

I am sorry my email client somehow messed up the diacritics. Let me try again with some additional information too.

At least for the second item, I may have a possible suggestion. It is possible you may have a dance style being referred to by the term *agamārtha* which seems to have undergone some changes going from Tamil into Sanskrit either due to different forms of hypercorrection or possible transcription errors. The source word in the Tamil tradition is *akamārkkam* (transliterated in Tamil Lexicon style) which is a hybrid made up of Tamil *akam* and Sanskrit *mārga*. If one were to transliterate *akamārkkam* based on pronunciation, it could be transliterated as *ahamārga* or *agamārga*. (The classical Tamil text, the *Akanāñūru* (transliterated in Tamil Lexicon style) is variously transliterated as the *Ahanāñūru* and the *Aganāñūru*.) The Bharatārṇava of Nandikeśvara transliterates this as *ahamārga*. (See pp. 34 and 137) in the attachment. In the same attachment, Mahākāla is said to be invoked at the entrance to the stage during the first performance or installation of the stage (pp. 472-474).

South Indian Inscriptions vol. 23, inscription no. 306 of 1190-91 CE transliterates the term as *agamārgga* in the summary although the inscription has the variants in Tamil as *akamārkkam* and [*akamār*]kkam.

Aṭiyārkkunallār, the commentator of the Cilappatikāram refers to *akamārkkam* in his commentary on Cilappatikāram 3.12.

Was the ascetic from the Tamil country? What is the date of the text?

Regards,
Palaniappan