



DECODING AHOM HERITAGE: AN ANALYSIS OF THE TEMPLE INSCRIPTIONS OF KING SIVA SINGHA

Dipamjyoti Buragohain

Research Scholar

Department of History

Rajiv Gandhi University, Arunachal Pradesh, India

Abstract: The temple inscriptions are essential epigraphic sources for understanding the political, cultural, and religious dynamics of ancient and medieval societies. As primary sources, they provide critical information on architectural development and cultural continuity, making them indispensable for reconstructing history. This paper explores the temple inscriptions commissioned during the reign of Siva Singha, a significant Ahom ruler of medieval period, Assam, India. These inscriptions provide rich insights into the socio-economic, political, cultural, and religious landscape of the period. While these inscriptions document royal donations, land grants, and temple patronage, they also served as powerful tools for political legitimacy, reinforcing the ruler's divine authority. Through a comparative framework, the paper emphasizes the value of temple inscriptions as reliable epigraphic sources for reconstructing history and understanding the dynamics between state power and religious institutions.

Keywords: Ahom history, architecture, sources, temple inscriptions, royal patronage.

1. INTRODUCTION

Temple inscriptions hold immense significance in historical research as they provide primary sources for understanding the political, cultural, religious, and social dynamics of ancient and medieval societies. Often engraved on walls, pillars, and gateways, these inscriptions document royal patronage, land grants, and temple donations, serving as instruments of political legitimacy by aligning rulers with divine authority. They offer insights into local religious practices, festivals, and ceremonies, highlighting the role of temples in community life. Additionally, inscriptions shed light on economic structures by recording temple management, agricultural production, and resource allocation, revealing the temple's role in regional economy. They also reflect social hierarchies, listing donors and temple officials, and providing details about caste roles in temple activities. Furthermore, temple inscriptions contribute to the understanding of architectural and artistic development, documenting the construction and renovation of temples and the involvement of artisans. They also offer linguistic insights, showcasing the evolution of regional languages and scripts. Thus, temple inscriptions serve as invaluable tools for reconstructing history, offering a multidisciplinary lens into the governance, religion, architecture, and socio-economic conditions of past kingdoms and empires.

The Ahom dynasty, which ruled the Brahmaputra Valley from the early 13th to the beginning of the 19th century, was originally established by Sukapha, a Tai prince. Over the centuries, the Ahoms developed into a powerful kingdom. The Ahom period was particularly significant for the history of Northeast India as it marked a time of stable and expansive rule under a single dynasty. The Ahoms contributed to a more organized political structure in the Brahmaputra Valley. The Ahoms was also known for its strong patronage of arts and culture, particularly through the construction and endowment of numerous temples and the promotion of religious art. The prominence of temple inscriptions and the dedicated support for religious establishments during this period highlight it as a historical zenith for the integration of religious practices and cultural expression.

Sutanpha alias Siva Singha, a prominent ruler of the Ahom dynasty, reigned from 1714 CE to 1744 CE (Baruah 2012, 294) played a pivotal role in shaping the cultural and religious landscape of the Ahom kingdom. He was the son and successor of Rudra Singha (1696-1714 CE), one of the greatest rulers of the Ahoms (Baruah 2012, 294). Siva Singha's reign is particularly notable for the patronage of temples and religious institutions, marking a significant period of cultural consolidation. Under his reign, the Ahom kingdom witnessed the construction and renovation of several temples, including the famous Gaurisagar and Sivasagar group of temples (Bhuyan 1930, 71).

2. RESEARCH METHODOLOGY

The methodology of this paper involves a qualitative and interpretative analysis of inscriptions, from the reign of Siva Singha, using both primary and secondary sources. Primary sources include field visits to temples associated with the Ahom dynasty as well as the Assam State Museum, focusing on inscriptions from Siva Singha's reign. The inscriptions are studied to identify patterns in religious patronage, administrative decisions, and socio-political narratives. Secondary sources include *Buranjis* (Ahom chronicles), prior epigraphic research, and scholarly interpretations, providing a comparative framework to cross-reference the findings from the inscriptions.

3. HISTORICAL AND POLITICAL CONTEXT OF THE REIGN OF SIVA SINGHA

Siva Singha (1714–1744 CE), the son of Sukhrangpha alias Rudra Singha, ascended the throne of Ahom kingdom in *Saka* 1736 (1714 CE) (Bhuyan, 1930, 68). The reign of Siva Singha marked a significant shift in the political and cultural trajectory of the Ahom dynasty in Assam. He accepted initiation from Krishnaram Nyayavagish, a Sakta Brahmin priest from Bengal (Bhuyan 1930, 68-69). During his reign, the focus of the administration transitioned from military expansion to religious patronage and consolidation of internal power. He actively sponsored temple construction and land grants to Brahmins and religious institutions, embedding religious legitimacy into his political strategy.

A pivotal moment in his reign came in 1722 CE when his astrologers predicted the end of his rule due to the effects of the *chatra-bhanga-yoga* (Baruah 2012, 294). Responding to this, Siva Singha acted decisively to consolidate his religious and political power by endowing his chief queen, Phuleswari Konwari, with the title of *Bor Raja*, granting her the authority and regalia traditionally held by kings (Bhuyan 1930, 71). This move solidified her influence and led to her pivotal role in political and religious decisions. Phuleswari Konwari, originally named Phulmati, was the daughter of Kalugaya *nat* (dancer). She rose to prominence from her humble beginnings as a dancer at the Siva temple in Dergaon and ascended to the prestigious role of chief queen of Siva Singha, adopting the regal name of Pramatheswar or Phuleswari Konwari. Under the influence of Phuleswari Konwari, Siva Singha was deeply involved in promoting Sakta worship, which became central to the political ideology of the Ahom state under his rule. Phuleswari Konwari even summoned the Sudra *Mahantas* of the *Satras* (Vaishnava monasteries) to the Durga Puja held at Sakta shrines, where she compelled them to bow before the goddess, have their foreheads smeared with the blood of sacrificed animals, and accept the *nirmali* and *prasad* as part of the ritual (Baruah 2012, 295). The actions of Phuleswari Konwari led to prolonged conflicts between the Ahom state and the Mayamara *Mahanta*. The Mayamara *Mahantas* were spiritual leaders of the Mayamara *Satra*, which belonged to the *Kala-Samhati*, a significant sect of the Neo-Vaishnavite movement in Assam. The Mayamara *Satra*, founded by Aniruddhadeva in the 17th century, emphasized egalitarianism and rejected caste-based hierarchies, making it particularly popular among marginalized communities.

Following the death of Phuleswari Konwari in 1731 CE, her sister Draupadi or Ambika succeeded her as *Bor Raja*, continuing her sister's efforts (Bhuyan 1930, 71). After the death of Draupadi in 1738 CE, Enadari or Sarveswari succeeded as *Bor Raja* (Bhuyan 1930, 72). She was the daughter of Salal Gohain. Sarveswari continued the works of her predecessors, managing the affairs of the kingdom and maintaining the religious practices.

During the reign of Siva Singha, the Ahom kingdom enjoyed a period of relative peace, with no significant wars or external threats. The only military incident was a minor attack by the Daflas (Nyishi) in 1717 CE. This skirmish was swiftly subdued by the Ahom forces (Baruah 2012, 295). Siva Singha's reign was characterized by a focus on administrative consolidation, religious patronage, and cultural development rather than warfare. During his reign, land survey was conducted in the regions of Kamrup and Bakata, making a significant administrative achievement (Bhuyan 1930, 70). A significant patron of literature and music, Siva Singha encouraged the creation of notable literary works. Under the patronage of Siva Singha and his chief queen Phuleswari Konwari, Ananta Acharyya composed the *Ananda Lahari*, while Kavi-chandra Dvij composed the *Kam-Kumar Haran* and the *Dharma Puran* (Baruah 2012, 296). Under the patronage of Siva Singha and his chief queen Ambika, Sukumar Barkaith composed *Hasti Vidyarnava*, a famous illustrated manuscript on elephants (Baruah 2012, 295). Further, the reign of Siva Singha is significant for the construction of several temples, showcasing his devotion and contributions to the cultural and architectural heritage of the Ahom kingdom. Siva Singha died in *Saka* 1766 (1744 CE) (Bhuyan 1960, 152).

4. ROYAL PATRONAGE TO THE TEMPLES

Royal patronage has historically been a powerful tool for legitimizing political authority by establishing the ruler's connection with religious institutions, cultural activities, and public works. Throughout ancient and medieval societies, rulers used patronage of temples, monasteries, and educational centers to project themselves as protectors and benefactors of faith, thereby reinforcing their divine right to rule. Inscriptions documenting land grants, temple donations, and religious endowments were often commissioned to demonstrate a ruler's piety and strengthen their legitimacy.

In Assam under the Ahom dynasty, royal patronage served multiple purposes. Ahom rulers not only funded the construction of temples but also promoted specific religious traditions. This strategy allowed rulers to gain the moral support of religious leaders and ensure loyalty from the priestly class, which in turn helped stabilize their reign during periods of political uncertainty. Furthermore, patronage was strategically used to integrate local beliefs and traditions into the official religious framework, creating cultural cohesion across diverse regions under the ruler's control.

Beyond religious patronage, rulers often sponsored architecture, art, and literature, reinforcing their presence in public life and symbolizing their role as patrons of prosperity. These acts of public benefaction, recorded in temple inscriptions, not only immortalized their deeds but also served as political propaganda, reminding citizens and future generations of their greatness. Thus, royal patronage functioned as a key instrument in statcraft, helping rulers project power, maintain social order, and legitimize their authority in both spiritual and temporal spheres.

The reign of Siva Singha (1714-1744 CE) marked a significant era in temple construction and religious patronage in Assam, reflecting his devotion and systematic approach to cultural and spiritual preservation. Among the temples constructed under his patronage, the foremost are the Gaurisagar and the Sivasagar group of temples. Both groups feature temples devoted to Siva, Vishnu and Durga. The driving force behind the Gaurisagar tank and the Gaurisagar group of temples was Phuleswari Konwari

(Bhuyan 1960, 151), while the Sivasagar tank and the Sivasagar group of temples led by Draupadi alias Modambika (Bhuyan 1960, 151-152). Both queens played pivotal roles in enhancing the religious and architectural heritage of the Ahom period through their vision and patronage. Other noteworthy temples constructed under him includes Ugratara Devalaya (Neog 2008, 264) in Guwahati; the Siddheswar Devalaya (Neog 2008, 275), the Kurma Janardan temple, the Asvakranta Devalaya (Bhuyan 1930, 70) and the Dirgheswari Devalaya (Bhuyan 1930, 70) in North Guwahati, the Maghnawa Dol in Lakhimpur, the Barpatra Dols in Kalugon (the Vishnu Dol and the Jagadhatri Dol) (Bhuyan 1930, 71), the Keri Rajmao Dol (Bhuyan 1930, 72) in Mathiyasiga near Nazira, etc. According to Sarbananda Rajkumar, the Maghnawa Dol was known as Phulbari Dol. The *Changrung Phukanar Buranji* edited by Bhim Kanta Boruah dated it to Saka 1643 (1721 CE). However, based on the architectural features of the Maghnawa Dol and its similarities to the Garakhiya Dol in Nazira, Pradip Sarma has attributed its construction to the reign of Ahom ruler Pratap Singha.

5. INTERPRETATION AND ANALYSIS OF KEY INSCRIPTIONS

Most of the temple inscriptions from the Ahom period are closely tied to the construction of temples or grants provided for their upkeep. These inscriptions often detail the ruler's contributions, such as commissioning new temples, renovating existing ones, or endowing land, wealth, or resources to ensure their maintenance. Land grants to temples and other religious institutions were a significant aspect of Ahom governance and cultural policies. By donating land, the Ahom kings ensured a steady source of income for temples and religious establishments, which was used for their maintenance, rituals, and festivals. Such grants often included exemptions from taxes and other levies, providing economic stability to the institutions. Amalendu Guha, in his analysis of land grants through inscriptions, highlights several key features. Firstly, the grants provide a meticulous description of the boundaries of the donated land, ensuring clarity and preventing disputes. The act of granting land was notified to all people, emphasizing its legitimacy and the authority of the king. The grants guaranteed permanent rights to the donee and their descendants over the donated land, conditional on their loyalty or regular payments to the king, depending on the context. Additionally, the inscriptions listed all taxes and obligations from which the donee was exempted, ensuring transparency in their privileges. In many cases, the grants included not just land but also the transfer of people associated with it, reflecting the socio-economic systems of the time (Guha 1991, 48-49).

According to Edward Gait, 19 out of the 48 epigraphs of the Ahom kings discovered up to that time belonged to the reign of Siva Singha. Maheswar Neog, in *Prachya-Sasanavali*, documented 39 inscriptions from Siva Singha's period (Neog 1974, 26). Many of these inscriptions provide significant evidence regarding the construction and maintenance of temples during his rule. The allocation of lands to priests highlights the practice of granting land for religious purposes and temple maintenance during this historical period.

5.1 Copper Plate Land Grant Inscription of the Kamakhya, Pandunath and Ugratara Temples (Saka 1637/1715 CE)

The inscription records land grants to the three temples namely Kamakhya, Pandunath and Ugratara of Guwahati. It records grants of 400 *puras* of land to the priests of the three temples, all of whom reside in the village of Gowalkuchi. The land grants were made in Konwarbhag and Patidarang *parganas* of Kamrup. Additionally, the document also provides a long list of Brahmins who are part of this endowment (Neog 1974, Ins. No. 16).

5.2 Rock Inscription of the Kameswar Siva Temple on Nilachala (Saka 1640/1718 CE)

The inscription was recorded by Sonaram Choudhuri in an article (*Kamakhya Ahom Kirti*) in the Assamese journal 'Bahi' (Neog 1974, 19). It is said that the inscription was missing from its original location. The inscription provides evidence of the construction of the Kameswar temple on Nilachala Hill. The temple was built by Anuja (Deka) Duvara Barphukan following the directives of Siva Singha in Saka 1640. In the inscription, Siva Singha was compared to "a belt of black bees to the lotus feet of Shiva", emphasizing his devotion to the deity. The king is also praised for his prowess, having "rendered enemies ineffective" and his acts of generosity, which brought prosperity. His greatness was compared to the purity of the Ganges, and he was called "the Lord of the Saumara country" who bears the epithet of 'Sri-Sri-Svarga-Narayana' (Neog 1974, 19). The inscription honors the divine-like attributes of Siva Singha.

5.3 Rock Inscription of the Siddheswar Temple on Nilachala (Saka 1640/1718 CE)

The inscription documented the construction of the Siddheswar temple in Saka 1640 by Vijaya Tarun Duvara Barphukan following the instructions of Siva Singha. Siva Singha was praised as a devoted follower of Lord Siva and his fame was compared to Surya. The inscription describes him as possessing radiant, exceedingly brilliant, and far-reaching fame (Neog 1974, Ins. No. 20).

5.4 Copper Plate Inscription of Kurma-Madhava Temple (Saka 1640/1718 CE)

The inscription records a *Devottara* land grant made to the Kurma-Madhava temple in Kamrup by Siva Singha. The same inscription refers to the grant of 65 *paiks* for the idol of the Kurma-Madhava temple (Thakuria 2018, 47).

5.5 Inscription of the Umananda-vigraha (Saka 1641/1719 CE)

The inscription records the establishment of the *vigraha* of Lord Siva in the Umananda temple in Saka 1641 by Vijaya Barphukan. The *vigraha* was built of silver (Neog 1974, Ins. No. 21).

5.6 Rock Inscription of the Asvakranta Temple (Saka 1642/1720 CE)

The inscription commemorates the construction of the Asvakranta temple in Saka 1642. The temple was constructed by Vijaya Tarun Duvara Barphukan under the instruction of Siva Singha (Neog 1974, Ins. No. 22).

5.7 Rock Inscription of Kurma Janardana's Phalgutsava Temple (Saka 1643/1721 CE)

The inscription provides evidence of the construction of a Phalgutsava Temple at the Asvakranta Temple in North Guwahati, built by Anuja (Deka) Tarun Duvara Barphukan under the orders of Siva Singha in *Saka* 1643 (Neog 1974, Ins. No. 23).

5.8 Copper Plate Inscription of the Siddheswar Temple (Saka 1645/1723 CE)

The inscription mentions re-endorsement of a land grant to the Siddheswar temple in Suwalkuchi originally made by Gadadhar Singha. The charter allocated 130 *puras* of land and 2 *powas* of *paiks* for conducting the religious rituals of the temple (Neog 1974, Ins. No. 24).

5.9 Copper Plate Inscription of the Nandikeswar Temple (Saka 1645/1723 CE)

The inscription records that the old utensils of the Nandikeswar Temple at Jamuguri in Sonitpur were refurbished in *Saka* 1645, under the instructions of Siva Singha, and were subsequently handed over to Raghunandan Bidyanibasa (Thakuria 2018, 48).

5.10 Stone Inscription of the Ugratara Temple (Saka 1647/1725 CE)

The inscription records the construction of the Ugratara temple in Guwahati, dedicated to Goddess Ugratara, in *Saka* 1647. The temple was entrusted to Tarun Duvara Barphukan under Siva Singha's reign (Thakuria 2018, 29).

5.11 Rock Inscription of the Kamalewar Temple on Nilachala (Saka 1650/1728 CE)

The inscription provides evidence of the construction of the Kamaleswar Temple dedicated to Kamaleswar (Siva) on Nilachala Hill. This temple was built by (Debera) Dihingiya Barphukan under the orders of Queen Phuleswari in *Saka* 1650 (Neog 1974, Ins. No. 26).

5.12 Stone Inscription of the Ugratara Temple (Saka 1650/1728 CE)

The inscription records that the Ugratara tank in Guwahati was excavated by Dihingiya Barphukan, under the instructions of Siva Singha and *Bor Raja* Phuleswari, in *Saka* 1650 (Thakuria 2018, 29). The stone inscription is located on the bank of the Jurpukhuri in Guwahati.

5.13 Copper Plate Inscription of the Siva Temple in Dergaon (Saka 1656/1734 CE)

The Siva temple at Dergaon was originally constructed by Pratap Singha. However, the existing Ahom period temple at the place was constructed during the reign of Rajeswar Singha. The copper plate inscription of Siva Singha throws light on the history of the earlier temple. The inscription records the allotment of 36 *puras* of land and 6 families of servitors to the priest Bhudhar Agamacharya, who performed the *Pratishtha* ceremony of the temple in 1626 *Saka*. During the reign of Siva Singha, Banesvara, the son of Bhudhar Agamacharya received a grant of 80 *puras* of land and later another 20 *puras* of land after the death of *Bor Raja* Phuleswari Konwari (Neog 1974, Ins. No. 30).

5.14 Rock Inscription of the Dirgheswari Temple (Saka 1657/1735 CE)

The inscription records the construction of the Dirgheswari temple on the northern bank of the Brahmaputra river in *Saka* 1657 by (Debera) Dihingiya Barphukan under the instruction of Siva Singha (Neog 1974, Ins. No. 32).

5.15 Rock Inscription of the Dirgheswari Temple (Saka 1659/1737 CE)

The inscription records that, under the directive of Siva Singha, (Deka) Tarun Duvara Barphukan constructed the main entrance of the Dirgheswari temple in *Saka* 1659 (Neog 1974, Ins. No. 33).

5.16 Copper Plate Inscription of the Dharieswar Temple (Saka 1660/1738 CE)

The inscription records the number of priests and *paiks* assigned to the temple by (Deka) Tarun Duvara Barphukan to perform various duties in *Saka* 1660 (Neog 1974, Ins. No. 38). The inscription mentions the names of thirty-two priests associated with the temple.

5.17 Copper Plate Inscription of Land Grant of the Asvakranta Temple (Saka 1661/1739 CE)

The inscription records a land grant of 12 *puras pharingati* and 12 *puras* of *bari* land to two Brahmins, namely Siva Deuri and Balodev in the Bangshar *pargana* (Adhikary 2008, 67). The grant was made by Tarun Duvara Barphukan with the instruction of Siva Singha (Neog 1974, Ins. No. 41).

5.18 Copper Plate Inscription of the Umananda Temple, Guwahati (Saka 1661/1739 CE)

The inscription records *Devottara* grant of 16 *gots* of Brahmin *paiks* and 129 $\frac{3}{4}$ *gots* of Sudra *paiks* towards daily and regular worship at the Umananda temple in *Saka* 1661 (Neog 1974, Ins. No. 40).

5.19 Copper Plate Inscription of the Dirgheswari Temple (Saka 1661/1739 CE)

The inscription records that Anuja (Tarun) Duvara Barphukan, under the command of Siva Singha, appointed various functionaries for the services of the Dirgheswari temple. Among them were 4 *gots* of Brahmins and 50 $\frac{1}{2}$ *gots* of Sudras from different castes. Additionally, the temple was endowed with 82 *puras* of land, which included 24 *puras* of land in a *khat* in Mandakata village, 8 *puras* of *bari* land in the same locality, and 18 *puras* of forest land surrounding the temple. Another *khat* of 24 *puras* and a *bari* of 8 *puras* in Candara village were also granted to the temple. Furthermore, the temple received a *bil* for fishery purposes as part of the endowment (Neog 1974, 184-185).

5.20 Copper Plate Inscription of the Pingaleswar Temple (Saka 1661/1739 CE)

The inscription records *Devottara* grant of various goods essential for the worship at Pingaleswar temple by Tarun Duvara Barphukan under the order of Siva Singha in *Saka* 1661 (Thakuria 2018, 54).

5.21 Copper Plate Inscription of the Gopeswar Temple (*Saka* 1661/1739 CE)

The inscription records *Devottara* grant of a piece of land and 15½ *gots* of *sevaits* by Tarun Duvara Barphukan to the Gopeswar temple in *Saka* 1661, under the order of Siva Singha (Thakuria 2018, 55).

5.22 Copper Plate Inscription of the Hayagriva-Madhava, Kameswar and Kedar Temples (*Saka* 1661/1739 CE)

The inscription from *Saka* 1661 documents the appointment of priests and servitors to the Hayagriva-Madhava, Kameswar and Kedar temples, along with the duties assigned to them (Thakuria 2018, 56).

5.23 Copper Plate Inscription of the Umananda Temple, Guwahati (*Saka* 1663/1741 CE)

The charter was a renewal of a previous land grant made by Rudra Singha in *Saka* 1637 for the Umananda Temple. However, the exact quantity and extent of the granted land are unclear (Neog 1974, Ins. No. 42).

5.24 Copper Plate Inscription of the Janardan Temple, Guwahati (*Saka* 1664/1742 CE)

The inscription records a land grant of Siva Singha to the Janardan temple in Guwahati. It states that (Deka) Tarun Duvara Barphukan granted 26 *puris* of land in the Chayaniya *pargana* to Nityananda Sharma, who served as the *deuri* or priest of the Janardan temple (Neog 1974, Ins. No. 43).

6. DISCUSSION AND FINDINGS

The inscriptions from the Ahom period provide a wealth of information on the patronage and management of temples in Assam, showcasing, a strong connection between the ruling authorities and religious institutions. These records primarily document temple constructions, land grants, and assignments of functionaries, emphasizing the rulers' dedication to promoting religion and cultural heritage.

The temple inscriptions from the reign of Siva Singha offer valuable insights into the political-religious dynamics of the period. During his rule, the integration of religion and politics was a key feature, as Siva Singha utilized religious institutions, particularly temples, as tools for promoting political authority and social cohesion. The inscriptions reveal how the king used temple construction and endowments to not only honor deities but also affirm his political legitimacy and divine right to rule. The inscriptions also highlight the meticulous organization of temple management. Specific numbers of *paiks*, priests, and servitors were assigned to temples. These grants often included detailed allocations of cultivable land, forest areas, fisheries, and utensils, ensuring the smooth functioning of temples and rituals.

These inscriptions serve as reliable sources of historical reconstruction, providing concrete evidence of royal activities and temple construction of the time. Through detailed records of land grants, donations, and the appointment of temple functionaries, the inscriptions give insight into the management of temples.

Thus, these inscriptions not only preserve historical facts but also serve as instruments of royal propaganda and religious unity.

7. CONCLUSION

The study of temple inscriptions from the reign of Siva Singha, a prominent Ahom ruler, reveals significant insights into the socio-political, religious, and cultural dynamics of the period. These inscriptions provide a detailed account of the king's patronage of religious institutions and his efforts to promote Hinduism. They offer rich historical data on temple construction, donations, renovations and management carried out under the rule of Siva Singha, showcasing his deep devotion and commitment to enhancing religious infrastructure.

One of the key findings is the reflection of royal patronage and the architectural contributions made during his reign. The inscriptions meticulously document the king's efforts in building and maintaining temples, highlighting his influence on the architectural landscape of the region. Additionally, these inscriptions shed light on the religious practices of the time, illustrating how the Ahom rulers merged local traditions with mainstream Brahmanical worship. The role of women, particularly queens, in these religious activities is also emphasized, indicating their significant involvement in temple patronage and religious donations.

The inscriptions not only provide religious and cultural information but also serve as a window into the administrative and economic aspects of the Ahom kingdom. They record various land grants, donations of resources like cattle and gold, and the allocation of titles and positions to temple administrators. This demonstrates the administrative structure of the kingdom and the importance of religious institutions in the socio-economic framework of the time. Furthermore, the inscriptions, reflect the linguistic transition occurring during this period.

From a broader perspective, these temple inscriptions offer a valuable source for reconstructing the historical narrative of the Ahom dynasty, particularly with regard to their religious affiliations and state-building efforts. They contribute to the field of epigraphic studies by providing crucial linguistic data that helps trace the evolution of the Assamese script.

The implications of this research extend beyond the historical and cultural domains. The study highlights the role of epigraphy as a primary source for understanding the socio-economic and political structures of historical kingdoms like that of the Ahoms. It also opens avenues for comparative studies with other regions of India, where temple inscriptions played a similarly vital role in documenting historical developments. Overall, the inscriptions of Siva Singha provide a rich epigraphic source that enhances our understanding of Assam's history and offers a deeper look into the religious, cultural, and administrative practices of the time.

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