

Petroglyphs and Pillars: A Comprehensive Study of Rock Engravings and Sculptures in North Guwahati, Assam



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ABSTRACT

Situated on the northern banks of the Brahmaputra River, North Guwahati is an important but little-studied archeological area in Assam. Numerous stone sculptures and carvings (petroglyphs) that represent various religious, cultural, and artistic traditions spanning several centuries may be found in the vicinity. These sculptures and petroglyphs are significant not only for their aesthetic and symbolic value but also for their capacity to shed light on early Assam socio-cultural and historical dynamics (Hazarika, 2018, pp. 45-49).

These sculptures and engravings of rocks have not gotten any systematic scholarly attention, despite their importance. Smaller and scattered petroglyphs have not received enough attention because earlier research has mostly concentrated on important temples and historical locations. In order to provide a thorough cultural and historical map of North Guwahati's lesser-known legacy, the current study conducts an extensive assessment of these rock inscriptions, carvings, and pillars to examine their creative styles, motifs, religious affiliations, and spatial distribution.

In order to understand the historical context of these monuments, this study also highlights the significance of combining archaeological evidence with oral traditions and local tales. The research aims to contribute to cultural tourism, heritage preservation, and a wider understanding of Assam's ancient and medieval history by recording and examining the petroglyphs and sculptures. It also highlights the importance of these tangible and intangible cultural resources for both academics and local communities.

1. INTRODUCTION

The study of sculpture and rock art offers important insights on the social, religious, and creative customs of earlier societies. Located along the Brahmaputra, North Guwahati is home to a large number of petroglyphs and sculpted pillars, many of which are from early medieval Assam. Religious deities, geometric patterns, and symbolic images are shown in these sculptures and carvings, which showcase a syncretic artistic tradition shaped by both indigenous and foreign cultural interactions (Choudhury, 1985, pp. 72-73). By reconstructing historical contexts, the study of these monuments sheds light on the patterns of habitation, worship, and artistic expression that defined the area over many years.

Despite their significance, these pillars and rock engravings have not been thoroughly cataloged or investigated. While sporadic petroglyphs and small sculptural remnants are still unrecorded, the majority of current research tends to concentrate on well-known temples and architectural locations (Neog, 1993, pp. 148–149). Such disregard reduces our knowledge of Assam's early and medieval cultural landscapes and puts important historical data at risk of being lost. Therefore, in order to conserve, interpret, and incorporate these discoveries into more comprehensive historical narratives, a methodical study of North Guwahati's petroglyphs and sculptures is required.

Furthermore, these rock markings have cultural importance that goes beyond their aesthetic worth. They are frequently linked by local communities to mythologies, religious ceremonies, and ritualistic behaviors that still influence modern cultural identity. By bridging the gap between tangible and intangible legacy, the integration of archaeological evidence with oral traditions enables a more nuanced understanding of the monuments. This study intends to improve historical research, support heritage preservation, and investigate the possibility of developing cultural tourism in North Guwahati by recording and examining these locations (Barua, 1996, p. 212).

2. Statement of the Problem

Despite the fact that North Guwahati is home to a huge number of historically and culturally significant rock inscriptions and sculptures, these monuments are still mainly unrecorded and poorly researched. Previous studies have mostly concentrated on large temples and architectural locations, ignoring sporadic petroglyphs and small sculptures that are crucial to comprehending the artistic, religious, and social history of the area. The preservation of these priceless cultural assets is at risk due to a lack of thorough recording, risks from human invasion, and natural deterioration. In order to fill in historical information gaps and provide guidance for conservation and cultural tourism projects, this study tackles the pressing need to methodically record, evaluate, and interpret North Guwahati's rock art and sculptural legacy.

3. Literature of Review

- 1) Choudhury, (1985) "Archaeology of the Brahmaputra Valley, Assam: Pre-Ahom Period", this groundbreaking work discusses early and medieval sites, temple ruins, inscriptions, and stone art to provide a more comprehensive archaeological context for the Brahmaputra valley. It aids in placing North Guwahati's rock cut art within a broader heritage of religious construction and valley-wide stone handicraft. As a result, it offers a historical context for dating and comparing local rock art.
- 2) Neog, (1987), "Early Indian Sculpture and Iconography: Assam and the Northeast", Neog's analysis of early Assam and northeastern Indian sculpture and iconography identifies stylistic lineages, religious motifs, and regional variations that are helpful in understanding the iconographic decisions made in Guwahati's rock carvings, such as the usage of regional symbols and images of deities. Assessing if North Guwahati's engravings are a part of a larger artistic network is made easier by the comparison viewpoint.
- 3) Sharma, (1990), "The Inscriptions of Ancient Assam", this epigraphic compilation gathers inscriptions from rocks and caves throughout Assam, including those from the early historic and medieval eras. It gives academics vital information for dating and placing sculptures and rock-cut remnants in context, allowing them to connect petroglyphs and material culture pillars with historical polities and religious organizations.
- 4) Barpujari, H. K. (1992), "Cultural Heritage of Assam", Barpujari's art highlights monuments of Assam, sculptures, local customs, and religious rituals as well as the region's tangible and intangible history. It presents a strong argument for viewing rock art as living heritage linked to local memory, ritual, and identity in addition to archaeological artifacts a crucial viewpoint when examining North Guwahati's engravings and their significance to the community.
- 5) Assam State Museum (various reports, pre-2000), museum catalogs and unpublished reports on the Guwahati region's temple ruins, inscriptions, and stone sculptures. The museum's holdings, which include stone pillars, pieces, and inscriptions, provide crucial archival context for the Guwahati region's rock sculpture customs. These materials serve to cross-validate field finds, even if they are not published academically. They also serve as a reminder that many artifacts remain in institutional repositories, awaiting further investigation.
- 6) Bezbaruah, & Devi (2016), "Rock Engravings and Sculptures of North Guwahati, Assam", numerous rock engravings and sculptural remnants at locations like Dirgheswari, Manikarneswar, Rudreswar, and Kanai Boroshi Bowa are documented in this, the first thorough assessment of rock cut art and sculpture in North

Guwahati. It documents themes ranging from geometric and faunal designs to deities, demonstrating the region's remarkably rich stone art past and highlighting the necessity of methodical preservation and conservation.

4. Background of the Study

On the northern banks of the Brahmaputra River, North Guwahati is home to a rich but little-known legacy of rock engravings (petroglyphs), sculptural pillars, and rock-cut pictures that capture the artistic, religious, and historical traditions of the area. These monuments offer important insights on the social, cultural, and ritual practices of early and medieval Assam. They frequently have inscriptions, geometric designs, and images of deities. Despite their importance, these locations have not gotten much scholarly attention and are in danger due to human meddling, neglect, and natural deterioration. These rock sculptures' dual significance as tangible and intangible cultural heritage is highlighted by the fact that many of them are also entwined with regional oral traditions and ongoing religious rituals. In order to preserve the region's cultural memory, enhance Assam's historiography, and guide conservation and heritage tourism projects, a thorough study recording, evaluating, and interpreting these petroglyphs and sculptures is essential.

5. Research Gap

Even while the importance of the sculptural pillars and rock carvings (petroglyphs) in North Guwahati, Assam, is recognized, the research that has been done so far is still small, dispersed, and mostly site-specific. Comprehensive surveys spanning the entire North Guwahati region are absent, despite studies by Bezbaruah & Devi (2016), Sanathana & Hazarika (2022), and Das & Boruah (2025) documenting specific places and motifs. With little examination of their historical, cultural, or ritual settings, the majority of earlier scholarship has mostly concentrated on descriptive documenting of motifs and inscriptions. Furthermore, there hasn't been enough research done on the relationship between these physical rock-art sites and intangible cultural memory including oral traditions, religious rituals, and community involvement. Additionally, there are very few conservation assessments and plans for protecting these fragile places. Consequently, there is an urgent need for an integrated research that addresses preservation and heritage management concerns in addition to methodically cataloging and analyzing the petroglyphs and sculptures and placing them within larger historical, cultural, and social frameworks.

5.1. Objectives of the Study

- 1) To systematically identify, document, and catalogue the rock engravings (petroglyphs) and sculptural pillars in North Guwahati, including their motifs, inscriptions, and spatial distribution.
- 2) To analyze the historical, religious, and cultural significance of the petroglyphs and sculptures, situating them within the broader context of Assam's early and medieval history.
- 3) To assess the current condition of these rock-art sites and sculptures, identifying threats such as natural erosion, human interference, and neglect, and suggest strategies for their preservation.
- 4) To explore the relationship between the rock engravings, sculptures, and local oral traditions or rituals, highlighting their role in sustaining cultural memory and community identity.

5.2. Research Questions

- 1) What are the locations, characteristics, and types of rock engravings and sculptural pillars present in North Guwahati, and how can they be systematically documented?
- 2) How do the motifs, inscriptions, and stylistic features of these petroglyphs and sculptures reflect the historical, religious, and cultural practices of the region?
- 3) What are the main threats to the preservation of these rock-art sites, and what measures can be proposed to ensure their conservation?
- 4) How are these rock engravings and sculptures connected to local oral traditions, rituals, and cultural memory, and what role do they play in contemporary community identity?

6. Research Methodology

A hybrid methodology is used in the study of North Guwahati's rock carvings and sculptures, combining primary and secondary sources to provide a thorough knowledge. In order to record the motifs, inscriptions, geographical distribution, and current level of preservation of the petroglyphs, sculptural pillars, and rock-cut images, primary data will be gathered by methodical field surveys, site visits, and direct observations. Oral traditions, myths, and ritual practices associated with these places were collected through interviews with locals, temple custodians, and historians in order to link tangible legacy with living cultural memory.

Secondary sources that offer historical background, stylistic analysis, and a framework for understanding the archaeological and cultural significance of these monuments include academic papers, research journals, books, archival records, and comparative studies on rock art and sculptures in Assam and Northeast India. The comprehensive documentation, analysis, and interpretation of North Guwahati's rock carvings and sculptures within both historical and modern cultural contexts are guaranteed by this integrated methodology.

7. Results and Discussion

Identification, Documentation, and Catalogue of Rock Engravings and Sculptural Pillars

Over 25 different rock engraving sites and 15 sculptural pillars were found and recorded during the field survey in North Guwahati; these were mainly found along hillocks, riverbanks, forested hills, and temple precincts. Geometric patterns, animal representations, human forms, gods like Shiva, Vishnu, and Ganesha, and various mythical settings that mimic stories from Assam's Puranic traditions are examples of motifs. Assamese, Sanskrit, and regional Brahmi variants are used in the inscriptions, suggesting a lengthy time range from early to late medieval Assam.

Clustering around ancient religious places was shown by GPS and GIS mapping, indicating a deliberate blending of ritual spaces with natural landscapes. As the first thorough inventory of North Guwahati's petroglyphs and sculptural markers, this methodical catalog serves as a research basis for conservation planning, comparative analyses, and the growth of heritage tourism (Choudhury, 1985, pp. 68-72).

7.1. Historical, Religious, and Cultural Significance

The engravings' functions went well beyond aesthetic expression, according to analysis. The religious diversity characteristic of the medieval Brahmaputra Valley is reflected in iconographic parallels, which show strong ties to Shaiva and Vaishnava devotional traditions. A number of themes resemble carvings at Dirgheswari, Hajo, and Madan Kamdev, suggesting sharing creative guilds or patronage networks and demonstrating stylistic consistency across regions (Neog, 1987, pp. 103-110).

Inscriptions that mention land transfers, temple activities, or votive contributions suggest that village communities, monastic organizations, and local rulers were involved. These results verify that rock art served as both sacred markers, territorial symbols, and cultural identities in North Guwahati, which operated as a limited ritual landscape (Sharma, 1990, pp. 45-46). Therefore, through creative expression, these locations provide light on a complex social reality where religion, political power, and communal identity interacted.

The Aswaklanta Temple

The Aswaklanta Temple, located in North Guwahati, Assam, is a notable example of early Hindu devotion and Ahom-era patronage. It is thought to have been founded in the 18th century during the reign of King Shiva Singha. The temple, which is situated on the banks of the Brahmaputra, is rich in mythological tale. Its name comes from the story that, when pursuing the demon Narakasura, Lord Krishna's weary steed, aswa, which means horse, and klanta, which means fatigued, rested at this location. The complex, which combines Vaishnavite customs with local architectural expression, is home to noteworthy rock-cut sculptures and old inscriptions. Aswaklanta has been a major pilgrimage site for centuries, especially around Janmashtami, attracting followers who come to respect its holy past and picturesque riverfront location. The temple continues to represent the entwined stories of Assamese religion, royalty, and environment as a mythic landmark and a product of the Ahom dynasty's cultural heritage. (Plate 1 & 2)

Plate 1



Plate 1 Aswaklanta Temple
Courtesy: Photograph by the Author

Plate 2



Plate 2 The Historic Aswaklanta Temple, North Guwahati
Courtesy: Photograph by the Author

Kurmajanardan Mandir

North Guwahati's Kurmajanardan Mandir is a significant historical site that captures the region's rich religious legacy and long-standing Vaishnavite customs. The temple is thought to have originated in early medieval Assam and was patronized throughout the Ahom period. It is dedicated to Lord Vishnu in his Kurma (tortoise) incarnation and to Janardan, another compassionate facet of the god. The location, which was perched on a high elevation with a view of the Brahmaputra, was both a strategic and spiritual hub, which perhaps helped explain why it remained

important during changing political eras. Ancient stone carvings, inscriptions, and ritual structures found within the temple complex bear witness to the persistence of worship and the artistic prowess of regional artisans. Kurmajanardan Mandir, which embodies a rich fusion of mythological symbolism, regional architectural traditions, and the enduring sacred landscape of North Guwahati, has remained a center of devotion for communities on both banks of the river for generations. (Plate 3 & 4)

Plate 3



Plate 3 Kurmajanardan Mandir
Courtesy: Photograph by the Author

Plate 4



Plate 4 The Sacred Kurmajanardan Mandir, North Guwahati
Courtesy: Photograph by the Author

8. Condition Assessment and Preservation Concerns

According to the condition assessment, weathering, erosion, riverbank instability, vegetation growth, vandalism, and encroachment from urban expansion pose a hazard to more than 60% of the locations. A number of freestanding pillars show exfoliation, microcracks, and base instability as a result of soil erosion, and many etched designs have faded.

The results highlight the critical necessity for multi-layered conservation techniques, such as digital recording, vegetation control, and structural preservation. Involving the community is crucial because it can guarantee regular monitoring, deter vandalism, and encourage heritage stewardship. By incorporating these locations into sustainable cultural tourism models, it may be possible to raise awareness of their cultural relevance and offer financial incentives for preservation (Barpujari, 1992. pp. 189-193).

8.1. Relationship with Local Oral Traditions and Cultural Memory

Numerous rock markings are intricately entwined with local cultural memory, according to interviews with locals, priests, and traditional storytellers. Some stones are associated with myths involving spirits, rulers, or old sages, while others are said to have protective abilities. Engraved stones are still used in ritual rituals, such as offerings during yearly temple festivals and village processions, illustrating the intangible continuity between the past and present. Oral traditions have occasionally even led researchers to obscure or overgrown locations that are only known by senior community members. The significance of comprehensive approaches to heritage management that respect regional knowledge systems is highlighted by the link between tangible heritage rock art and intangible heritage oral histories and ritual activities (Dutta, 1996, pp. 121-125).

8.2. Comparative Regional Analysis with Other Assamese Rock-Art Sites

There are similarities and differences between rock-art traditions in places like Goalpara, Karbi Anglong, and the foothills of Nagaon. North Guwahati is notable for its concentration of religio-ritual imagery, indicating a location with a high level of religious activity, even though geometric patterns are seen throughout Assam. Additionally, inscriptions mentioning Kamarupa rulers and temple donors correspond with evidence discovered in other areas of ancient Pragjyotisha-Kamarupa, indicating cultural interaction and political unity. By using a comparative method, North Guwahati is placed within the larger artistic and political context of early and medieval Assam (Bhattacharya, 2005, pp.59-63).

8.3. Archaeological Potential for Future Research

North Guwahati has significant archeological potential, as evidenced by the variety of themes, inscriptions, and sculptural remnants. Subsurface excavation may uncover layers of habitation, platforms used for rituals, or studios used by sculptors in relation to the petroglyphs. Early discoveries of charcoal deposits, iron implements, and pieces of pottery near some engravings point to the existence of ancient ceremonial sites, supporting medieval chronicles' descriptions of North Guwahati as a hallowed environment. Our knowledge of North Guwahati as a significant historical hub in the Brahmaputra Valley could be completely transformed by future studies that combine drone mapping, 3D scanning, epigraphic analysis, and ethnographic interviews (Sarma, 2007, pp. 214-219).

8.4. Synthesis and Broader Implications

Overall, the study demonstrates that North Guwahati is home to an extraordinarily rich collection of sculptural pillars and rock engravings that demonstrate Assam's centuries-long religious, cultural, and sociopolitical development. Their significance as both living cultural icons and archeological artifacts is confirmed by their ongoing participation in regional customs and community identification. Researchers, communities, and governments must work together to address preservation issues that are made worse by human and environmental risks. Both historical research and heritage management are enhanced by placing these monuments within larger regional contexts. Thus, this study advances regional history, archaeology, anthropology, and heritage studies by providing fresh perspectives on Assam's complex past.

Table 1 Summary of Rock Engravings and Sculptural Heritage in North Guwahati

Category	Key Findings / Description
The quantity of sites	Fifteen sculptural pillars and more than twenty-five rock engraving locations are recorded.
Iconography & Motifs	Shaiva and Vaishnava deities, animal and human forms, geometric patterns, and scenes from mythology.

Inscriptions	Discovered in regional Brahmi variants, Sanskrit, and Assamese, suggesting multi-period use.
Location and Context	Sites that are grouped close to places of worship and ritual, such as hillocks, riverbanks, and temple precincts.
Cultural Importance	Evidence of ritual acts, religious devotion, and community memory; ongoing importance in local folklore.
Historical and Artistic Significance	Reflects medieval skill, local or royal sponsorship, and regional artistic traditions.
Preservation and Condition	More than 60% of sites are at risk from weathering, vegetation, erosion, and human involvement.
Archaeological Possibilities	Research on religious landscapes, workshops, and settlement patterns has great potential and provides insights into medieval Assam.
Prospects for Tourism and Heritage	Possibilities for sustainable cultural tourism projects to incorporate both tangible and intangible heritage.

9. Historical Relevance of the Study

In order to comprehend the cultural, political, and artistic evolution of ancient and medieval Assam, it is important to study the rock carvings, sculptural pillars, and carved surfaces in North Guwahati. North Guwahati has long been connected to religious sites, fortified settlements, and sacred landscapes. It is situated in the core of the historical geography of Pragjyotisha Kamarupa, one of the earliest known polities of northeastern India. The area's hillocks, riverine belts, and temple precincts are home to petroglyphs and carved pillars that serve as important archaeological markers that shed light on the region's long-term cultural continuity from the early historic period to the medieval era.

North Guwahati, which was home to significant temples, monastic complexes, and river-based commerce routes, was once a significant ceremonial and political hub. Inscriptions in Sanskrit, early Assamese, and Brahmi-derived characters, along with engravings of Shaiva, Vaishnava, and Shakta imagery, offer compelling proof of a syncretic religious setting. Both native cultural expressions and outside influences from larger Indian artistic networks are reflected in these artistic traditions. The study helps recreate the political and religious associations that influenced North Guwahati's cultural landscape across centuries by looking at stylistic patterns and epigraphic allusions.

Important insights about regional craftsmanship, stone-working methods, and artistic societies that thrived in the Brahmaputra valley can also be gained from the petroglyphs and pillars. Their stylistic resemblance to carvings at Madan Kamdev, Dirgheswari, and Hajo suggests the presence of related creative guilds and common ritualistic artistic standards throughout Kamarupa. This demonstrates how North Guwahati contributes to and participates in Assam's larger sculptural legacy.

The study's applicability to comprehending social history and common cultural practices is equally significant. Numerous pillars and carvings are located close to historical habitation areas or ritual routes, indicating their importance in religious practices, seasonal celebrations, and communal life. A live continuity of cultural memory is demonstrated by their continuous presence in regional folklore and ritual activities, which connects modern customs with earlier belief systems. This makes the study vital not only for archaeological reconstruction but also for comprehending the intangible legacy hidden within Assam's cultural narratives.

Additionally, the study fills a crucial historical void: The lesser-known rock-art sites in North Guwahati have long been overlooked due to the city's massive architecture and well-known temple complexes. Historians can integrate micro-regional archaeological data into the broader historiography of ancient Assam by methodically recording and examining these sculptures. As a result, the study corrects previous research that focused on important dynasty or religious sites, resulting in a more comprehensive and regionally balanced historical narrative.

Finally, heritage preservation is included in the historical significance. In order to preserve Assam's cultural heritage, it is critical to document these fragile places due to environmental factors, urban growth, and erosion. Arguments for conservation tactics, community-based heritage management, and protective legislation are strengthened by an awareness of their historical relevance. Finally, this research adds to our understanding of Assam's political history, religious networks, creative traditions, and cultural memory. It places North Guwahati in the context of larger regional and historical events, showing that its sculptural pillars and petroglyphs are essential parts of Assam's historical identity rather than isolated artifacts.

10. Major Findings of the Study

The major findings of the study are-

- 1) A variety of motifs, including as geometric patterns, animals, human figures, and religious iconography, are depicted in the rock engravings. Shaiva and Vaishnava symbols are common, which suggests that several religious systems coexisted in North Guwahati in medieval Assam.
- 2) The petroglyphs and pillars appear to be from early to late medieval Assam, according to inscriptions and stylistic study, indicating ongoing cultural activity over several centuries. This draws attention to North Guwahati as a historically significant and sacred area.
- 3) Inscriptions in Sanskrit, Assamese, and regional Brahmi variants can be found in engravings, which show that medieval Assam was a literate community with a variety of cultural exchanges and administrative customs.
- 4) Near hillocks, riverbanks, and temple precincts, there are numerous pillars and rock sculptures that indicate their employment in ceremonial events. They served as holy symbols for Vaishnava, Shaiva, and traditional religious rituals.
- 5) Some inscriptions and carvings show royal or chieftain sponsorship, proving that rulers employed stone engravings and sculptures to demonstrate their socio-political power, piety, and legitimacy.
- 6) Oral histories and local legends are linked to a number of locations, suggesting that cultural memory keeps these monuments' religious and historical value alive for future generations.
- 7) Comparisons with other Assam's locations, including Hajo and Dirgheswari, demonstrate shared creative traditions and regional cultural networks through stylistic continuity in iconography and stone-carving techniques.
- 8) The fact that some carved rocks are close to ancient habitation mounds indicates that these locations were not isolated but rather part of groups that engaged in ritualistic activities, daily living, and trade.
- 9) The engravings demonstrated the fusion of art and social life in medieval Assam by acting as ceremonial artifacts, territorial markers, and representations of collective identity.
- 10) The vulnerability of North Guwahati's historical legacy and the necessity of methodical preservation are highlighted by the substantial weathering, erosion, and damage caused by human activities at many rock art locations.
- 11) The variety and concentration of petroglyphs and pillars suggest a high archaeological potential for discovering workshops, settlement patterns, or ceremonial complexes that can enhance knowledge of Assam's historical evolution.
- 12) The sites are significant for heritage tourism because of their religious and historical value as well as their ongoing use in local customs, which present chances to combine conservation with sustainable community development.

11. Conclusion

The region's crucial role in Assamese religious, political, and artistic history is demonstrated by the study of rock carvings and sculptural pillars in North Guwahati. Along with inscriptions in Assamese, Sanskrit, and Brahmi characters, the variety of motifs such as Shaiva, Vaishnava, and mythological representations highlights a multi-layered historical narrative spanning early medieval to late medieval times. These physical remnants show the existence of vibrant religious communities, regional leaders, and craftspeople, indicating that North Guwahati was a center of cultural and sociopolitical activity within the ancient Kamarupa polity in addition to being a sacred environment (Choudhury, 1985, pp. 68-72).

A comparison with other Assamese rock art sites, such as Hajo and Dirgheswari, reveals common iconographic traditions and stylistic continuity. This implies that North Guwahati was a part of larger artistic networks that connected regional artisan customs to more extensive religious and cultural activities in the Brahmaputra valley. Thus, the pillars and engravings function as markers of historical identity, offering details about community organization, ceremonial practices, and settlement patterns that are not fully conveyed by textual sources alone (Neog, 1987, pp. 103-110).

Finally, considering the risks of erosion, human intervention, and environmental degradation, the study emphasizes the critical need for preservation and methodical documentation. This study bridges archaeology, art history, and cultural memory to provide a comprehensive picture of Assam's past by placing North Guwahati's rock heritage within its historical context. The results ensure that the region's cultural legacy is preserved for future generations by enhancing historical knowledge and informing heritage management initiatives (Barpujari, 1992, pp. 189-193).

CONFLICT OF INTEREST

None.

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None.

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