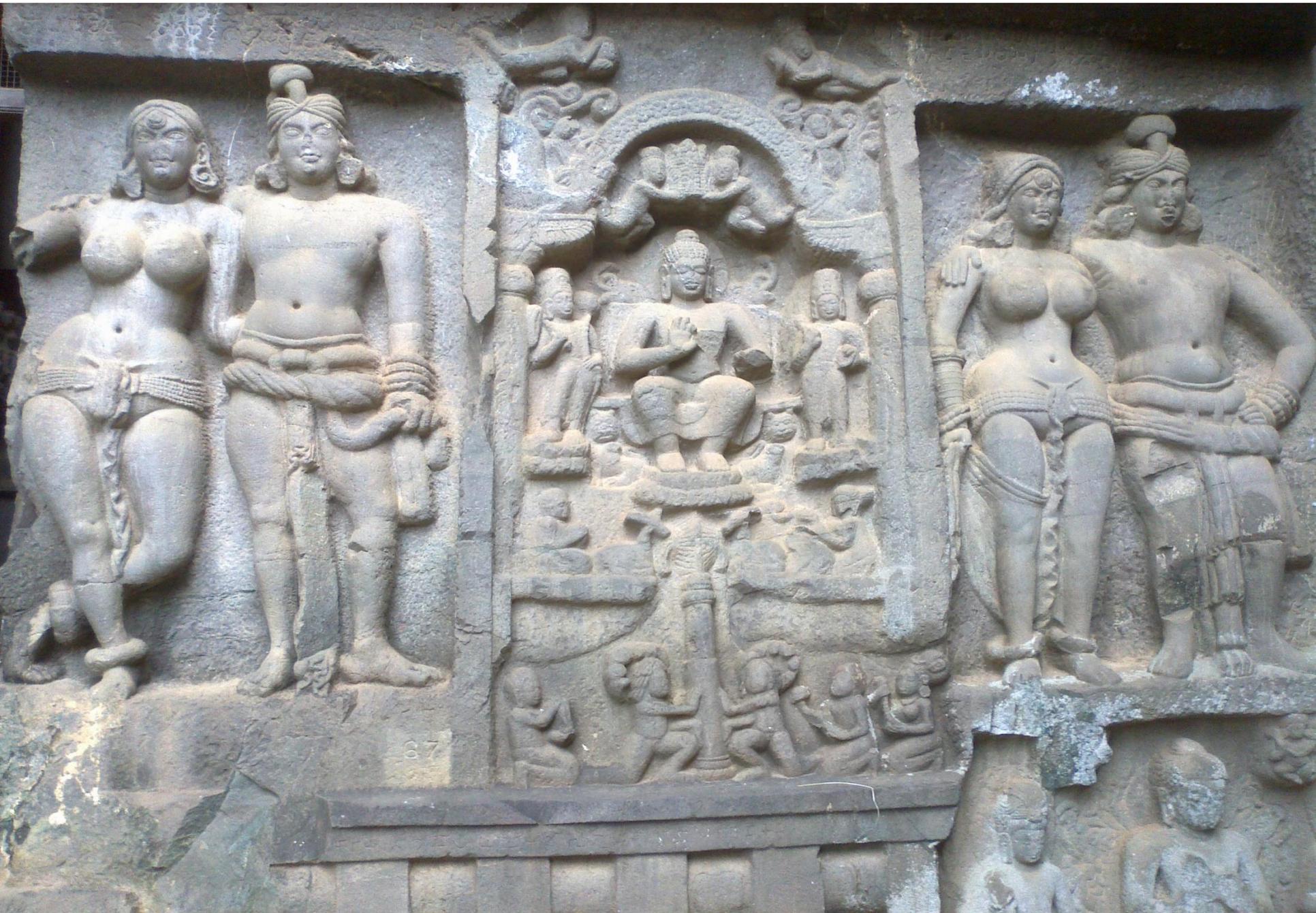




**Extreme left panel
A Happy Couple With
Smiling Face**

**See The Costume,
Ornaments, Hair Style**

Entrance, right panel





Hall of the Great Chaitya Cave at Karla (120 CE)

The interior is solemn and grand. An undivided volume of light **coming through a single opening overhead at a very favorable angle, and falling directly on the dagoba or principal object** in the building, leaving the rest in comparative obscurity. The effect is considerably heightened by the closely set thick columns that divide the aisles from the nave, as they suffice to prevent the boundary walls from ever being seen, and, as there are no openings in the walls, the view between the pillars is practically unlimited.

The Bhaje Caves, Maharashtra, India



Gods Surya (left) and Indra (right) guarding the entrance of the 1st century BCE Buddhist Cave 19 at Bhaje Caves



Setting of the entrance



Outside of Bhaje stupas



The Kanheri Caves (Kānherī-guhāḥ) are a group of caves and rock-cut monuments cut into a massive basalt outcrop in the forests of the Sanjay Gandhi National Park, on the former island of Salsette in the western outskirts of Mumbai



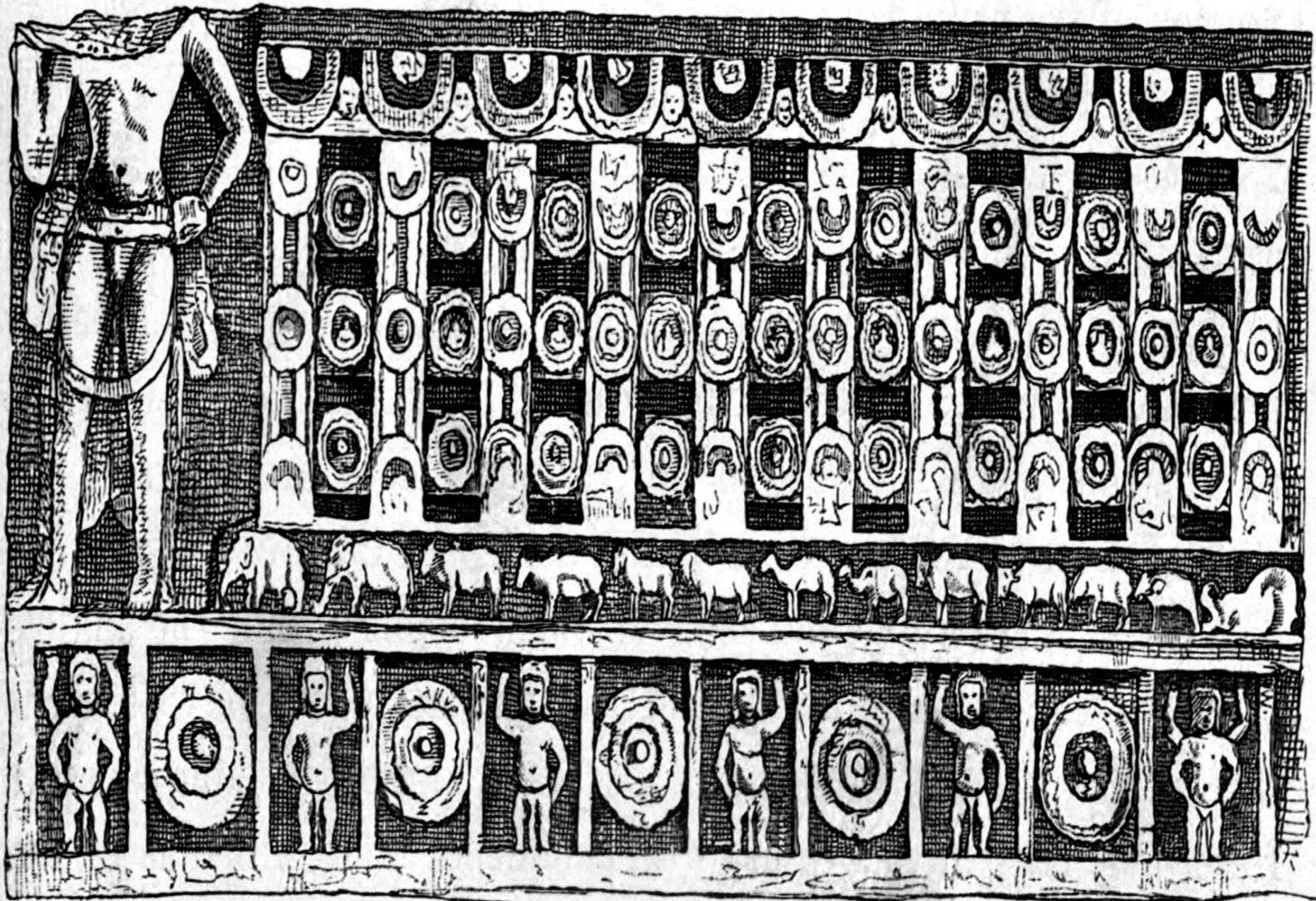
**A Brāhmī stone inscription at Kanheri,
veranda of the Great Chaitya**



Buddha statue at the entrance



Screen in front of the cave



Sculptures in the Chaitya (veranda)



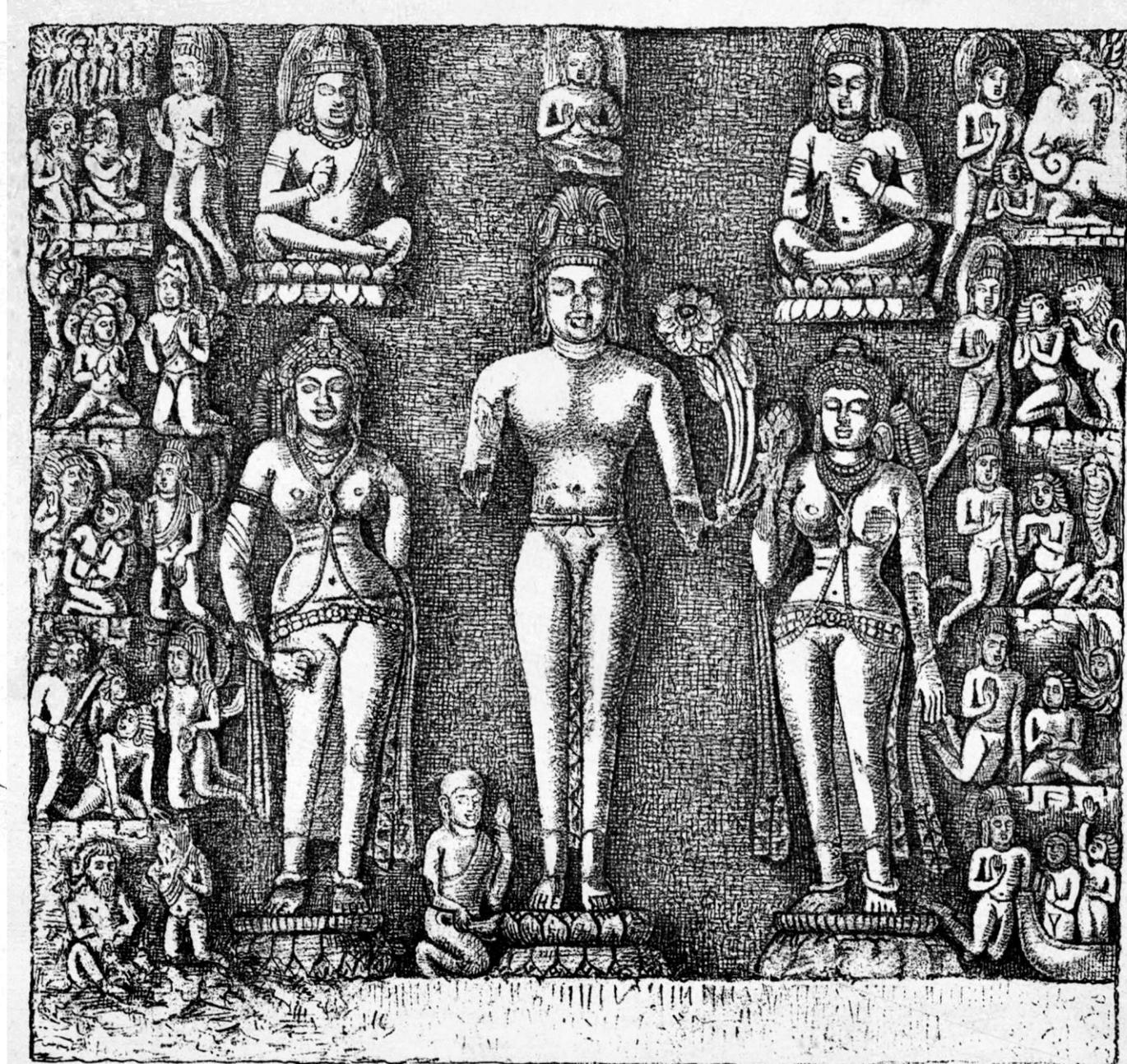
Sculptures of the Cave - inside Wall



Kanheri Avalokitesvara with
10 heads, cave 41



Kanheri caves sculpted Buddhist litany



Unfinished painting on ceiling of cave





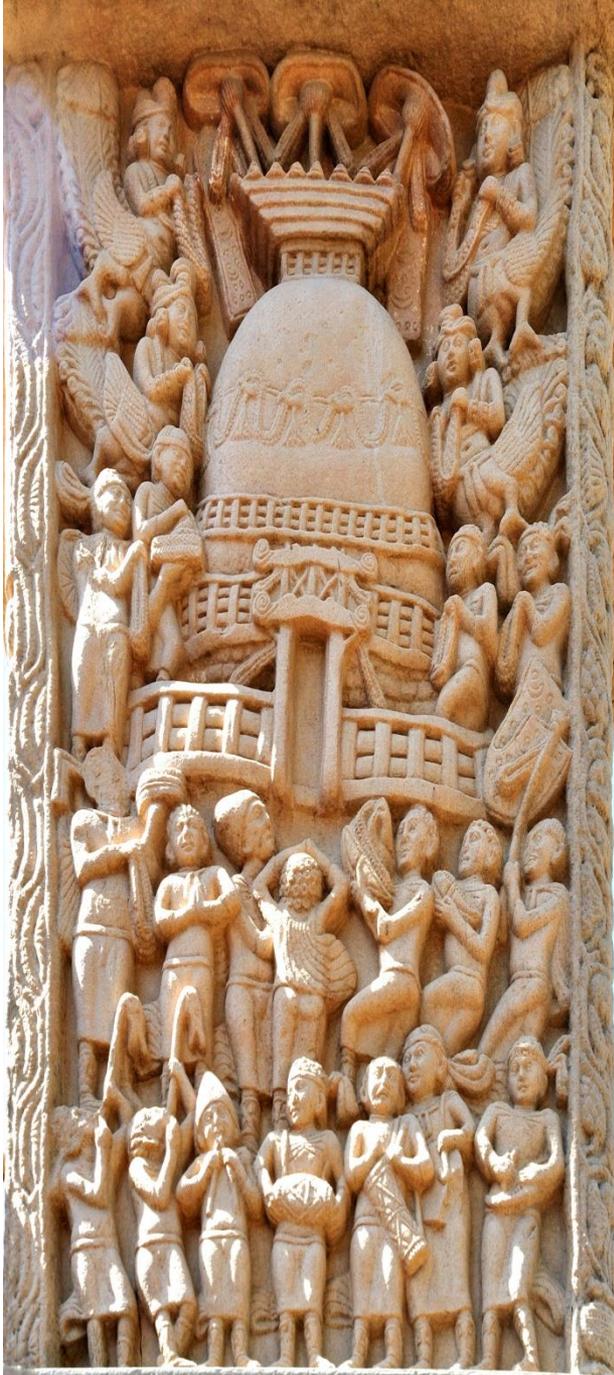
The Pompeii Lakshmi ivory statuette was found in the ruin of Pompeii (destroyed in an eruption of Mount Vesuvius in 79 CE). It is thought to have come from Bhokardan in the Satavahana realm in the first half of the 1st century CE. It testifies to Indo-Roman trade relations in the beginning of our era.

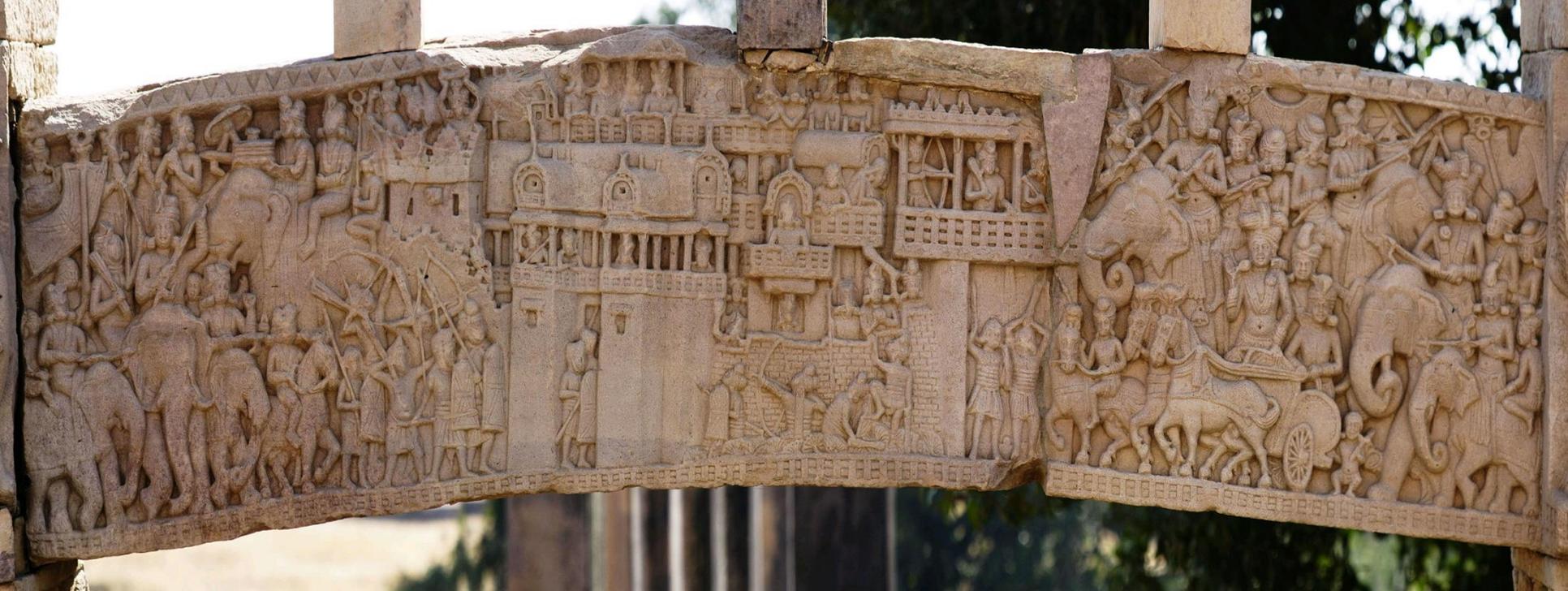
Material and carving technique

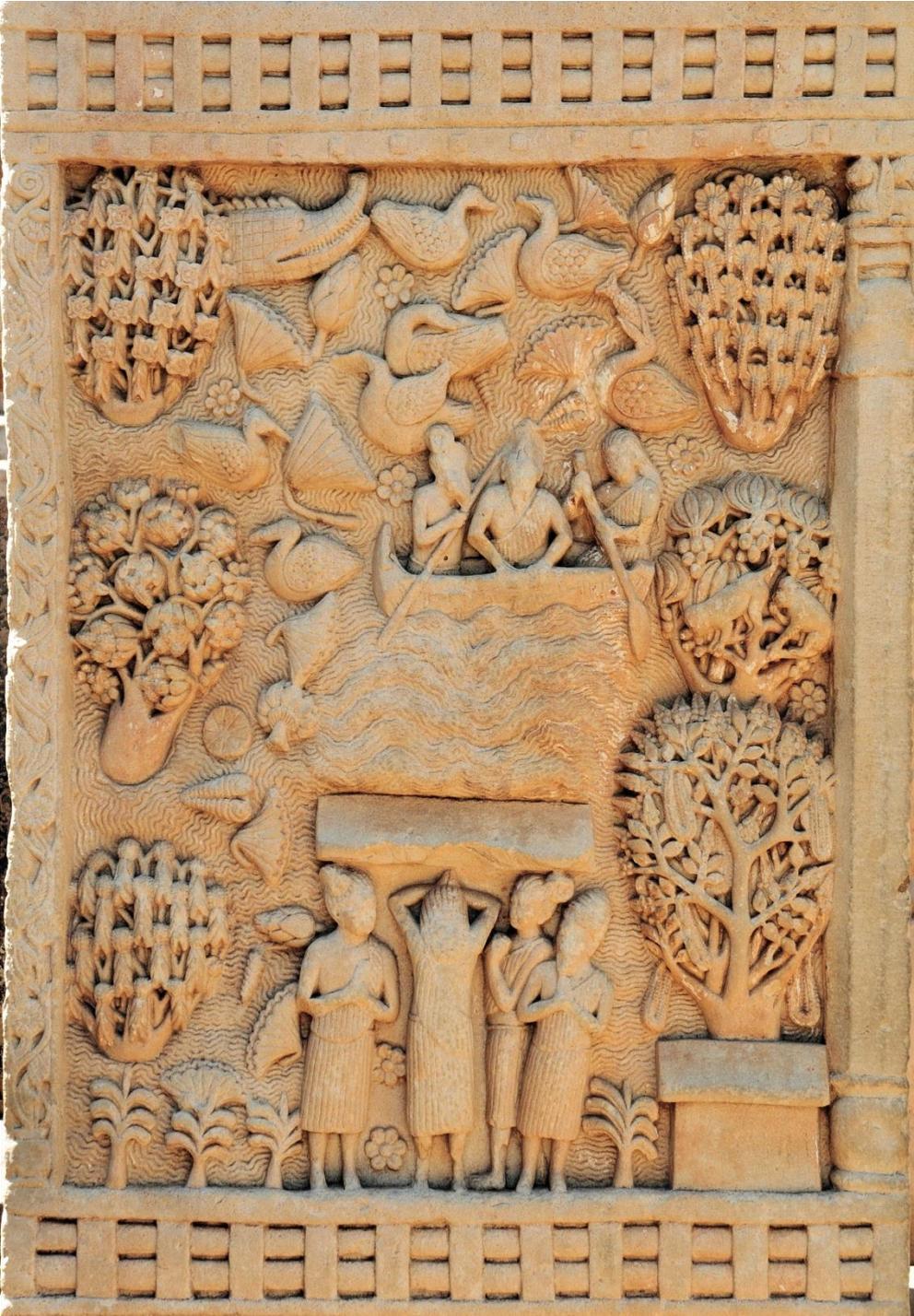
Although made of stone, the torana gateways were carved and constructed in the manner of wood and the gateways were covered with narrative sculptures. It has also been suggested that the **stone reliefs were made by ivory carvers from nearby Vidisha, and an inscription on the Southern Gateway of the Great Stupa ("The Worship of the Bodhisattva's hair") was dedicated by the Guild of Ivory Carvers of Vidisha.**

The inscription reads: "Vedisakehi damtakārehi rupakammam katam" meaning "The ivory-workers from Vidisha have done the carving". Some of the **Begram ivories or the "Pompeii Lakshmi" give an indication of the kind of ivory works that could have influenced the carvings at Sanchi.**

The Sanchi pillar capital is keeping the general design, seen at Bharhut a century earlier, of recumbent lions grouped around a central square-section post, with the central design of a flame palmette, which started with the Pataliputra capital. However the design of the central post is now simpler, with the flame palmette taking all the available room.[58] Elephants were later used to adorn the pillar capitals (still with the central palmette design), and lastly, Yakshas.





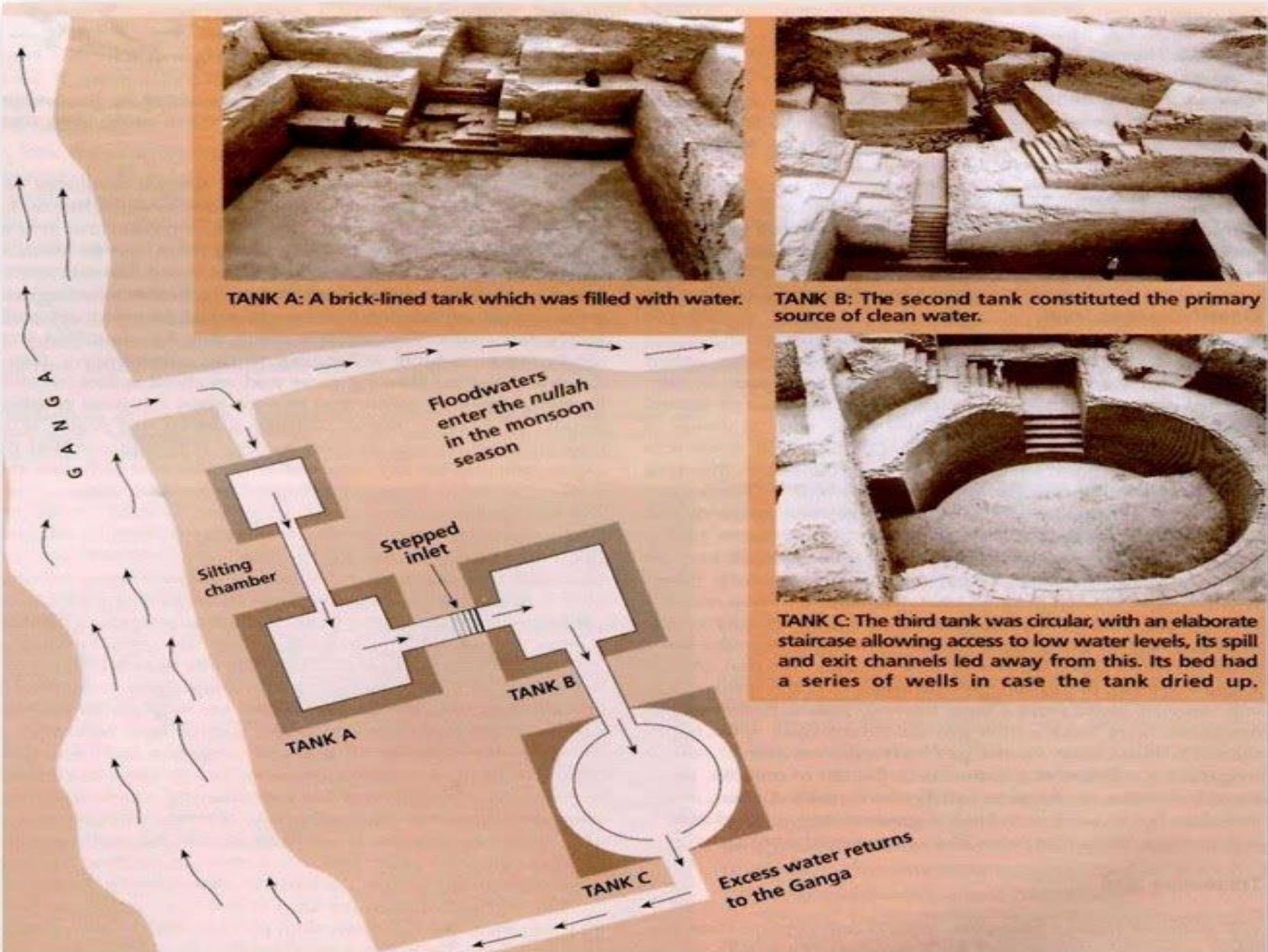






At Sringaverapura near Allahabad in Uttar Pradesh





TANK A: A brick-lined tank which was filled with water.



TANK B: The second tank constituted the primary source of clean water.



TANK C: The third tank was circular, with an elaborate staircase allowing access to low water levels, its spill and exit channels led away from this. Its bed had a series of wells in case the tank dried up.

Pitalkhora



Nagarjunkonda is a historical town, now an island located near Nagarjuna Sagar in Guntur district of the Indian state of Andhra Pradesh, near the state border with Telangana. It is 160 km west of another important historic site Amaravati Stupa





Division of Buddha Relics, Nagarjunakonda





The Amarāvati Stupa, popularly known as the great stūpa at Amarāvathī, is a ruined Buddhist monument, probably built in phases between the third century BCE and about 250 CE, at Amaravathi village, Guntur district, Andhra Pradesh, India. The site is under the protection of the Archaeological Survey of India. The campus includes the stūpa itself and the Archaeological Museum

A model of the original stupa, as imagined by archaeologists



Buddha Preaching in Tushita Heaven, now at Indian Museum in Kolkata





**The Great
Departure,
from
Amaravati**

At the British Museum - Asian Gallery - Amravati

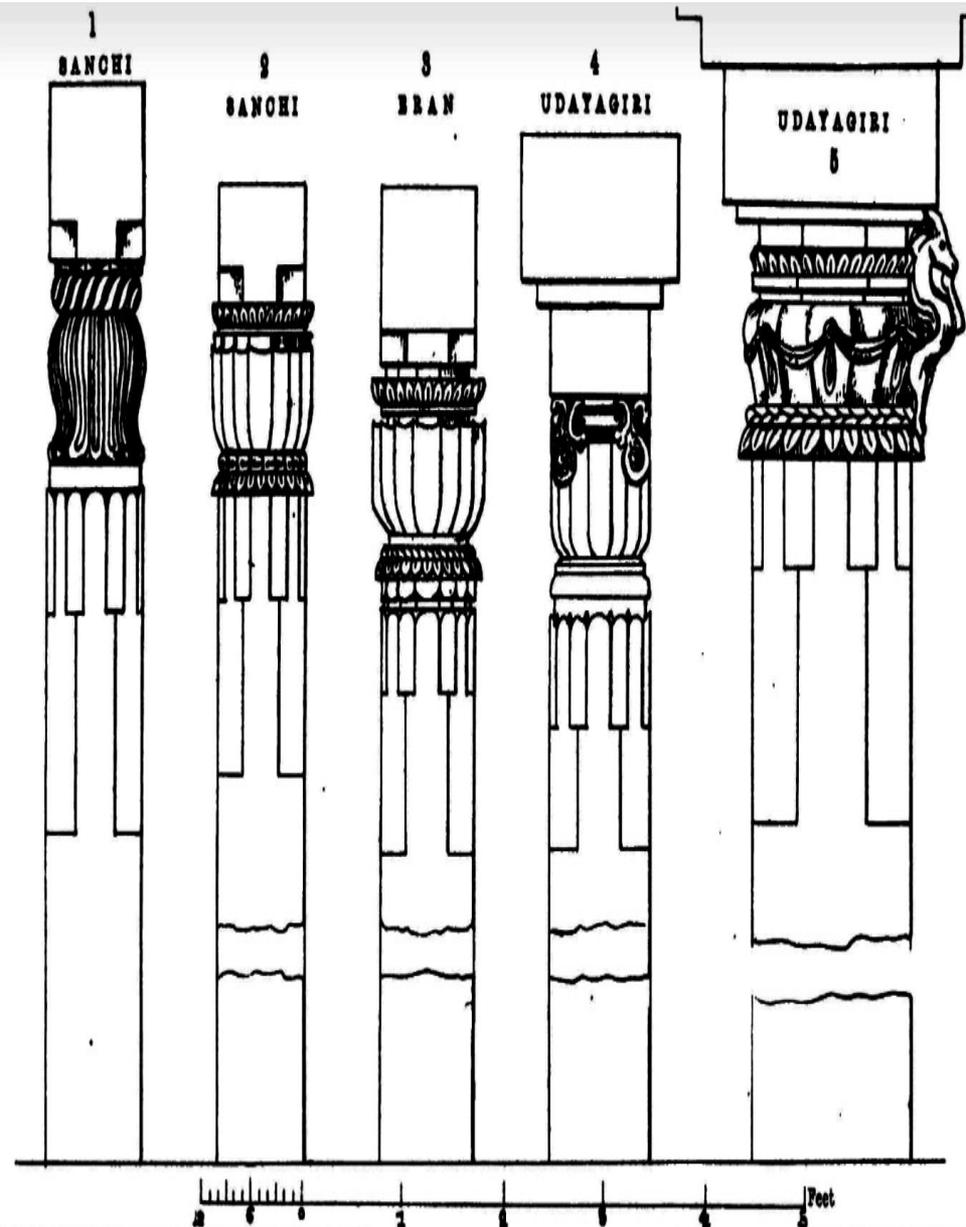






**Royal
earrings,
Andhra
Pradesh,
1st
century
BCE**

Beautiful Variations in Pillars Designs



UDAYAGIRI

near

BHILSA.



Ter, settled along both the banks of the Terna is an historically important village in Osmanabad district, Maharashtra lying some 32.19 km (20 miles) from the tehsils headquarters. Its antiquity can be traced as far back as the Puranas wherein it is referred to as Satyapuri and in the ancient period of our history as Tagarnagar. It has been mentioned in the Periplus of the Erythraean Sea as one of the two pre-eminent centres, the other being Pratisthana, modern Paithan in Aurangabad district. The Periplus states that all kinds of mercantile goods throughout Deccan were brought to Tagara and from there Conveyed in carts to Bharuch. It traded with the outside world especially Greece and Rome and some Roman coins recently discovered here lend testimony to this fact. **It reached the height of its commercial prosperity during the Satavahana period.** Objects like potsherds, beads, garlands, combs, dolls, conch shells, old bricks and many ivory objects uncovered in the excavations undertaken at Ter and its environs throw valuable light not only on the history of the village but also on the cultural, architectural and various other aspects and accomplishments of the people who inhabited the region in ancient times. Deeper excavations are being carried in the hills around Ter, which are yielding valuable material. The remains discovered so far, point out to a rich cultural heritage.



शाङ्क्या विविध मस्तकाकृती शासनालय काठ



शंखापाखून बनविलेल्या वस्तू. - शाकवाहन काळ

शंखाचे कासवाच्या आकाराचे मणी - शाकवाहन काळ
SHELL TORTOISE BEADS - SATAVAHAN PERIOD





Paithan Dist. Aurangabad

In ancient times it was called **Pratishthanpura** and it has seen many ups and downs in its long and chequered history. Because of its long and continued existence it was the seat of a number of dynasties and dynastic rules. It was credited to be the capital of the ancient Janpadas like Asmaka. Thus, Paithan gained the epithet as "Supratisthana" not only for its political importance as the capital city during the long rule of the Satavahanas and of great consequence till the Yadavas, but also for its affluence and of highly advanced civilization. Its importance has also been vouchsafed in the writings of the foreign travelers and geographers. As a great commercial centre, it was very well linked with the other important towns of ancient India and the western world. Its exports had earned great reputation in the western markets and had achieved international renown. **Its quality textiles such as the Paithani had no parallel in the contemporary world. The Roman parliament was rather forced to put a ban on such types of luxurious imports to save the nation from extravagance. So its contributions in the field of trade and commerce are equally noteworthy and as important as in the fields of politics and religion.**

Archaeologically, Paithan's importance need not be over-emphasised. The environs of Paithan have given evidence of pre-historic and proto-historic antiquities. Whereas, in the historical period archaeological data from the Satavahans to the Yadavas has been recorded. Even now a number of antiquities of different periods are abundantly available on the surface of the mounds at Paithan. Thus we come across an amazing variety of beads, terracotta. Bangles and coins of the Satavahana period. Some of the punch-marked coins predate the Satavahans and the foreign coins confirm its close contacts with the western world. Paithan, with its varied and variegated politico-economic and religio-social activities greatly contributed to the growth of a highly enriched cultural milieu and perhaps no other city in Maharashtra could possibly compare itself favorably with Paithan. Apart from the thriving of the three major religious sects such as Buddhism, Jainism and Vedic religion at Paithan ever since it became the capital city of the Satavahanas, all the religious movements during the medieval period have centered round this historic city.

Paithan the ancient city of Pratishthan, is beautifully situated on the left bank of the river Godavari.

Literature of Satavahana Dynasty

The official language of satavahana dynasty was Prakrit. During the reign of Hala of satavahanas, it was the golden age for Prakrit. The inscriptions of satavahanas were all mostly issued in Prakrit. Prakrit was the official language, language for daily usage and as well the language for literature. However, Sanskrit was also used during this period. Hala of Satavahanas wrote Gadhasapthasathi, which was a famous book that has details about social life during the period of satavahanas.

Telugu during Satavahana Period

Telugu emerged later but partially during the period of satavahanas only. It is believed that the Telugu has slowly emerged from the local dialect of Prakrit. The local dialect of Prakrit was close enough to Telugu as mentioned by D.C.Sarkar. The first word in Telugu was Nagabhu. This word Nagabhu was coming from the inscription at Amravati. The book written in Prakrit that has got Telugu words in it was Gathasaptasati.

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 Brahat Katha revealed the development in the folk literature. These folk forms were popular in the period.

Gathasaptasati of Hala

The king Hala was honored with the title Kavivatsala. Hala was the author of the book Gathasaptasati. He was assisted to complete his work by a few people. The women who assisted Hala to complete his work include; Anu Lakshmi, Madhavi, Revathi and Anupama Labba.

There are 700 stories in Gathasaptasati. There are many Telugu words used in this work. The Telugu words used in Gathasaptasati include; Atha, Potta, Pilla, Bondhi, Rampa, Adham, Maila, Podi and Kusuru.

Gathasaptasati gives an account of the social life during the Satavahana period. According to Gathasaptasati, women performed sati during satavahana period. There were no child marriages during satavahana period and the women who don't have backing and family use to indulge in prostitution during satavahana period.

The entertainment during Satavahana period according to Gathasaptasati was group dances and partner dance. The book also has a mention about the life of women whose husbands were in sea trade.

गाहा सत्तसई (संस्कृत: गाथासप्तशती) प्राकृत भाषा में गीतिसाहित्य की अनमोल निधि है। इसमें प्रयुक्त छन्द का नाम "गाथा" छन्द है। इसमें ७०० गाथाएँ हैं। इसके रचयिता हाल या शालिवाहन हैं। इस काव्य में सामान्य लोकजीवन का ही चित्रण है।

गाथासप्तशती का उल्लेख बाणभट्ट ने हर्षचरित में इस प्रकार किया है:

अविनाशिनमग्राह्यमकरोत्सातवाहनः । विशुद्धजातिभिः कोषं रत्नेखिसुभाषितैः ॥ (हर्षचरित 13)

इसके अनुसार सातवाहन ने सुंदर सुभाषितों का एक कोश निर्माण किया था। आदि में यह कोश सुभाषितकोश या गाथाकोश के नाम से ही प्रसिद्ध था। बाद में क्रमशः सात सौ गाथाओं का समावेश हो जाने पर उसकी सप्तशती नाम से प्रसिद्धि हुई। सातवाहन नरेश हाल भारतीय कथासाहित्य में उसी प्रकार ख्यातिप्राप्त हैं जैसे विक्रमादित्य। वात्स्यायन तथा राजशेखर ने उन्हें कुंतल का राजा कहा है और सोमदेवकृत कथासरित्सागर के अनुसार वे नरवाहनदत्त के पुत्र थे तथा उनकी राजधानी प्रतिष्ठान (आधुनिक पैठण) थी। पुराणों में आंध्र भृत्यों की राजवंशावली में सर्वप्रथम राजा का नाम सातवाहन तथा सत्रहवें नरेश का नाम हाल निर्दिष्ट किया गया है। इन सब प्रमाणों से हाल का समय ईसा की प्रथम दो, तीन शतियों के बीच सिद्ध होता है और उस समय गाथा सप्तशती का कोश नामक मूल संकलन किया गया होगा। राजशेखर के अनुसार सातवाहन ने अपने अंतःपुर में प्राकृत भाषा के ही प्रयोग का नियम बना दिया था। एक जनश्रुति के अनुसार उन्हीं के समय में गुणाढ्य द्वारा पैशाची प्राकृत में बृहत्कथा रची गई, जिसके अब केवल संस्कृत रूपान्तर बृहत्कथामंजरी तथा कथासरित्सागर मिलते हैं।

गाथासप्तशती की प्रत्येक गाथा अपने रूप में परिपूर्ण है और किसी मानवीय भावना, व्यवहार या प्राकृतिक दृश्य का अत्यंत सरसता और सौंदर्य से चित्रण करती है। शृंगार रस की प्रधानता है, किंतु हास्य, कारुण्य आदि रसों का भी अभाव नहीं है। प्रकृतिचित्रण में विंध्यपर्वत ओर गोला (गोदावरी) नदी का नाम पुनःपुनः आता है। ग्राम, खेत, उपवन, झाड़ी, नदी, कुएँ, तालाब आदि पर पुरुष-स्त्रियों के विलासपूर्ण व्यवहार एव भावभंगियों का जैसा चित्रण यहाँ मिलता है, वैसा अन्यत्र दुर्लभ है।

इस संग्रह का पश्चात्कालीन साहित्य पर बड़ा प्रभाव पड़ा है। इसी के आदर्श पर जैन कवि जयवल्लभ ने "वज्जालगंग" नामक प्राकृत सुभाषितों का संग्रह तैयार किया, जिसकी लगभग 800 गाथाओं में से कोई 80 गाथाएँ इसी कोश से उद्धृत की गई हैं। संस्कृत में गोवर्धनाचार्य (11वीं-12वीं शती) ने इसी के अनुकरण पर आर्यासप्तशती की रचना की। हिंदी में तुलसीसतसई और बिहारी सतसई संभवतः इसी रचना से प्रभावित हुई हैं।

गाहासत्तसती का टीका सहित संस्कृत काव्यानुवाद राष्ट्रीय संस्कृत संस्थान, नई दिल्ली द्वारा प्रकाशित हुआ है।

सोऽयमनुरागो न कृत्रिमः । इत्यार्जवं सूच्यते हालिकोऽस्य पिता वर्तमानस्तथा च नास्य कृषिकार्यादिव्यासङ्गेन त्वदनुरागभङ्गः, प्रभूतं च धनमिति व्यज्यते । जायया दौत्यं प्रतिपन्नमिति सापत्न्यशङ्का न कार्या, यतः पत्युरनिष्ठभयाज्जायापि स्वयमेव सङ्गमोपयाचिकेति द्योत्यते । क्षीण इति भूतकालिकक्तप्रत्ययेन 'तस्य भूयान् गात्रापचयो जातः, इदानीमेवमकृत्रिमाऽनुरागं सरलहृदयं तं यदि नाऽभ्युपगच्छसि तर्हि पुरुषवधपातकं ते भविता' इति ध्वन्यते ।

बहुवल्लभे नायके चिरादागते स्नेहोपालम्भसम्भृतेन वाग्गुम्फेनात्मनोऽनुरागं प्रकाशयति काचन वचनविदग्धा-

दाक्षिण्येनागच्छन्नपि सुखयसि सुभग हृदयमस्माकम् ।

निष्कैतवेन यासां गतोऽसि का निर्वृतिस्तासाम् ॥८५॥^२

बहूनां वल्लभत्वात् हे सुभग ! दाक्षिण्यवशादप्यागच्छन्, न त्वनुरागादित्यर्थः । अस्माकं हृदयानि सुखयसि । अस्माकमिति बहुत्वेन 'दक्षिणतया याः किल त्वयाऽनुगम्यन्ते ता अपि न जाने कियत्यः' इति ध्वन्यते । यासां समीपे कैतवाभावेन गतोऽसि तासां सुखं तु किं वाच्यमिति भावः । तथा च 'चिरानुरागसम्पन्ना अस्मद्विधा विहाय न जाने कियतीषु त्वं

१. सो तुज्झ कए सुन्दरि तह छीणो सुमहिलो हलिअउत्तो ।

जह से मच्छरिणीएँ वि दोच्चं जाआएँ पडिवण्णम् ॥८४॥

[स तव कृते सुन्दरि तथा क्षीणः सुमहिलो हालिकपुत्रः ।

यथा तस्य मत्सरिण्यापि दौत्यं जायया प्रतिपन्नम् ॥]

२. दक्खिण्णेण वि एन्तो सुहअ सुहावेसि अह्य हिअआइं ।

णिक्कइअवेण जाणं गओसि का णिव्वुदी ताणम् ॥८५॥

[दाक्षिण्येनाप्यागच्छन्सुभग सुखयस्यस्माकं हृदयानि ।

निष्कैतवेन यासां गतोऽसि का निर्वृतिस्तासाम् ॥]

कार्यवशाद्विलम्बितस्ते दयितस्तत्समाप्त्यव्यवहितमेवाऽऽगमिष्यतीति अवधिदिनसज्जीकृत-
समागमसामग्रीं प्रोषितभर्तृकामाश्वासयन्तीं मातुलानीं प्रति सा सनिर्वेदासूयमाह-

दृष्टाश्चूताश्च सुराऽप्याघ्राता दक्षिणानिलः सोढः ।

कार्याण्येव गुरुण्ययि मातुलि को वल्लभः कस्य ॥१७॥^१

मन्मथमुन्मदयन्तः आम्राङ्कुरा दृष्टाः । कान्तेन सह वसन्तेऽस्मिन् पानगोष्ठीसुखार्थं
सज्जीकृतायाः सुराया गन्धोऽप्यनुभूतः । कान्तसमागमार्थमङ्गान्युन्मीलयन् मलयानिलः सोढः ।
तथा च कार्याण्येव गुरुणि, दुःखैकभागिन्या मम जीवनस्वैतान्येव महान्ति कार्याणि ।
एतदनुभवार्थमेव हतजीवितं न त्यजामि । अयि मातुलि ! कः कस्य वल्लभः । येनाद्यापि
तद्विरहं सहमाना जीवामि । यदि मे स वल्लभोऽभविष्यत् तर्ह्यहमद्यप्रभृति जीवितमत्यक्ष्यमिति
प्रियानुरागसञ्चारितः आत्मानं प्रति निर्वेदो ध्वन्यते । एतत्सर्वं गङ्गाधरोऽनुषङ्गात् । वस्तुतस्तु-

विदेशमधितिष्ठता प्रियतमेन चूताः दृष्टाः । मधुगोष्ठीगरिष्ठेऽस्मिन्वसन्ते वैधुर्यदुःखाद्
यदि सुरा नास्वादिता भवेत्तथापि स्थाने स्थाने रसकैः सज्जीकृता उग्रगन्धा साऽवश्यमाघ्राता ।
मलयानिलः सोढः । अतः अहं जानामि, अत्र कार्याण्येव उपार्जनादिप्रयोजनान्येव महान्ति ।
अयि मातुलि ! कः कस्य वल्लभः ? यदि स मय्यनुरक्तोऽभविष्यत् तर्हि विदेशगतान्दयि-

१. दिद्व चूआ अग्धाइआ सुरा दक्खिणाणिलो सहिओ ।

कज्जाइं व्विअ गरुआइं मामि को वल्लहो कस्स ॥१७॥

[दृष्टाश्चूता आघ्राता सुरा दक्षिणानिलः सोढः ।

कार्याण्येव गुरुकाणि मातुलानि को वल्लभः कस्य ॥]

श्यामा सुकुमारा तव तथा खरेणाङ्गरागशेषेण ।

सा किल गोदाकूले स्नाता जम्बूकषायेण ॥८९॥^१

कृतगात्रोद्धर्तनस्य तवाङ्गरागशेषेण तीक्ष्णतया मलापनोदकेन जम्बूकषायेण, सुकुमारतया तथातीक्ष्णजम्बूकषायानर्हापि स वरवर्णिनी स्नातेत्याशयाः । किलेत्यरुचौ । तथा च मलिनतीक्ष्णता-दृशकषायमनभिरोचयन्त्यपि त्वत्प्रेम्णा स्नातेति द्योत्यते । एवं च भवदङ्गसङ्गाभिलाषेण तवाङ्गरागोच्छिष्टग्रहणं स्नानच्छद्मना कुर्वन्त्या तया स्पष्टं त्वय्यनुरागः प्रकाशितः, तथा चैतादृशीं किमिति नोपसेवसे इति ध्वनिः ।

निजदयितस्य सकलग्रामजनगोष्ठीमण्डनतां सूचयन्ती प्रोषितभर्तृका सखीजनमाह-

प्रोषित एषोऽद्यैव च शून्यान्यद्यैव जातानि ।

रथ्यामुखसुरमन्दिरचत्वरकाणि च मनांसि चास्माकम् ॥९०॥^२

अद्यैव गतः अद्यैव च रथ्यामुख-देवमन्दिर-प्राङ्गणानि अस्माकं मनांसि च शून्यानि जातानि । 'अङ्गणं चत्वरजिरे' इत्यमरः ।

गुणवतोऽवरायाः कस्याश्चन गणिकाया भुजङ्गणेन क्रियमाणां प्रशंसामसहमाना गुणगर्विता गणिका काचिदाह-

वर्णानप्यविदन्तो लोका लोकैर्हि गौरवाभ्यधिकाः ।

स्कन्धैर्निरक्षरा अपि सुवर्णकारकतुला इवोह्यन्ते ॥९१॥^३

१. तुज्जङ्गराअसेसेण सामली तह खरेण सोमारा ।
सा किर गोलाऊले ह्लाआ जम्बूकसाएण ॥८९॥
[तवाङ्गरागशेषेण श्यामला तथा खरेण सुकुमारा ।
सा किल गोदाकूले स्नाता जम्बूकषायेण ॥]

Brihatkatha of Gunadhya

Gunadhya was the author of the book Brihatkatha. Brihatkatha was written in the Paisacha language. Slavery during the satavahana period was detailed in Brihatkatha. It is assumed that this book was a basis for the Panchatantra stories.

Leelavathi Parinayam by Kuthuhala

Leelavathi Parinayam was written by Kuthuhala. The book was all about the marriage between the Satavahana king Hala and the Sri Lankan Princess Leelavathi. The marriage took place at Draksharamam according to the book.

Important books in Sanskrit during the Satavahana period include; Katantra Vyakaranam written by Sarva Varma and Kamasutra written by Vatsyayana. According to Kamasutra by Vatsyayana, the important festivals during satavahana period include; Kaumudi Yagam, Gata Nibandhana, Madanotsavam, and Hala Udyanavana festival.

Musical Instruments during Satavahana Dynasty

During the Satavahana period, the important musical instruments used include; Mrudangam, Sankham, Veena, and Venuvu.

Education during the Satavahana Dynasty

During the period of Satavahanas the education system followed was the system of Gurukul. The University of Dhanyakataka was the basis for the establishment of the University of Lhasa in Tibet. The education used to be in Prakrit and the local dialect of Prakrit. Kings were trained with the rules of Kshatriyas. Members of guilds used to teach their children about their own profession.

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.

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.

Thanks a lot to all of you



**Andhra
bhrutya
Satvahana
Pratishthan
Tagarpur
Elichpur**