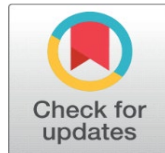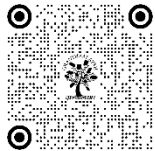# THE EARLY MEDIEVAL TEMPLE ARCHITECTURE IN TEZPUR: AN ANALYTICAL STUDY

Dr. Hari Prasad Baruah [1] ✉ iD, Kalpana Baruah [2] ✉ iD

[1] Assistant Professor, Department of Assamese, Lokanayak Omeo Kumar Das College, Dhekiajuli, Sonitpur, Assam, India
[2] Research Assistant, ICSSR Sponsored MRP, Department of Assamese, Lokanayak Omeo Kumar Das College, Dhekiajuli, Sonitpur, Assam, India

ABSTRACT

The Sonitpur district of Assam is steeped in a rich tapestry of mythology and historical significance, making it a captivating region to explore. According to the Kalika Purana, it was once under the rule of Bana, a legendary figure whose name resonates in the "Shanti Parva" of the Mahabharata. Bana, an ardent devotee of Lord Shiva, is renowned for leaving behind a legacy of numerous Shiva temples in Sonitpur.

Traditional beliefs have preserved the ancient name Sonitpur for Tezpur, as documented in the Puranas, which underscores the deep-rooted historical continuity in the area. Tezpur is adorned with a multitude of temples and shrines, their ruins scattered throughout the region. These remnants serve as captivating archaeological subjects, offering valuable insights into the region's cultural and historical heritage.

This study takes an analytical approach to delve into some of the architectural remains of Tezpur under Sonitpur district of Assam. By examining the architectural marvels of this region, we can unlock the enduring legacy of its past and gain a deeper understanding of its cultural and historical significance.

Keywords: Tezpur, Temple, Architectural Remains

1. INTRODUCTION

Tezpur, a prominent location within the Sonitpur district of Assam in India, is a repository of valuable archaeological treasures. The region boasts a profusion of temples, shrines, and their ancient remnants scattered across its landscape. These architectural gems, both old and new, offer a glimpse into the opulence of Sonitpur's heritage. Notable sites include the Da-parbatiya temple, the Majgaon and Bamuni Pahar ruins, Mahabhairab temple, Bhairabi temple, Tingeswar temple, Ketekeswar devalaya, Haleswar temple, Sukleswar temple among others.

However, it's worth noting that many of these temples have undergone renovations over the years, making it challenging to discern their original architectural forms. The true essence of ancient temple architecture in Tezpur is best glimpsed through the scattered ancient ruins found throughout the region, reflecting a rich tradition of temple construction. Ongoing efforts aim to unearth and assemble these architectural fragments to unravel their origins.

Esteemed scholars like R. D. Banerji, Sarbananda Rajkumar, Rajmohan Nath, Kanaklal Baruah, Sarbeswar Baruah, Birinchi Kumar Baruah, S.K. Saraswati, Maheswar Neog, R. D. Choudhury, Pradip Sarma, Tarun Das, Kanak Sarma, Satish Chandra Bhattacharya, and others have diligently explored and evaluated the historical treasures of Sonitpur and Tezpur, examining various facets of its rich heritage. Nonetheless, there remains a need for further research on this intriguing subject to fully unlock the secrets of Tezpur's ancient temple architecture.

1.2. AIMS AND OBJECTIVES OF THE STUDY

The principal aim and objective of this research is to scrutinize the distinctive characteristics of temple architecture within the Tezpur area of the Sonitpur district of Assam.

1.3. SCOPE OF THE STUDY

The scope of the study is defined by the specific time period and geographic area it encompasses:

1) **Time Period (4th to 12th centuries A.D.):** The study will consider temples that were built between the 4th and 12th centuries A.D. This means that the research will cover a span of approximately 800 years, allowing for an exploration of how temple architecture evolved and adapted over this extensive timeframe.

2) **Geographic Focus (Tezpur; Latitude and longitude coordinates are: 26.651218, 92.783813):** The study will primarily concentrate on the Tezpur region within the Sonitpur district. This geographical focus ensures a comprehensive examination of temple architecture in these specific areas. By concentrating on this region, the study aims to provide a detailed and localized analysis of the temple architecture found there.

2. METHODOLOGY

The methodology of the study emphasizes an analytical and comparative approach. This means that the research process will involve a systematic and in-depth analysis of the data collected during the study. Here's an elaboration of how this will be carried out:

1) **Analytical Approach:** An analytical approach involves breaking down complex topics or data into smaller components for a detailed examination. In the context of this study, it means that the researcher will thoroughly examine the architectural features, styles, and historical context of the selected temples in Tezpur region. This may involve examining the materials used, the design elements, the symbolism, and any unique characteristics of these temples. By scrutinizing these aspects, the study aims to gain a deeper understanding of the temple architecture in this region.

2) **Comparative Approach:** A comparative approach involves making systematic comparisons between different aspects of the data. In this study, it implies that the researcher will compare the features and characteristics of various temples within the specified time frame (4th to 12th centuries A.D.) in Tezpur. This comparative analysis will help identify patterns, variations, and changes in temple architecture over time, providing insights into the evolution of the architectural styles in the region.

3) **Field Study Findings:** The reference to 'field study findings' suggests that the research involves collecting data directly from the temples and their surroundings. This data may include photographs, measurements, architectural drawings, historical inscriptions, and any other relevant information that can be gathered from on-site visits. Field study findings are invaluable for obtaining first-hand data and insights that are crucial for the analytical and comparative aspects of the research.

3. THE DISCUSSION

Assam's architectural achievements in earlier periods remain unknown since no remnants have been discovered. However, during the Gupta period, Assam experienced a significant phase of architectural activity, likely influenced by political interactions with the Guptas. Sarma (1988). This momentum persisted with varying intensity through different historical periods until the end of the early medieval era. The Barmans, who ruled from the 4th to 7th century A.D., initiated this activity, and it continued during the Salastambha dynasty (7th to 10th century A.D.), reaching its peak under the patronage of the Palas of Assam (11th-12th century A.D.). Sonitpur witnessed an intense temple construction activity in this particular timeline (4th to 12th century A.D.) enjoying loyal patronage of the three ruling dynasties which is a testimony of early medieval architecture centring mostly in and around Tezpur besides other parts of Kamrup. It stands as a testament to advanced construction techniques and represents the remnants of a bygone, high-level architectural tradition.

3.1. TEMPLE ARCHITECTURE OF THE GUPTA PERIOD:

The only structural remains discovered so far from the Gupta period in Assam are the brick-built structures found in the village of Da-Parbatia near the modern town of Tezpur in the Sonitpur District. Agrawala (1968), Sarma (1975). The dating to the Gupta period is evident through the presence of a stone door-frame that currently stands over the ruins. Archaeological Survey of India. (1924-25).

- **The Da-Parbatia Temple**

The Da-Parbatia Temple is celebrated for its exquisite stone door-frame, hailed as one of the finest specimens of Gupta stone artistry. Comparable in grandeur to the renowned Gupta temple door-frame in Deogarh, constructed during the 5th century A.D., this architectural gem graces the historical landscape of Sonitpur Sarma (1975).

The front section of the stone doorway comprises of a multitude of beautiful and finely detailed sculptures. (Figure 1). Here, one can observe depictions of flowers, creepers, deities (both gods and goddesses), *mithun pokhi*, *dvarapala* (door-keepers), the divine duo of Ganga and Yamuna, and the enigmatic sculpture of *Caityagavaksa*.

Recent preservation efforts by the Archaeological Survey of India have underscored the significance of this site, immortalizing its historical and artistic value. At first K. N. Dikshit discovered this ruined temple Archaeological Survey of India. (1922-23). The annual report (1924-25) of this department has documented the ruins of this temple.

Da-Parbatia temple comprises three distinctive sections: the garbhagriha (the sanctum sanctorum), the mandapa, and the mukhamandapa. Clear evidence of a circular path around the sanctum sanctorum and a stone drainage system reflects the temple's careful planning (Figure 2). The temple's interior dimensions' measure approximately 11 feet in length and 10 feet in width.

According to R. D. Banerji, "the ruins consist of the remains of a brick-built temple of Siva of the Ahom period erected upon the ruins of a stone temple of the later Gupta period, circa 6th century A.D." Archaeological Survey of India. (1924-25), p.98. However, recent research has revealed that the ruined temple, which bears resemblance to architectural features found in Bhumara, Nachna Kuthara in central India, and the Baigram temple in North Bengal belongs to a single period of construction, relating to a date in the 5th century Barpujari (1990).

The aforementioned temples are interconnected through the commonality of a *sandhara* sanctum and the distinctive positioning of the river goddesses at the bottom of the jambs in each instance. Barpujari (1990). This shared architectural feature creates a thematic and structural link among these temples, emphasizing a unified design element that adds to their cultural and historical significance. The presence of a *sandhara* sanctum and the placement of river goddess depictions on the jambs serve as both symbolic and aesthetic, weaving a connection between these sacred sites. This architectural coherence reflects a shared cultural or religious tradition that influences the design and layout of these temples.

Figure 1

Figure 1 Da-Parbatia Temple Door-Frame
**Note** The Da-Parbatia Temple Stone Door-Frame.
Source Author

The sculpted artwork adorning the stone doorway of Da-Parbatia reflects the distinctive style of the early Gupta period. This stone door is positioned in front of a

substantial stone with a well-like feature at its center, believed to be an altar dedicated to Lord Shiva. The headstone of this stone gate slightly protrudes on both side of the framework. The door-frame is intricately carved with idols and floral motifs. The two pillars (*dvara-sakhas*) measure 5 feet 3 inches in length and 1 foot 4 inches in width, while the upper stone (*sirapatti*) is 5 feet 9 inches long and 1 foot 3 inches wide. Notably, idols of Ganga and Yamuna, holding garlands, grace the bottom of the *dvara*. Flanking Ganga are two female attendants, one kneeling on the ground with objects of worship in her hands for the goddess, and the other holding a flowerpot in her left hand. Beyond her *Jyotirmandal* two flying swans to the right and a *nagi* to the left adorns this sculpture.

Similarly, the female figure to the left of Yamuna is holding a *samar* (a fan like object) and the second is adorned with the same idol as Ganga. The third female figure is in a kneeling position holding a flower pot. *Jyotirmandal* of Jamuna is also adorned with the same image as ganga.

The upper portion of the pillars are divided vertically divided into four divisions. The first division starting from the head of the *nagi* is beautifully carved with creeper with leaves. The second section features intricate carvings of lotus leaves and other flowers. The third part is sculpted with four human figures, while the fourth part features floral carvings. The upper flat slab slightly protrudes from the columns at both ends, with a central depiction of a flying Gadurh pokhi holding garlands, flanked by two others at either end. At the top, five idols are arranged in five rows: 1. a four-armed human figure representing Shiva with a tambourine in his left hand, 2. a kneeling human figure with a horse-like face, 3. *lakulish* Shiva is flanked by two female figures one offering a pot and the other appears in an erect position, 4. a flute playing human figure (Krishna), 5. an idol of Surya (the Sun-god) is seated with lotus flowers in both hands, accompanied by a two male figure on both sides Neog (1991).

Figure 2
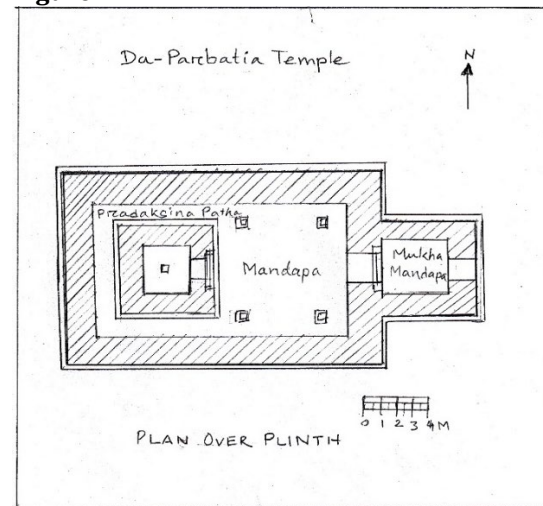
Figure 2 Da-Parbatia Temple
Note Plan over Plinth, Da-Parbatia Temple.
Source Author

The quaint reflection of an ancient sculpture exuding beauty and grace conveying the aesthetic sense of the sculpture had its influence on modern Assamese literature. Renowned litterateur, Jnanpith awardee Nilmani Phookan observes: "This temple exudes an immense spiritual ambiance and artistic

versatility, exemplifying the sweetness and radiance on the faces of Ganga and Yamuna, their self-absorption, youthful bodies, soft features, and graceful limbs. The rhythmic structure of the limbs, the relaxed posture, and the sensory harmony of the elongated body all contribute to the impeccable beauty of these sculpted idols." Phookan (2013), p.148.

3.2. POST-GUPTA PERIOD TEMPLE ARCHITECTURE:

1) Temple Ruins of Majgaon:

In the vicinity of Majgaon, near Tezpur town, remnants of ancient temples bear testimony to a rich historical heritage. The distance from the renowned Da-Parbatia temple to Majgaon is approximately 8 kilometers. R. D. Choudhury suggest the existence of two temples at Majgaon, supported by the ruins that are distinctly divided into two segments Choudhury (1985). Furthermore, two foundation areas of temples have been identified. These two temples stood about 50 meters apart, likely coexisting until a calamity, possibly an earthquake, led to their demise. The landscape in Majgaon suggests that the *mandapa* (pavilions) of the two temples were situated at higher elevations than the sanctum sanctorum. Both temples are oriented in a north-south direction. During the study, approximately 24 pieces of broken rocks, including boulders, gravels, and pebbles, were scattered across the site. Some of these rocks are intricately carved, while others remain uncarved, with a few being partially buried. A more comprehensive study may unveil the hidden portions beneath the surface. Among the remnants of temple architecture, only the stone door of the northern side of the temple is currently visible. These two temples exhibit striking similarities in stylistic craftsmanship, suggesting that they were contemporaneously constructed. Some noteworthy architectural features of the two temples are as follows:

- **Door-Head Strip:** The door-head strip (*sirapatti*) measures 250 cm in length and 77 cm in width (Figure 3). Along the top of this head strip, several small *sikhara*s are intricately carved in a row, and beneath each *sikhara*, a *yogi* (a saint) is depicted in a seated posture. Just below this row of small *sikhara*s, a small idol of Ganesha is positioned. It is presumed that the top of this head strip was once affixed to the north door of the temple.

Figure 3

Figure 3 The Door-Head Strip of Majgaon Temple
Note The Door-Head Strip of Majgaon Temple.
Source Author

- ***Silali* or Threshold:** This *silali* or threshold measures 238 cm in length and 63 cm in width (Figure 4). Carved into the centre is a motif representing a

Kalpabriksha (a wish-fulfilling tree), although no similar motif has been found elsewhere. In addition to these distinctive architectural elements, there are unsculptured stones scattered around the temple site, alongside crescent-shaped rocks.

Figure 4

Figure 4 Silali of Majgaon Temple
Note *Silali* Representing a *Kalpabriksha*, Majgaon Temple.
Source Author

The architectural remnants and ruins of the second temple exhibit a striking resemblance to those described earlier:

- **Door-Head Strip:** Measuring 187 cm in length and 77 cm in width, this head-strip closely mirrors the previous one. It features a row of small *sikhara*s at the top, and a small idol of Ganesha is skillfully carved in the center of the headband below. Notably, in contrast to the previous example, there are no yogi (saint) figures depicted within the *sikhara*s of the headband.

- ***Silali* or Threshold:** This stone column, measuring 247 cm in length and 71 cm in width, mirrors the stone used for the door of the other temple. The gate chambers are notably absent and are believed to have merged into the ground. Several pieces of stone are scattered throughout the temple site, including a broken part of *amalok*. A *dvarsakha* is situated approximately 200 meters to the east of the ruins, possibly constituting a part of the temple's original structure. Two other *dvarsakha*s of similar style have been designed and used in the nearby Namghar, a place of worship, which belonged to Late Prabodh Chandra Baruah. (Figure 5). These tops are ornately carved with floral motifs and creeper designs. Carved idols of Ganga, the speculative, and the doorkeeper adorn the base of the threshold of the Namghar. Nandi and the 'doorkeeper' are depicted in a *sthanak* posture, with Nandi's visage bearing the likeness of a bull. Additionally, idols of Yamuna, the river, and the doorkeeper are carved at the base of the *dvarsakha* of the Namghar. The distinctive shapes of the *dvarsakha*, head-stones, and rocks clearly indicate that the two temples in their ruined state at Majgaon were of considerable size. Significantly, the depictions of Ganga and Yamuna at this stone gate in Majgaon are accompanied by the doorkeepers, Nararupi Nandi, and Bhringi.

These two temples in Majgaon are estimated to have been constructed during the 9th or 10th century Baruah (2004). It is noteworthy that no individual idols have been uncovered at the site of the ruins. However, the presence of idols of Ganga,

Yamuna, and Nandi (speculative) on the door (*dvarsakha*), along with the idol of Ganesha on the *sirapatti*, suggests that these two temples were dedicated to Lord Shiva.

Figure 5

Figure 5 Dvarsakhas of Majgaon Temple

Note The Dvarsakhas of Majgaon Temple. Here the Lintel is Reconstructed.

Source Author

- **Ruins Found in and around the Old Court of Tezpur:**

During excavations for the construction of the old court in Tezpur in 1905, a significant rocky ruin, composed of stone, was uncovered. A detailed report on this archaeological site has been documented in the *Report of the* Archaeological Survey of India. (1906-07). Subsequently, archaeologist R.D. Banerji conducted a thorough investigation and study, ultimately concluding that these ruins represent three distinct structures from different historical periods. This research was also published in the *Report of the* Archaeological Survey of India. (1906-07). However, due to the intermingling and limited nature of the fragments, their comprehensive study presents a considerable challenge. This site may be described in the following manner:

1) **Shiva Temple:** A long stone (*sirapatti*), positioned between two columns, is accompanied by a massive stone door. According to Neog (1991) one of the columns has a sixteen-sided design in the middle, while the other exhibits a twelve-sided pattern. Both columns are intricately adorned with floral and decorative motifs. At the top of the stone, just above the door, five small temples are carved, each featuring a Shiva Linga. In the lower section, there is a small idol of Ganesha and various plant and creeper designs (Figure 6). Now these architectural remains have been shifted from the original site to Cole park. During field visit it has been observed that the *sirapatti* and columns are kept separately. Both of the columns are curved out of same kind of rock with a sixteen sided pattern. One notable feature of the *sirapatti* is the five small temple motif and it is seen that temples at both flanks are curved as half of a temple. It might be part of the design to fit in another half.

Figure 6

Figure 6 Sirapatti/Lintel
Note Architectural Remains of Shiva Temple.
Source Author

2) **Surya Temple:** The presence of extensive door frames among the court's remains suggests a once large and towering structure, likely a temple dedicated to Surya Neog (1991). However, the available architectural remnants are limited, making it challenging to definitively identify the original form of architecture. The main stone slab measures 3 meters and 7.5 centimetres in length and is divided into three raised panels. On the left side stands Brahma, in the centre is Surya, and on the right is Shiva. Three divine figures are rest on either side of middle panel of Surya. Brahma's depiction includes a long beard and a cap on his head flanked by two female figures on each side. Two male figures adorn each side of the sun in erect position. This stone appears to have been carved around the 8th century A.D. or even earlier. At the top of the stone, an idol of the Sun suggests that this was a Sun temple. (Figure 7).

Figure 7

Figure 7 Sirapatti
Note Architectural Remains of Surya Temple.
Source Author

3) **Ruins of another Temple:** In this site there is a temple, believed to have been constructed at a later date than the Surya temple. However, very few architectural remnants of this particular temple have been uncovered. Only two stones have been found, which serve as pillars by the temple's entrance.

- **Architectural Sculptures Preserved in Chitralekha Udyan:**

Chitralekha Udyan, formerly known as Cole Park, is situated in the heart of Tezpur city. The park houses several rock fragments that originally served as foundations, ramparts, or planes for ancient temples. These rock fragments showcase exquisite craftsmanship, with many rocks intricately carved with various plants, flowers, and creepers. Some stones feature geometric patterns, while square-shaped stones exhibit carvings of lotus flowers (Figure 10). Among the sculptures, there are representations of various incarnations of Lord Vishnu, such as Matsya, Kurma, Varaha, Parashurama, and more. Figure 8 features a towering pillar standing 11 feet 6 inch tall, showcasing exquisite craftsmanship. Figure 9 displays a plinth adorned with dancing deities, equally demonstrating fine artistry. The origins of these rock fragments date back to the 9th and 12th centuries Baruah (2004).

Figure 8

Figure 8 Pillar with Capital
Note Architectural Component from Cole Park.
Source Author

Figure 9

Figure 9 Plinth Mould with Design & Figure
Note Architectural Component from Cole Park. Dancing Deities.
Source Author

Figure 10

Figure 10 Square-Shaped Stones Exhibit Carvings of Lotus Flowers.
Note Architectural Component from Cole Park. Stone Size: 180 and160 cm.
Source Author

- **Bamuni Pahar (hill) remains:**

Bamuni Pahar is a hill teeming with ancient ruins located on the banks of the Brahmaputra, approximately 2 kilometers east of Tezpur town (Figure 11). Given the extent of architectural features on this hill, it is more apt to refer to it as a rocky architectural site rather than a mere hill. The sculptures and paintings of Bamuni Hills were first explored and studied by Captain E.V. Westmacott in the early 19th century Barua (1988). Although a report on the architectural remains was published in the Annual Report of the Archaeological Survey of India. (1906-07) by T. Bloch, Eastern Zonal Superintendent, a more comprehensive study was conducted by R. D. Banerji, who published a report on the remains with a more scientific basis Archaeological Survey of India. (1924-25), P.94f; Archaeological Survey of India. (1925-26), pp.115-116. Subsequently, most scholars engaged in discussions based

on Banerji's report. He delved into intricate details and surmised that there were seven temples at the site. In this vast rectangular sized site contained four temples at the four corners with two big temples in the middle and the seventh temple was at the eastern side of the site. Archaeological Survey of India. (1925-26); Archaeological Survey of India. (1928-29). Subsequently it is concluded that there were five temples Barpujari (1990). The 'Panchayatan' temple is believed to have likely occupied Bamuni Hills, although the exact deities worshipped in these temples remain a subject of debate. Some posit that the original temple was dedicated to Surya (the Sun God) or Vishnu, while the temple at the base or middle of the Bamuni hill is thought to be a Vishnu temple (Figure 13). The presence of a sculpture of *Narasimha* (Figure 12), an incarnation of Vishnu supports the point. The four other temples surrounding the main temple in the four corners are believed to have been dedicated to Shiva, Surya, Ganesha, and Shakti Barpujari (1990). The remains of this site belong to about 8th-9th century A.D. Choudhury (1966).

Figure 11

Figure 11 A View of Bamuni Pahar Ruins
Note Structural Components from Bamuni Pahar.
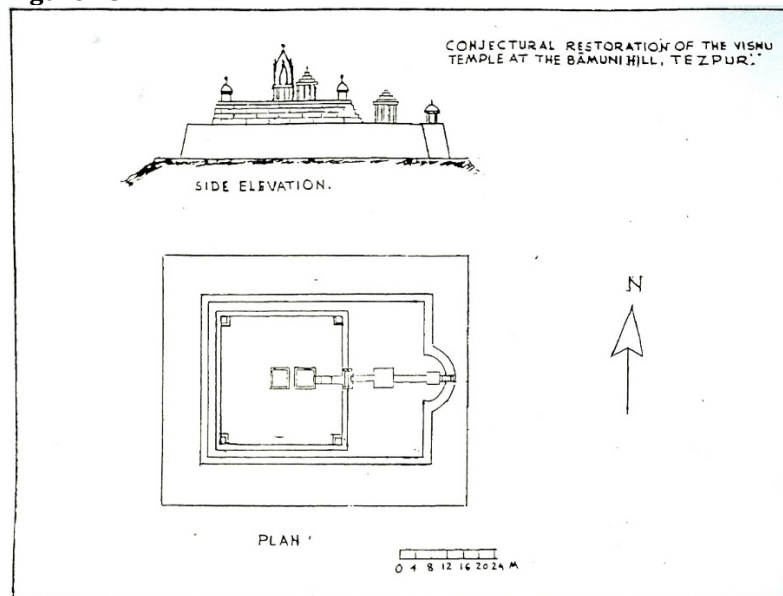**Source** Author

Figure 12

Figure 12 Narasimha
Note Narasimha Sculpture from Bamuni Pahar.
Source Author

Figure 13

Figure 13 Conjectural Restoration of the Vishnu Temple at Bamuni Hill
Note Plan of the Plinth and Side Elevation of Vishnu Temple.
Source Sarma (1988)

4. COMPARATIVE ANALYSIS OF TEMPLES IN TEZPUR

Table 1

Table 1 Comparative Analysis of Temples in Tezpur

Temple	Period	Architectural Features	Significance
Da-Parbatia Temple	Gupta Period (5th Century A.D.)	Stone door-frame with detailed sculptures of flowers, creepers, deities, and river goddesses; garbhagriha, mandapa, mukhamandapa	Oldest known temple structure in Tezpur; exhibits fine Gupta artistry; first discovered by K.N. Dikshit and preserved by the Archaeological Survey of India.
Majgaon Temples	Post-Gupta (9th-10th Century A.D.)	Intricately carved door-head strips, thresholds	Indicates the existence of two contemporaneous temples; features such as the *Kalpabriksha* motif and door-frame carvings reflect advanced craftsmanship and religious significance.
Bamuni Hill/Pahar Remains	8th-9th Century A.D.	Multiple temple ruins, sculptures; possible *Panchayatan* layout	Suggests a complex of five temples possibly dedicated to Surya, Vishnu, Shiva, Ganesha, and Shakti; explored and documented extensively by R.D. Banerji, H. K. Barpujari, P. K. Sarma and others.
Ruins near Old Court of Tezpur	9th -10th Century A.D.	Shiva temple door-frame with floral motifs, Ganesha idol, Surya temple fragments	Reflects multi-period construction; features suggest large temple structures dedicated to Shiva and Surya, highlighting religious and architectural evolution over time.
Chitralekha Udyan	9th -12th Century A.D.	Architectural remains, sculptures, geometric patterns, and carvings of Vishnu's incarnations	Preserves diverse architectural components originally from various temples; showcases the rich sculptural tradition and artistic achievements of the period.

4.1. KEY OBSERVATIONS

- **Evolution of Architectural Styles:** Post-Gupta temples, such as those in Majgaon, demonstrate continuity in intricate carvings and structural advancements, reflecting the evolving architectural techniques and religious practices. The Da-Parbatia temple is a prime example of early Gupta architecture with its intricate stone carvings and complex structural design.

- **Common Architectural Elements:** The use of floral and creeper designs is prevalent across different periods, showcasing a sustained aesthetic preference. Many temples feature intricately carved door-head strips and thresholds, often depicting religious motifs and deities such as Ganesha, Ganga and Yamuna.

- **Regional and Cultural Significance:** The archaeological remains underscore the historical significance of Tezpur as a centre of temple construction and religious activity from the Gupta period to the early medieval era. The temples in Tezpur, like the ones in Bamuni Pahar, reflect a blend of religious influences, with structures dedicated to multiple deities, indicating the region's rich cultural and spiritual heritage.

The historical and cultural richness of the region is shown by the comparative study of temple architecture of Tezpur. From the vast remains of Bamuni Pahar to the post-Gupta ruins in Majgaon and the Da-Parbatia temple from the Gupta era, each location offers insightful information on the development of early medieval Assamese architecture and religion. It will take further investigation and preservation work to properly comprehend and value rich architectural legacy of Tezpur.

5. CONCLUSION

In light of the extensive examination conducted in the preceding sections, several key conclusions emerge:

1) The Da-Parbatia Temple stands out as the most ancient specimen of early medieval architecture, embodying the distinctive characteristics of the all-encompassing Gupta architectural style that spanned across India.

2) The temple ruins at Majgaon, remnants uncovered in the vicinity of the old court in Tezpur, preserved architectural fragments in Chitralekha Udyan and the rock architecture of Bamuni Hills collectively offer compelling evidence of extensive temple construction during the early Middle Ages. These rocks are adorned with intricate sculptures and ornamental artwork, vividly reflecting the artistic essence of early medieval architecture.

3) Regrettably, early medieval architecture has not remained intact, and the original architectural configurations or monuments cannot be accurately ascertained from the available resources.

4) The specific architectural styles employed in this region during the Early Middle Ages remain largely enigmatic.

5) The archaeological wealth scattered throughout Tezpur signifies the antiquity of these regions, affirming their historical significance within the broader Indian cultural landscape.

6) Given the complexities and rich historical depth of this subject, it is imperative that further rigorous and scientific studies be undertaken to unlock more profound insights into the evolution and diversity of temple architecture in this region.

7) Not only does the religious significance of the region come to light, but its advanced construction techniques and artistic achievements during the early medieval period are also highlighted by the intricate architectural features and stylistic continuity observed across various temples in Tezpur. Together, these temples showcase a rich cultural legacy that continues to provide insightful information on the development of Assamese temple design across time.

This addendum highlights the minute features and how they help us comprehend the historical background of the temple construction in the area.

CONFLICT OF INTERESTS
None.

ACKNOWLEDGMENTS

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