



Nirmal a historical cultural craft centre in Telangana: A study

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Abstract

The Nirmal Town, Mandal Presently district head quarter is situated at a distance of 58 KM from the Dichpally railway station. This district head quarters is well connected by road with Hyderabad, Adilabad, Khanpur, Nanded and many other important places. The historicity of the place can be traced back to the 16th Century A.D. Nirmal is famous for handicrafts Toy making and also significant Iron production centre. It produced a fine Quality of Iron during the Golconda period.

Keywords: nirmal town, cultural craft centre, Telangana

Introduction

The Village Nirmal and its surroundings had several historical antiquities such as inscriptions, forts, tanks, temples, war weaponry, and the like. All these archaeological and historical monuments throws much light on the past glory of this place. Most of the historical monuments and archaeological remains are the surviving examples of the past. Some of the monuments preserved and sum of them are ruined. I have conducted field survey and collected the local traditions oral stories regarding the artifacts of this place. All these provide a good deal of information about the history of the Nirmal. Hither to no serious attempt has not been made by any scholar, So far An attempt is made in this paper to study the historical cultural and craft centre of Nirmal.

The Name of the Village Nirmal can be traced back to the C. 16th Century A.D. According to the local tradition said that Nimma Naidu was the founder of the village. Nimmala. Hence the village might be named as Nimmala. Nimma Naidu is very closely associated with Kancharla Gopanna alias Ramadasu. Kancharla Gopanna was a Tahsildar at Bhadrachalam under the Abul hasan Tanisha the Sulthan of Asaf Jahidynasty. Ramadasu spent huge amount of money for the Construction of Sri Sita Ramanjaneyaswamy temple at Bhadrachalam without prior permission or approval of the Tanisha. Ramadasu as a result of this ramadasu was arrested and he was imprisoned at Golconda fort. Nimma Naidu could not tolerate the mischievous behavior of the Velama feudal Chiefs in the court of Abul hasan Tanisha. He completely disturbed the situation of disloyalty of the Velama feudal lords and left from Golconda and went to Badhrachalam, Palvoncha and finally reached the river bank of Godavari at Kotilingala and chennuru in Adilabad district. Nimma Naidu fought with Aurangzeb representative the Khiladar of Present Singapur region. The Khiladar was defeated in the hands of Nimmanaidu. Hence Nimma Naidu was succeeded by Mughal Khiladar as a ruler. After wards he moved In the East direction of the present Nirmal town there was (Puli Madagu) a small settlement other wise it was known as (Bathishghad) The Mughal forces were defeated in hands of Marathas and

Golconda Sultan solders in several times at Pulimadugu (or) Bathishghadh. Both these forces are arranged tight defensive arrangements such as forts, security walls – underground ways.

After some days Nimma Naidiu moved towards North West direction on the way to Pulimadugu and he stayed one Night at Nallagutta. The Kiladar of Pulimadugu came to contact Nimma Naidu residing place and requested for his help, but he properly responded to the proposal made by the Khiladar of Pulimadugu.

One day Nimma Naidu riding in white elephant along with Grey hounds he moved towards the present place of Sri Lakshmi Venkateswara Swami temple. The hares and foxes were chased Grey hounds. He was wondered the situation surprised the significance of the place and impressed to permanently residing in this place. He took permission from Mughal Khiladar at Pulimadugu for permanently settlement of this place. He constructed Sri Lakshmi venkateswara temple at Devara Kota and the Sri Sita Ramanjaneya temple at Nirmala. Nimma Naidu invited the artisans from different places to utilize the forest raw material and gave 12 house sites (Presently Kasuba Street) The settlement was named as Nimmala. Then Nimma Naidu became the Khiladhar of Nimmala. This is one of the popular local tradition regarding the derived of the Name of this place. Another folk tradition said that the place name of the derived from Nirmal is quite interesting. According to narrative folk story of the Budagajangalu. Once upon a time there was Badesaheb and Beganamma lived in the area of Bhongiri. The couple have no children, even though they prayed several places, Both of them worried about the children. One day Beganamma asked her husband without children why should we lead this life ? I wants die, But Badesaheb appeased Beganamma and wait for some time god will gift us with children. Their bring to notice the problem to Brother-in-law monk Dastagiri. Dastagiri his foresighted and said that they having children but the child was born within 41 days they lost their lives. Beganamma and Badesaheb agreed to lost their lives because without children there is no meaningful to their lives. They accepted the monk

dastagiri gave sacred milk to the couple. Beganamma gave a birth to a male child. According to Dastagiri words Beganamma and Badesaheb lost their lives left the 41 days aged male child. One day the child was continuously cried. The people in the village enquired the matter and came to Beganamma house. Both of them died. The male child was cried. Some of the villagers said that the male child was very dangerous because he was born and his parents lost his lives. One woman namely Reddy Konamma stopped the people such a violent decision. She willing to brought up the child. What damages happen to people Reddy Konamma take complete responsible. She brought up the child with at most care. The child have great divine power and performed several miracles. He moved from Bhongiri to North side on the bank river Godavari. One day on the banks of river Godavari Dhvamsa Grey hounds was chased hare in the forests. Dhvamsa realized and he wants rule the country from this place. This place is attractive and pleasant and calm. Hence the plan might be called as Nirmal. Then onwards the village named as Nirmal. Dhvamsa was also ruled Nirmal as Kiladhar of Golkonda Nizams. Several archaeological remains throws much light on the Dvamsa rule in Nirmal.

Both these tradition give us a clear idea about the name of the village Nirmal. In the first the name was derived from the ruler of Nimma Naidu in then the passage of time the village was renamed as Nirmal.

Several archaeological and historical monuments signifies the past glory of this place. A large fort stands in the centre of the town and includes the ruins of the an old palace. The main fortifications built by French Engineers in the Nizams service are still in a state of good preservation and some of them are still intact.

Dasara Buruju

Srinivas Rao built the Dasara Buruju (fort) on the banks of Khazana talas (khazana tank) The Dasara Buruju was constructed by very height with strong stones and bricks. Towards the south of the Dasara Buruju there was vast plain land for military forces regularly drill in this area. (Fig-1)



Fig 1

Seven Gateways in Nirmal

Srinivasa Rao contracted seven Gate Ways at Nirmal. The names of the Gateways are Deverakota, Soma Varapupeta, Bangal pet, Budhavaripeta, Guruvaripeta, Brahmapuri. He went to one street from onother street on elephant riding. Even today all these names are intact in Nirmal town.

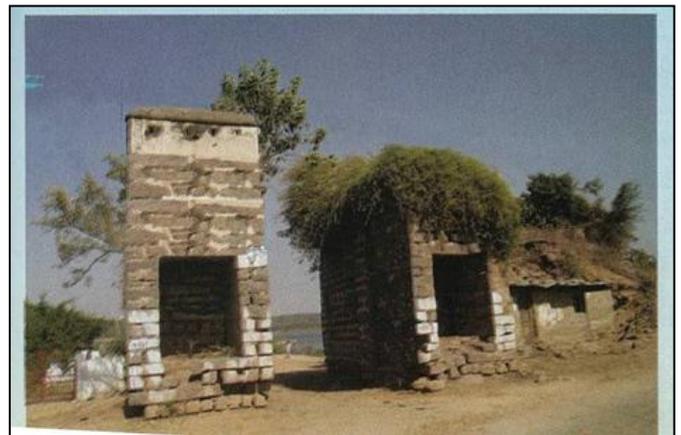
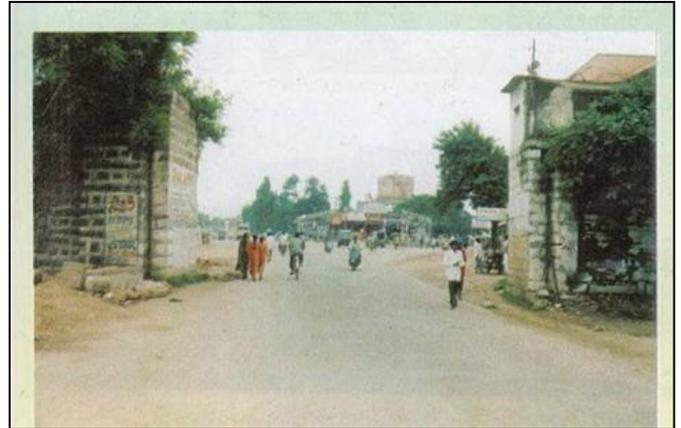


Fig 2

Khazana Talab

During the rule of Kunti Venkatramudu constructed a big tank at Venkatropeta in the east side of the Nirmal. Kunti Ventaramudu was succeeded by Srinivasa Rao as a ruler Nirmal. Srinivasa Rao excavated a well in the midst of the tank and Kept all his treasuries in the well. Hence the tank might be called as Khazana talab. The tank was well fortified with walls. Even to days peoples believe that there was a underground way from Dasara buruzu to Khazana Talab. The water in the tank was never dried even in the hard summer. The tank was stored water in all seasons for the supplied to kings place. Near Khazana Talab Srinivasa Rao made all arrangements for Swimming the kith and kin in the place. Separate rooms were constructed and made all arrangements for dress changing.



Fig 3

Sard Mahal

Sard Mahal was the summer residence to Srinivasa Rao. Sard Mahal was Construct and beautified by King presently Sard Mahal was used by the Govt. Office Muncipal Officie of Nirmal. Soan (Nirmal tank) This village using on the banks of the Godavari, it is a at a distance of a 12 Km from Nirmal by road. It derived its name from fort Soangadh which is now in ruins. There is a bridge popularly known as the Soan bridge across the Godavari Which connects Adilabad with Nizambad.

In Nirmal there are many archaeological and monumental remains speaks about the past events and glory of the Nirmal. The Tomb of Jailani babu, Attha Kodallu Bhavi, urula Marri, tomb of Dvamsa and the like, Benches there was several ruins of the old buildings bears a great testimony to the Nirmal Chiefs.

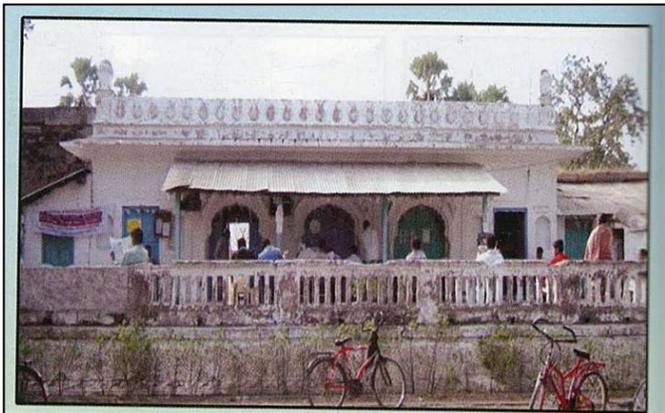


Fig 4

Cultural Centre

Nirmal is place of several historical temples. Some of the temples. Some of the temples were constructed during the medieval period and some of them were constructed by local chiefs. Nirmala first ruler Nimma Naidu constructed Sri Sita Ramanjaneya Swamy temple (Nirmal) Kunti Venkatramudu constructed the memory of his wife Daddamma Sri

Venkateswara temple (Fig -6) at (Devarakota) Veera Anjaneya Swamy temple (Nirmal) Sri Padmavathi temple at (Devarakota) each and every street in Nirmal there is one Anjaneya swamy temple. Several tanks were also constructed along with the temples in all sides of the Nirmal.



Fig 5

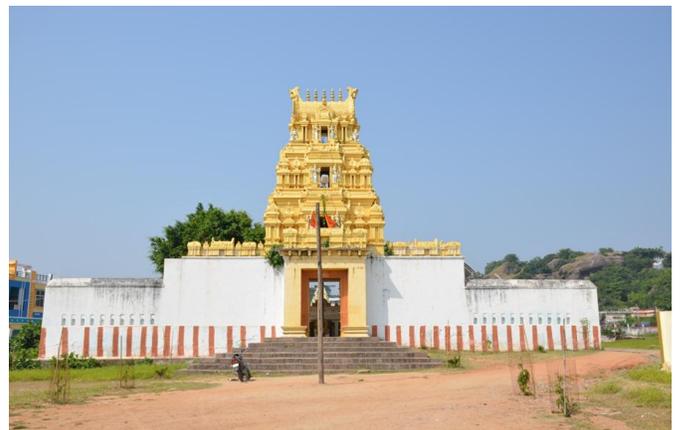


Fig 6

In the south East of Nirmal Ekasila ghad temple, Sri Venkateswara Swamy temple, Visveswara Swamy temple at Brahma puri (Rathalagudi) Sri Raja Rajeswara swamy temple at (Raja Rajeswara colony) Sri Nageswara temple at (Kasba street) Sri Omkateswara temple at (Khazana tank) (Fig-5) Ramalingeswara temple at (Gandi Ramanna) Sri Mahalakshmi temple at (Bangalpet) Sri Venkateswara Swamy temple at (Akkapur) Sri Venkateswara Swamy temple at (Ponkal) Siva temple (Babapur) Veera anjineya Swamy temple at Vengva pet, Venkateswara and Sri Ekanatha temple (Dilwapur) Sri Papahariswara temple (Kadali) several temples were also nearly constructed and old temples were renovated.

The legendary and traditional accounts signifies sacred ness of this temples from times immoral. These temples attracted a large number of pilgrims on festive occasions. Sri Lakshmi Venkateswara swamy Brahmeswaram celebrated for seven days is attended by a very large gathering from different parts of the country a part Hindu temples, there was a number of muslim Durgas such as shaik saheb valiurs, Masum was Inamaddin urs – Haq Raiz saheb urs, Kamal pasha urs are the

muslim festivals at Nirmal. Nirmal is not a place for Hindu and religious worship Muslim but also churches for Christians. The C.S.I. Church (Fig-7) of situated in Gajupet in Nirmal. The Church construction was started in 1925 and completed in 1930. The founder of the church was P.J.S. Appa dorai. The total extent of church place is 16 acres. The Church a master piece of architecture. A large number Christians are conger grated for the holy prayers.



Fig 7

The Sikhs and Buddhist above also place of religious worship in Nirmal swarna temple and Buddhavihar respectively. Thus Nirmal is a placce of multi religious centre, represented by Hindu, Muslim, Chirstians, Sikhs and Jains and Buddhists.

Nirmal had a small workshop for manufacturing weapons of war. Among his workmen were artisans adopt at wood-carving and portrait-painting. The village Nirmal is situated midst forests and forts. Apart from the extensive availability of light wood in the adjoining forests, there were a number of colour yielding gums, stones and other substances in the nearby hills. These combined with the generous patronage of the local Nobility, stimulated the growth of this unique art that has come to be known by the name of Nirmal.

Nirmal over the centuries has become the home of concentration of craftsmen, known as “Nakash” whose traditional art was painting scenes from the Ramayana and Mahabharata using indigenous colours made from minerals, gums and herbs. The master crafts men of Nirmal have the distinction of having evolved a unique method of making gold colour from herbal juices popular items included boxes for jewellery and trinkets made out of a light species of wood called the punki wood, Ganjifa boxes and playing cards and food tray covers. Some of the colours originally used in Nirmal were very distinctive such as earthy browns, bottle greens glowing reds and aften striking blacks and yellows besides golden hues used to embellish mythological figures and scenes from the epices.

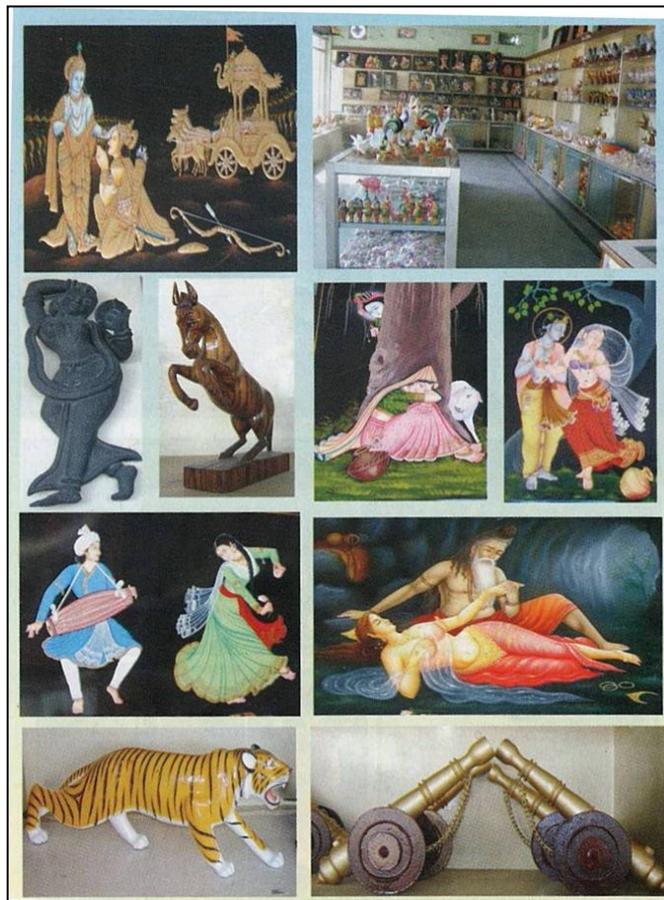


Fig 8

Which iin the Nirmal village, the home of its birth, the Crafts men have increasingly switched over to toy making with accent on making models of birds, animals, fruits and Vegetables with only a limited number engaged in painting work a new variant of the Nirmal work was developed in Hyderabad commencing from early 1950. This is a sequel to the striking impression created by the work of the Nirmal artisans on the visitors to this village. A significant development took place when Ali Hydari brought some Nirmal artisans ini 1951 and a beginning was made in applying their skills to making items of domestic use such as furniture for drawing, dining and bed rooms, boxes, trays, wall – plaques and albums. This venture was supported by the state government which sanctioned grants for training new crafts men and organizing them into a production unit Nirmal industry at Hyderabad.

In the process of Nirmal work underwent some material changes and deviations from its original structure. Seasoned teak wood and other hard boards instead of light species such as pemki wood are used in Nirmal art ware. After the wood it cut into the required shape and finished on a lathe, the articles

receives coatings of Nitrocellulose compound which provides a smooth surface and then duco paints of the required colour are used. Then a perforated paper design is placed on the articles and chalk powder applied to leave a clear impression of the design to facilitate its paintings. In the final stage, the article is treated with a varnish spray, as a protective coat the designs adopted by the Nirmal workers are mostly traditional and derived from old schools the Ajanta Frescoes temple friezes and other ancient monuments. The Nirmal industry has also evolved the technique of miniature paintings as a special line. The motifs for miniature are generally drawn from the Pahari Kangra and Mughal schools. These paintings are conspicuous for the incredible amount of detail which can only be appreciated through the use of a magnifying glass.



Fig 9

In recent years efforts were made to revive traditional Nirmal art using vegetable colours taking advantage of the hereditary crafts men from Nirmal village who are adopt in traditional Nirmal techniques. (Researcher interact with Crafts men – Fig-9) The manufacturing process is a kin to toy making. In the first instances the wood is shaped into the form of the article followed by the application of tamirand seed paste and a coat of local clay which provides a smooth surface for painting of the article with vegetable colours. The motifs painted on the articles are also traditional, mostly depicting aspects of rural life after painting the article is coated with varnish.

All the above aspects make it clear that Nirmal played a vital role in historical, Cultural, industrial and a crafts centre during from colonial down to the modern period.

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