

Architecture of Mangala Temple of Kakatpur in the Puri District of Odisha in India

Dr. Ratnakar Mohapatra¹

Assistant Professor, Department of History, KISS Deemed to be University, Bhubaneswar, Odisha, PIN-751024 India. <https://orcid.org/0000-0002-3148-7662>

Email: ratnakarmohapatra2017@gmail.com

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ABSTRACT

The Mangala temple of Kakatpur is monumental evidence to the popularity of Shaktism in the Prachi Valley of the state of Odisha. The temple of Goddess Mangala of Kakatpur is a famous Shakta shrine of the Puri district of Odisha in India. Goddess Mangala temple of Kakatpur is a good specimen of the Kalinga Syle temple architecture of Odisha in Eastern India. The *vimana* and *jagamohana* of the Mangala temple of Kakatpur represent the *pidha* type of Odishan temple architecture. The architecture of Goddess Mangala temple of Kakatpur is an important part of the Hindu temple art of Odisha. The *vimana* and *jagamohana* of Mangala temple were possibly built by the local Zamindar in the 19th century A.D. The *natamandapa* and *bhogamandapa* of the Mangala temple were constructed in later period. Goddess Mangala of the temple is not only popular in the Prachi Valley but it is also widely famous in the whole of Odisha in Eastern India. Among all the *yatras* / festivals of Devi Mangala, *Jhamuyatra* is very famous in the Kakatpur area of Puri district. Goddess Mangala attains great celebrity during the *Navakalevara* festival of Lord Jagannatha 'Trinity' of Puri Srimandira. The aim of this article is to focus on the artistic features, architectural pattern along with the religious significance of Mangala temple of Kakatpur in the Puri district of Odisha in India. Methodologically, both the primary and secondary sources have been used in this article by the author.

Keywords- Kalinga style, Architecture, temple , Mangala, Kakatpur, Puri ,Odisha, India

I. INTRODUCTION

The Prachi Valley is one of the important historical sites in the coastal-belt of Odisha in India. The temple of Goddess Mangala is a famous shakta shrine of the Prachi valley in the Puri district of Odisha. It is situated at Kakatpur, which exactly located on the left bank of the sacred Prachi river, about

50 kms to the north-east of the Jagannatha temple of Puri. This temple is also 22 kms from Nimapara on the Nimapara-Astharanga road. The place seems to have derived its name from the titular Goddess Kakatei, whose dilapidated temple is also found in the northern side of the compound of the Mangala shrine (Panda, 1969, p.97 and Senapati & Kuanr

1977, pp. 674-675). From the religious point of view, this shrine possesses a unique place in the cultural history of Odisha. According to tradition, the present temple of Goddess Mangala was built on the ruins of an earlier temple, which was destroyed by the Muslims (Mohapatra, 1986, p.119 and Donaldson. Vol.II, 1985-86, p.691). Indian *Shilpashastras* recognize 3 major styles of temples such as *Nagara*, *Dravida* and *Veshara* (*Ishana Shiva Gurudeva Paddhati* and other Texts). Odisha is famous as the land of temples and the Odishan builders have developed not only a special nomenclature of their own but a distinct style of building art known as the 'Kalinga style' (Das, 1958, p.9). Odishan temples architecture is appropriately named as *Kalinga Style* after its ancient name 'Kalinga'. Odishan temples form a class by themselves and these Hindu monuments can be conveniently labelled as "Kalinga style" (Behera, 1993, p.1). The architecture of the Mangala temple of Kakatpur represents the *Kalinga style* temple architecture. The Kalinga style temple architecture of Odisha is divided into four types such as *rekha*, *pidha* (*bhadra*), *khakhara* and *Gauriya* (Bose, 1932, p.78 and Mohapatra, 1982, p.14). Here the Mangala temple of Kakatpur is of the *pidha* type of temple architecture of Odisha. Considering the artistic importance and religious significance, the temple of Goddess Mangala of Kakatpur occupies a unique position in the cultural history of Odisha. The present article attempts to highlight the architectural features along with the religious significance of Goddess Mangala temple of Kakatpur in the Puri district of Odisha in India.

II. LITERATURE REVIEW

Some of the earlier scholars have done works on temple architecture of Odisha and also done a few works on some temples of the Prachi Valley. No one scholar has undertaken the extensive work on Mangala temple of Kakatpur. Most of the earlier

scholars have not paid proper attention to this temple in their scholarly works. The different works of the earlier scholars, historians, archaeologists, antiquarians are *Books*, *Journals*, *Reviews*, *Records*, *Reports*, *Gazetteers*, *Proceedings*, etc. The titles of earlier works and their authors are being mentioned as follows.

G.S. Das has written a book entitled *Exploration of the Prachi Valley* in 1958. This work of is undoubtedly a pioneer work and it records most of the ancient historical sites of the Prachi Valley briefly. But the detailed art and architecture of the Mangala temple of the said valley have not been elaborated in it. R.C. Panda has published an Odia book *Prachi Nadira Aitihāsika Bivāba* in 1969. This book gives a brief account of all the aspects of the Prachi Valley civilization including temple building activities. The book contains some of the temple sites of the Prachi Valley only but it does not contain the detailed descriptions of the art and architecture of the Mangala temple of Kakatpur. P.K. Ray has edited *Archaeological Survey Report Prachi Valley* in 1975. This report contains a brief account of the archaeological sites of the Prachi valley, but it has not mentioned about the art and architecture of the Mangala temple of Kakatpur in detail. T.E. Donaldson has written *Hindu Temple Art of Orissa* in 1985/86 and *Tantra and Sakta Art of Orissa* in 2000 respectively. These two works (Books) have referred to some aspects the Mangala temple of the Prachi Valley only, but not detail in its architecture. R.P. Mohapatra has written a book *Archaeology in Orissa (Sites and Monuments)* in two Volumes (1986). This book contains a brief account of the some of the temples and their sites in the Prachi valley only, but it does not record the detailed art and architecture of the Mangala temple of Kakatpur. K.S. Behera has written *Temples of Orissa* in 1993. In this book, K.S. Behera has described the art and architecture of the 3 temples (*Sovaneçvara* temple, *Madhava* temple and *Varahé* temple)

of the Prachi Valley only, but not the Mangala temple of Kakatpur. N. Senapati and D.C. Kuanr have edited *Orissa District Gazetteers, Puri* in 1977. They have recorded only a brief description regarding some aspects of the Prachi Valley. This *Gazetteer* has not mentioned the detailed art and architecture of the Mangala temple of the Prachi Valley. B.K. Ratha has edited *The Forgotten Monuments of Orissa* in 1990. Here B.K. Ratha has briefly documented some temples of the Prachi Valley but not all the aspects of Mangala temple of Kakatpur in detail.

The above works of the earlier scholars have initially helped the present author to write this article. Although the earlier scholarly works have not extensively covered all aspects of the Mangala temple of Kakatpur, but these works are partly necessary for the writing of present article. All the earlier literary works have been utilized in this article. In the extensive study of review of literature, the present author found that the earlier scholars have not covered the detailed art and architecture of the Mangala temple of Kakatpur. Hence, the Mangala temple required an extensive study by the scholars. Here, the present author has meticulously covered the detailed architectural features, religion, legends, traditions, painting of the Mangala temple of Kakatpur of the Prachi Valley, which have not been done by the earlier scholars in detail as yet.

III. METHODOLOGY

Both the primary and secondary sources have been used in the writing of the present article. The primary data have been collected through Gazetteers, Texts, unpublished thesis, the practical observation, public opinions, hearsay accounts and interview methods during the period of experimental field survey. The collected data with regard to the architecture and religious significance of Goddess Mangala temple of Kakatpur is mainly based on practical observations and the source materials of earlier scholars. The secondary data relating

to the present article are Books, Journals, Periodicals, Proceedings, Manuscripts, Antiquities, Records, Reports, and published theses. The data collected from both the primary and secondary sources are scrutinised and utilised in the present article.

IV. DISCUSSION AND RESULT ANALYSIS



In the state of Odisha, Shakti is generally worshipped in the forms of Mahisamardini Durga, Parvati, Chandi, Camunda, Mangala, Kakatei, Varahi, Kali, Charchika, Bhagavati, Chitreshvari, etc. For the spread of Shaktism in the sacred soil of the river Prachi, a series of Shakta temples were built in the different places of its Valley. The native rulers had constructed some Shakta temples in different parts of the Prachi Valley of Puri district. Shaktism had a dominant influence over the religious life of the people of the Prachi Valley of Odisha in Eastern India. Shakta images particularly those of Mahisamardini Durga and Camunda are found worshipped in large number and variety in many places of Odisha. Among these deities, Goddess Mangala of Kakatpur is considered as the most popular Shakta deity in the coastal-belt of Odisha. The temple of Goddess Mangala of Kakatpur was initially constructed in the medieval period, but the present temple was built on the ruins of earlier one in the 19th century A.D. The temple of Goddess Mangala consists of four structures such as *vimana*, *jagamohana*, *natamandapa* and *bhogamandapa*. All these structures are erected within a spacious compound

surrounded by a high masonry wall and they are thickly plastered with lime mortar. This temple is built in both the sand stones and laterite blocks, which locally called as *Baulamala* and *Mankada patharas* respectively. It faces to east.

4. Architecture of Goddess Mangala Temple of Kakatpur

4.1. *Vimana*

The *vimana* of the Mangala temple is a *pancaratha pidha deula* and its height is about 50 feet from the ground of the temple (Dixit, 2000, p.14 and Mohapatra, 2000, p.94). The structure of the *vimana* has four parts such as *pista*, *bada*, *gandi* and *mastaka* (Behera, 1993,p.4). The *pista* of the *vimana* is about 1½ feet in height and consisted of two mouldings. Each moulding is also decorated with small *tankus* in all sides. The base of the *pista* is a square of 27½ feet (Dixit, 2000. p.14). The *bada* of the *vimana* is *pancanga* type i.e. having fivefold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*(Behera,1993,p.4). The *pabhaga* measures 2 feet 5 inches in height. All the component parts of the *bada* are mostly undecorated. The *bandhana* and upper *jangha* are also plain except a warrior figure depicted on the northern side upper *jangha* of the *bada*. The *baranda* of the *bada* is decorated with a few erotic scenes, which noticed on the south-east corner wall. The three side central niches of the *bada* are housed with the *parshvadevata* images of Madhava (Yajna Narayana), Madhava (Visnu) and Ganesha.

Above the central niches of the three sides of the *bada*(Borner and Rath Sarma,1966, p. 142) are decorated with some elements. The upper *garbhika* of the southern side is decorated with three horizontal mouldings, which are depicted one above another. The upper *garbhika* of the western side is decorated with three horizontal mouldings, which are designed one above

another. The upper part of the *garbhika* is decorated with *rekha mundi*. The upper *garbhika* of the northern side contains the same designs of the western side upper *garbhika*. The central niches of the three sides of the *bada* of *vimana* are housed with the *parshvadevata* images of Madhava (Yajna-Narayana), Madhava (Visnu) and Ganesha.



The *gandi* (Bose, 1931, p.181) of the *vimana* is a pyramidal superstructure, which continues the *saptaratha* plan of the *bada*. It consists of two *potalas*; the lower and upper, which contain 5 and 4 *pidhas* respectively. All the *pidhas* are decorated with *tankus* on each side. Two small *jhapa simhas* are projected on all sides of the *gandi* in successive order. *Deula Charini* figures are finely inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are fixed on the top of *kanika pagas* of the *gandi*. They are acting as the supporting elements to the *ghanta* of the *mastaka*. The *mastaka* of the *vimana* consists of *beki*, *ghanta* above which there is another *beki*, *amalakashila*(Borner and Rath Sarma,1966, p.141), *khapuri*, *kalasa*, *ayudha* (*chakra*) and *dhvaja*.

The sanctum preserves the image of Goddess Mangala as the presiding deity of the temple. The stone slab of Devi is about 6½ feet in height and 3½ feet in width respectively (Chandra, Vol.1, 1998, p.44). The entire slab is made of black chlorite. The four armed image of Devi Mangala is carved in *lalitasana* pose on the double petalled lotus pedestal. She holds *chakra* or full moon in upper right hand, rosary

(*japamala*) in lower right hand, lotus bud (*padma kalika*) in upper left hand and the lower left hand displays an indistinct object. According to old priests of the temple, the hand is in *ganana* posture. R.P. Mohapatra has referred that the lower left hand of the Goddess displays *varada mudra* (Mohapatra, 1986, p. 120). The lower left hand possibly shows *ganana mudra*. The right leg of Goddess Mangala hangs downward while the left leg is seated posture on the pedestal. The Vaisnavite emblems like *shankha*, *chakra*, *gada*, and *padma* are distinctly carved on the pedestal. A series of female devotees are also found on the basement of the pedestal. They are depicted in kneeling posture with *anjali mudra*. The backside of the head of goddess Mangala is decorated with trefoil arch crowned by the *kirtimukha* motif. *Vidyadharas* and flying *apsara* figures holding garlands and musical instruments are finely depicted on both side top corners of the slab. The left side centre of the slab is carved with the stem of lotus flower. The female figures holding *cauri* and flywhisk are also flanked the base of trefoil arch. Scroll work is exquisitely carved on the lower part of the pedestal. The presence of emblems like *shankha*, *chakra*, *gada*, and *padma* clearly suggest that the presiding deity is associated with Vasnavite faith. A series of devotees are noticed on the bottom part of the pedestal. They are depicted in kneeling posture with *anjali mudra*. The backside of the head of Goddess Mangala is decorated with trefoil arch crowned by the *kirtimukha* motif. *Vidyadharas* and flying *apsara* figures holding garlands and musical instruments are finely depicted on both side top corners of the slab. The left side centre of the slab is carved with the stem of lotus flower. The female figures holding *chauri* and flywhisk are also flanked on either side base of the trefoil arch. The Goddess Mangala is exquisitely carved and richly bejewelled. The slab of Goddess Mangala has been installed on the *Shaktipitha*, which has sixteen corners. In fact, the Mangala image of Kakatpur is a masterpiece of the sculptural art in Odisha.

Considering the iconographic features, the image of Goddess Mangala can be assignable to the Ganga art of Odisha (Mohapatra, 2013-2014, p.74). This image is quite different from other Mangala images of Odisha, because, there is neither lion nor *Mahisasura* figure appeared in it. In this connection, Radha Charana Panda refers that the image of presiding deity is not the image of *Utkaladesha* and it was probably brought from any overseas country as per the local tradition (Panda, 1969, p. 99).

On the basis of the local tradition, late Chintamani Mohanty has mentioned that a merchant named Dhanesvara of Astharanga who brought this chlorite image of Devi Mangala from the country of Celyone through the water route of Prachi river (Mohanty, *Mukunda Deva*, p.178). He also mentions that the river Prachi was then acting as an important water route for the maritime activities of the merchants of Utkala. On the basis of the legend, Balarama Mishra has referred to that the present image of Goddess Mangala was originally worshipped in Ceylon and the Buddhists of Ceylon were worshipping Her as Goddess Tara. In the subsequent period, the image of Goddess Mangala was brought from Ceylon by a merchant named Dadhi Vamana Sahu and installed it at Kakatpur, on the left bank of river Prachi (Mishra, Vol. I, 1983, p.29). Radha Charan Panda also says that the image of Goddess Mangala was initially brought from Ceylon through a merchant named Dadhi Vamana Sahu of Kakatpur region (Panda, 1969, p.97). In ancient time, the Prachi river was an important water route of Odisha. The merchants of Kakatpur region used to make their voyage for Java, Sumatra and Ceylon through the river Prachi. The present image of Goddess Mangala was possibly brought from Ceylon by a merchant of Kakatpur area. When the merchant was coming from Ceylon with the image of Goddess Mangala through this river route, then his boat had drowned in the depth water of

Prachi river. In the subsequent period, one of the devotees of Goddess Mangala rescued the drowned image from the water of river Prachi. Where from the image was rescued, that particular place is popularly known as Mangalapur (Mohapatra, 2000, pp. 94ff). T.E. Donaldson has also referred to that a rich merchant of Asthara brought the image of Mangala from one of his voyages to foreign countries i.e. Srilanka (Donaldson, 2000, p.161). Pramila Nayak has mentioned that in ancient period, the island of Ceylon was called as *Mangala-dvipa* or island. Being the image (of Goddess) was brought from that island, hence she (Devi) is popularly known as Mangala in Kakatpur region (Nayak, Vol.1, 1983, p.36). Another tradition says that the original Mangala shrine was destroyed during the Muslim rule over Odisha and the excellent statue of Devi Mangala was thrown into the river Prachi for safety (Mohapatra, 1986, p.119). According to a legend Goddess Mangala hid herself in river Prachi to avoid the attack of Kalapahada. After some days, the *Sevayatas* were told about it in a dream. The search was made accordingly in the first Tuesday of the month of *Caitra* and the Goddess was recovered on the last Tuesday of that month (Senapati & Kuanr 1977, p.169). T.E. Donaldson has also remarked that the legend which gave birth to the *Jhamu-yatra* now celebrated at Kakatpur (Donaldson, 2000, p.161). According to P.K. Ray, there is another image of a seated Devi, carved on the chlorite, which is quite impressive (Ray, 1975, p. 20). Now, this image is not found in the sanctum. According to some senior scholars like A. Eschmann, H. Kulke and G.C. Tripathy, whether the present image worshipped, as Mangala is the one supposedly thrown into the river is not known (Eschmann, Kulke and Trpathy, 1978, p.48). The Goddess Mangala was probably, once discovered from the depth water of river Prachi.

The artists of the Mangala image of Kakatpur might have concentrated

wholeheartedly to make this image more successful. From the artistic point of view, the image Mangala of the site is regarded as a unique sculpture of Odisha (Mohapatra, 2017, p.445). It can be presumed that the image Mangala of Kakatpur was certainly made by the Odishan artists of the medieval period. The style and iconographic features of the Mangala image really exhibits a superb specimen of the Odishan classical art of the medieval period (Mohapatra, 2000, p.94). The Vaisnavite emblems carved in the slab suggest that the presiding deity (goddess Mangala) is closely associated with Vaisnavite faith, for which, She is considered by devotees as 'Parama Vaisnavi' (Mohapatra, 2017, p.445). The goddess Mangala is also locally worshipped as the *Istha Devi* of the people of Prachi valley. Due to strict restriction, the present author could not be able to take the photograph of the presiding deity of the temple.

The sanctum also preserves the brass images of Goddess Mangala, which noticed on the *simhasana* of the presiding deity at the time of survey. This brass image is being considered as the *Chalanti pratima* of the presiding deity (Mohapatra, 2017, p.445). An image of Mahisamardini Durga is also found near the presiding deity on the pedestal. Another brass image of Vana-Durga is also found worshipped on the *simhasana* of the presiding deity. All these three brass images are being worshipped on the *simhasana* of the sanctum. The back wall of the sanctum is decorated with *makara* headed arch crowned by the lotus bud flanked by inverted parrots. This *makara* headed arch is surmounted on the top of the slab of presiding deity. Fly whisk bearer figures are depicted on both sides of the *makara* headed arch. Flying *apsara* figures holding garlands are finely decorated above the *makara* headed arch. Creepers with the flowers are also found depicted above the arch. There is a *kanaka mandapa* built above the presiding deity. The pyramidal roof of the *kanaka mandapa* rests on the four circular pillars.

Inner walls of the sanctum are mostly plain. The floor of the sanctum is about 1 foot below from the floor of the *jagamohana*. There are two ceilings or *mudas* built on the top of the sanctum. The lower and upper ceilings are locally called as *Garbha muda* and *Ratna muda* respectively. Inner walls of the sanctum are devoid of decorative ornamentations and recently covered with marbles.

The sanctum has one doorway towards the *jagamohana*. The jambs of the doorway are excellently relieved with lotus petalled designs, creepers with flowers and flower devices. The figures of Gaja-Laksmi and *navagrahas* are completely absent in their respective places of the doorway.

Sandhisthala

The *sandhisthala* wall (between the *vimana* and *jagamohana*) of the southern side contains an image of Chamunda. The northern side *sandhisthala* wall is devoid of sculptural elements.

4.2. Jagamohana

The *jagamohana* of the temple is a *pidha deula* and its height is about 45 feet from the ground of the temple (Mohapatra, 2000, p.94). The structure of the *jagamohana* has also four parts like the *vimana*. The *pista* of the *jagamohana* is about 1½ feet in height. The *bada* of the *jagamohana* is *pancanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The base of the *bada* is square of 27½ feet on each side (Mohapatra, 2000, p.94). All the elements of the *bada* are mostly undecorated. The northern side *tala jangha* niche is housed with an image of Varaha while the *tala jangha* niche of the southern side houses the image of Narasimha. The *pabhaga* of the southern side *bada* of the *jagamohana* contains the image of Trivikrama. The *baranda* of the *bada* is depicted with amorous couples (*mithuna* motifs) and female figures. The fixed female

figures whose heads and hands are touching the projecting eave of the lower *pidha* of the *gandi* and legs are firmly put on the pedestal of the *baranda*. As if the female figures are carrying the entire superstructure of the *jagamohana*.

The pyramidal superstructure is surmounted on the *bada* of the *jagamohana*. It consists of seven *pidhas* and each *pidha* is decorated with *tankus* in all sides. The *pidha mastaka* design is decorated on the middle portion of each side of the *gandi*. *Deula Charini* figures are inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are fixed on the top of *kanika pagas* of the *gandi*. The *mastaka* of the *jagamohana* consists of *beki*, *ghanta* (bell shaped member) above which there is another *beki*, *amalakashila*, *khapuri*, *kalasa* (Borner and Rath Sarma, 1966, p.147) and *ayudha* (*chakra*). Here the *dhvaja* is completely missing.

Inner walls of the



jagamohana are devoid of decorative elements. The entire superstructure of the *jagamohana* is supported by four circular pillars, which are built at the four corners of the wall.

The *jagamohana* has three doorways; one on each side of east, west and south of it respectively. The door frames of the eastern side are relieved with *nagabandhas* (*naga* and *nagini* figures) and lotus petalled designs. The center of the doorway lintel is carved with a figure of Bala Mukunda. The doorjambs of the southern side are devoid of decorative ornamentations. There is no any image in the

center of the doorway lintel. *Navagrahas* are exquisitely carved on the architrave above the doorway lintel. All the *grahas* are carved in *yogasana* posture with usual attributes in their hands. These figures are partially obscured by nature. Lion, the conventional mount of Goddess Mangala is installed on the square sized pedestal of 2 feet high. It is exactly noticed in front of the doorway of the eastern side.

4.3. *Natamandapa*

The *natamandapa* of the Mangala temple is a flat roof structure and its height is about 20 feet from the surface of the temple complex (Mohapatra, 2017, p.447). It was built in 1897 A.D. by the active cooperation of Jagannatha Mishra (Panda, 1969, p.103). The structure of the *natamandapa* is erected on the platform of 2 feet in height. The base of the *bada* measures 30 feet in length and 24½ feet in width (Mohapatra, 2000, p.94). Outer walls of the *natamandapa* are devoid of decorative ornamentations. On the basis of the structural designs, T.E. Donaldson has referred that the *natamandapa* and the *bhogamandapa* are later addition with interior of the latter being decorated with modern sculptures and frescos of the Brahminical pantheon (Donaldson, 1985/86, p.611). Both the structures of the *natamandapa* and *bhogamandapa* are combinely constructed. Six huge pillars support to the roof of the *natamandapa*. There is a *Vishrama prasthara* or *shila* of Devi Mangala noticed near the southern side inner wall of the *natamandapa*. It is made of black chlorite and measures 18 inches in length and 16 inches in width (Chandra, 1998, p.99). It seems to have been used by some one throughout the year, because the upper surface of the *shila* or *prasthara* is partially eroded. On the basis of the tradition, it is believed to have been used by Goddess Mangala as the resting place during the midnight when she returns from Puri after attending Lord Jagannatha (Mohapatra, 1986, Vol.1, p.120).

This *vishrama prasthara* is about 3½ feet in height (Mohapatra, 2017, p.447) and it is designed with double petalled lotus pedestal, which is encircled with a snake at the base. Two female figures flank the *vishrama prasthara*. The temple priests say that this *prasthara* is remained vacant throughout the year except at the time of *yatra* of Devi Mangala to Puri. Then, she rests in this *prasthara* to avoid her tiredness. The *natamandapa* has three doorways and each doorway is decorated with trefoil arch.

Lion, the conventional mount of Goddess Mangala is installed on the square sized pedestal of 2 feet high. It is exactly noticed near the floor of the western doorway of the *natamandapa*.

4.4. *Bhogamandapa*



The *bhogamandapa* of the temple is an open flat roof structure and its height is about 20 feet from the surface of the temple complex (Mohapatra, 2017, p.448). Both the *natamandapa* and the *bhogamandapa* are built in a single structure separated by a wall. The base of the *bada* measures 35 feet in length and 21 feet in width (Mohapatra, 2000, p.94). The outer walls of the structure are mostly undecorated except some standing female figures holding musical instruments and child are depicted on the wall of both sides of the eastern doorway. There are arch shaped openings in both the eastern and western side walls of the *bhogamandapa*. Inner walls of the *bhogamandapa* are plastered with modern cement. The inner side openings of the

bhogamandapa are decorated with *makara* headed arch. A big bell made of bronze is hanging from the ceiling of the *bhogamandapa*. The bell is inscribed in English language as “GRACE 15th M1527” as recorded in the *Orissa District Gazetteer, Puri* (Senapati and Kuanr, 1977, p. 675). Now, the exact writing of the bell is “GRACE-15th M. V.527”. The local people say that it was collected from any foreign ship or boat when the maritime trade activity of this region was active. One of the scholars of Odishan culture remarks that the bell was probably brought from a foreign ship by a merchant (*sadhava*) and it was made during the 16th century A.D. (Panda, 1969, p.101). It was possibly donated by that merchant to Goddess Mangala in later. In this connection, Arun Dixit says that the bell was made in Greece (Dixit, 2000., pp.17-18). The opening doorways of the eastern side are completely plain. Two lions are installed on both sides of the main doorway of the *bhogamandapa*. They are acting as the *dvarapalas* of the temple. Masonry steps of the ascending order are provided for approach towards the *bhogamandapa* as well as the sanctum of the temple.

4.5. Additional Shrines

Besides the four main structures, there are some additional shrines also erected inside the temple complex. They are the shrines of Lord Patita Pavana, Radha-Krisna, Surya Devata, etc. All are located in the southern side of the temple complex.

A. Shrine of Lord Patita Pavana

The shrine of Patita Pavana is located in the southern side of the temple complex. This shrine is a *pidha* order structure and it is about 28 feet high from the surface of the temple complex (Mohapatra, 2017, p.449). The structure of the shrine has four fold vertical divisions such as *pista*, *bada*, *gandi* and *mastaka*. The *gandi* of the shrine is a pyramidal superstructure. *Deula Charini* and

Garuda figures are inserted in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are fixed on the top of *kanika pagas* of the *gandi*. The *mastaka* of the structure contains the usual components of the Odishan *pidha deula*.

The sanctum preserves the *Daru* image of Lord Patita Pavana as the presiding deity of that shrine. The back wall of the sanctum above the presiding deity is decorated with trefoil arch, *makara* heads at the base and the lotus bud flanked by inverted parrots at the apex. The presiding deity is installed on the *simhasana* of 2 feet high. The sanctum has one doorway towards east. *Navagrahas* are carved on the architrave above the doorway lintel. Jaya and Vijaya figures are depicted in standing posture on either side doorway wall of the sanctum.

The *jagamohana* of the Patita Pavana shrine is a *pidha* order open structure. It is about 22 feet high from the surface of the temple complex. The pyramidal superstructure is supported by four huge square sized pillars.

Inner walls of the *jagamohana* are depicted with sculptural relieves of Ananta Sayee Visnu, *Gaja-udharana* scene and *Dasavatara* panel of Lord Visnu. These sculptural relieves are made in the last quarter of the twentieth century.

There is a Garuda pillar of 2½ feet high noticed at the floor of the *jagamohana*. Garuda, the conventional mount of Lord Visnu is depicted kneeling posture on the top of the pillar. Garuda and Hanumana figures are depicted on the eastern side outer *bada* wall of the *jagamohana* of that shrine. The eastern side of the doorway wall is decorated with *makara* headed arch crowned by the Gaja-Laksmi figure. Two lions are installed on both sides of the eastern doorway and they are acting as the *dvarapalas* of the shrine. The local people say that the shrine of Patita Pavana is not older than 38 years before the present.

B. Shrine of Radha-Krisna

The shrine of Radha Krisna is noticed on the left side of the Patita Pavana shrine. It is a flat roof structure and is about 15 feet high from the surface of the temple complex. The shrine preserves the brass image of Radha-Krisna as the presiding deity of that shrine. Recently, a Durga image made of silver is also preserved for public worship. The shrine has a doorway, which is decorated with *makara* headed *torana* crowned by the Rahu head. There is a *chakra* depicted above the Rahu head, which is flanked by inverted parrots.

The *jagamohana* of the shrine is a flat roof structure and its height is about 15 feet from the surface of the temple complex. Inner walls of the *jagamohana* are depicted with the different scenes derived from the life story of Lord Krisna. They are such as *Putana badha*, *gajasura badha*, *Sandhasura badha*, *Kaliya dalana* scene, *bakasura badha*, Krisna with Yasoda, Vasudeva carrying Krisna in a basket, *Sakatasurabadha*, etc. All these scenes are depicted in twentieth century. Elephants are installed on both sides of the doorway.

C. Shrine of Surya-Devata

The shrine of Surya Devata is noticed on the southern side of the *jagamohana* of the main temple. It is built in chariot shaped structure. The *gandi* of the shrine is supported by four circular pillars. The shrine preserves the image of Sun god as the presiding deity (Mohapatra, 2017, p.450). Seven horses are fixed in the structure of the shrine. The shrine of Surya Devata has been built in the last quarter of the twentieth



century.

There is a *Tulasi Chaunra* noticed on the southern side of the temple complex. A *Snanamandapa* has been erected in the north-east corner of the temple complex. It is about 7 feet in height. The temple premises further contains a kitchen, a storehouse and a stone paved well.

4.6. Paintings

Inner walls of the Mangala temple are also finely adorned with some paintings. The northern side inner wall of the *natamandapa* is depicted with the paintings of *Dasamahavidya* figures. But the paintings of *Dasamahavidyas* are not clearly visible. Different goddesses are depicted on the inner walls of the eastern and northern sides of the *natamandapa*. They are such as Vimala, Sarala, Charchika, Hingula, Gauri, Bhagavati, Ramachandi, Samalesvari and Viraja. The earlier paintings of the *natamandapa* are not clearly visible.

The southern inner wall of the *bhogamandapa* is depicted with paintings of *dasavataras* of Lord Vishnu such as Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Rama, Balarama, Buddha and Kalki (Jagannatha). There is a painting of Radha Krishna *yugala* figure under the Kadamba tree also depicted on the southern side inner wall of the *bhogamandapa*.

The figures of Brahma and Siva are finely painted in western side inner wall of the *bhogamandapa*. The local artists of Kakatpur execute these paintings during the last decade of the twentieth century. Above paintings are also depicted in the traditional *patta style* paintings of Odisha.

4.7. Boundary Wall



The temple complex of Goddess Mangala is enclosed by a masonry wall of 10 feet high. It is built in laterite and sand stones. The top of the boundary wall is decorated with serrated battlements in all sides. The temple complex measures 161 feet in length on the eastern and western sides and 137 feet in width on the southern and northern sides of it respectively (Mohapatra, 2000, p.94). There is a large gate on each side of the boundary wall. All the gateways are covered with *pidha* order structures and their decorative programs are mostly same. Here the northern and eastern side gateways are described in detail. The northern side gateway is being used as the main entrance porch. The entrance porch of the northern side is decorated with *pidha* order structure and it is about 20 feet in height (Mohapatra, 2017, p.460). The structure has usual components of the Odishan *pidha deula*. Body guards are installed on both sides of the gateway. Two huge lions have also been installed on both sides of the gateway. They are acting as the gatekeepers of the temple. The entrance porch of the eastern side is a *pidha* order structure and its height is about 22 feet from the surface of the temple complex (Mohapatra, 2017, p.460). The doorframe of the eastern side gate is decorated with *nagabandhas*, lotus with conch designs and lotus petal designs. *Navagrahas* are inserted in the niches of the architrave above the gateway lintel. Two body guards holding rifles are watching the eastern side gateway. *Mithuna* figures are depicted above the body guards of the gateway wall. Two huge lion figures are installed on both sides of the gateway. They

are acting as the gatekeepers of the temple on the eastern side.

There is a small shrine of Lord Rama erected on the right of the eastern gateway of the temple complex.

4.8. Date of the temple

There is no authentic source regarding the exact date of the old Mangala temple of Kakatpur. The present temple is built on the ruins of the earlier temple, which was destroyed by the Muslims. Local people say that the present temple was constructed during the 16th century A.D. by a *Zamindar* named Man Mohan Ray Cudamani of this area. According to Radha Charana Panda, the present stone temple of Goddess Mangala was built by Jagamohana Ray in 1844-65 A.D.(Panda, 1969, p.103). Jagamohana Ray was a famous *Zamindar* of the Kakatpur region of that period. On the basis of tradition, R.P. Mohapatra has referred that the Mangala temple was rebuilt by the efforts of one *Zamindar* (landlord) in the middle part of the 19th century AD.(Mohapatra, 1986, Vol.1, p.120). According to T.E. Donaldson, the present temple was constructed by a rich *Zamindar* of the locality between 1844-65 A.D.(Donaldson, 2000, p.160). Binayak Mishra has referred to that the present temple of Goddess Mangala was constructed in Circa 1850 A.D.(Mishra, 1983, p.31). Sarata Chandra a writer of *Shakti Pitha of Odisha*, has mentioned that the temple was now we see at this place is not earlier than 150 years(Chandra, 1998, p.96). On the basis of sculptural features and architectural style of the temple, Aruna Dixit has mentioned that the present temple of Mangala was constructed before the 14th century A.D, by a *Zamindar* named Man Mohan Ray Cudamani (Dixit, 2000, p.14). Most of the scholars have refuted the view of Arun Dixit because the temple construction period can not be earlier than 200 years. The available ancient sculptures in the precincts of the temple indicate that they were

made in the Ganga period of Odisha history. Probably these sculptures were used in the earlier temple of that place, which was destroyed by Muslims. After the destruction of the original temple (earlier one), these sculptures were scattered in different parts of the temple complex. In subsequent period, a new temple was erected on the ruins of the earlier temple. After that the detached sculptures are also preserved in the precincts of the temple. On the basis of the constructive designs, H.H. Mohapatra has referred to that the construction period of the *vimana* and *jagamohana* cannot be earlier than the 16th century A.D. (Mohapatra, 2000, p.94). The architectural features of the present temple indicates that the construction period of the *vimana* as well as *jagamohana* are not older than 200 years. Most probably, these two structures were constructed during the 1st half of the 19th century A.D. and the *natamandapa* and *bhogamandapa* have been built in later period (Mohapatra, 2017, p.461). As per the opinion of villagers of Kakatpur, the Local *Zamindar* named Man Mohan Ray Chudamani had constructed the main *deula* and *jagamohana* of the Mangala temple.

In the past, *Devadasis* were employed in the temple of goddess Mangala for which they enjoyed landed *jagirs* (Senapati and Kuanr, 1977, p.675). This system is not being continued at present but the old *Devadasis* are still available for service on payment of wages. Now, the temple of Goddess Mangala is being managed by a Board of Trustees under the control of Endowment Commissioner of the Government of Odisha.

V. CONCLUSION

We can conclude from the above discussion that the Mangala temple of Kakatpur is a good representative of the Kalinga style architecture of Odisha in India. The temple of Goddess Mangala of Kakatpur is partly adorned with sculptures of different

deities of Hindu pantheon. Inner walls of the Mangala temple are also finely adorned with some paintings. From the religious point view, Mangala temple is very famous in the coastal belt of Odisha. Most probably this image was brought from Ceylon. It is known from the local people that the image of Goddess Mangala was once rescued from the depth water of the river Prachi. On the basis of the available sculptures, the old (earlier) temple was probably constructed during the Ganga period of Odishan history, but the present temple of Goddess was constructed in the middle of the 19th century AD. Goddess Mangala is not only famous in the Prachi Valley, but it also widely famous in the whole of Odisha. Different festivals are also celebrated in this temple. They are *Basanti Puja*, *Jhamu yatra*, *Dasahara*, *Chandana yatra*, *Jhulana yatra*, *Dola yatra*, *Rasa yatra*, etc. Traditionally, this Goddess is especially worshipped throughout the state of Odisha on *Chaitra Sankranti* day. This day is observed as the *Jhamuyatra* of Goddess Mangala at Kakatpur. Among all the *yatras*/festivals of Devi Mangala, *Jhamuyatra* is very famous in the Kakatpur area. Goddess Mangala plays a dominant role in the *Navakalevara* festival of Lord Jagannatha of Puri. Goddess Mangala attains great celebrity during the *Navakalevara* festival of the Lord Jagannatha 'Trinity' when the *Daitapatis* in search of the *Daru* take shelter in the temple premises and offer *Puja* for perfect guidance. Hence Goddess Mangala is closely associated with the Jagannatha cult through her role in the *Navakalevara* ritual whereby the wooden idols are renewed in the year in which *Adhimasa* occurs. From the religious point of view, Goddess Mangala of Kakatpur is considered as the most popular Shakta deity in the coastal-belt of Odisha. The earlier temple of Goddess Mangala was destroyed in the Muslim rule in Odisha, But the *vimana* and *jagamohana* of the temple were built by the local *Zamindar* of Kakatpur area. The architectural features of the *vimana* and *jagamohana* of Mangala temple of

Kakatpur represent the *pidha* type structure of the Kalinga style architecture of Odisha. On the whole, considering its sacredness, the temple of Goddess Mangala of Kakatpur is a famous Shakta shrine of the Puri district of Odisha in Eastern India.

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