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Maniyān
Mātar*
Mātulan*
Mēti
Moy*
Mulukkātan
Muttan
Nantān
Nēriyaṇ
Nilavilōccan
Nīruli*
Païtali
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Kōvēntan
Kumpān
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Kūrai*
Kuyilān
Malaiyār
Maluvatikār*
Mētai
Mētuli
Mayilān
Moyppan
Mūlaṇ
Mūriyān
Naïtali
Nārai
Nīlān
Nīrunni*
Ōtālan
Pāmpān
Paṅcan
Paṇṇai*
Patari
Appendix A – Continued.

Vatari*  Patukunni  Patuman
Pavalañ  Payiran  Perilantán
Periyan  Perunkuti  Piralantai
Piramán  Ponnan  Porulantai
Potiyan  Pücan  Püccantai
Püccanti*  Pullan  Pillai*
Pümanî  Punnai  Pûntai
Pûntang*  Püitian  Pûtan*
Puttan  Takkavan  Takkan*
Talinci  Talini*  Tananceyan
Tanavantam  Tavalaiyan  Teman
Teventai  Tëventran*  Torakkan
Todai  Todar*  Tuntuman
Tuntumam*  Turan  Tûram*
Uluvan  Ulavan*  Uluvai*
Uvanañ  Vanan  Vanar*
Vanî*  Vanam*  Vanakkañ
Variviliyan  Veliyan  Velikam*
Vellampan  Vëniyan  Vëntan
Vempan*  Ventuvan  Viliyan
Viliyan*  Vilaiyan  Villi
Viloccan  Viraivulan  Viratan

*Denotes corrupt forms.
The Clan names and their relationships

Agriculture

Celiyan                  Cellan                  Curapi
Kampan                  Karuntoli               Kottharan
Köventan                Kunnilan                 Kurai
Maluvatikan             Matai                   Meti
Mulan                   Olukkan                  Paitali
Pannan                  Pavalan                  Payiran
Perushkuti              Potiyan                  Pullan
Torakkan                Uluvan                   Viravulan

Animals and Plants

Alakan                   Ataï                    Avuriyan
Cavuriyan               Cenkunni                 Coti
Curapi                   Intiran                  Kari
Kazuntoli                Kavalan                 Kiran
Kotaruñki                Kulayan                  Matai
Matankan                 Mayilan                  Naitali
Nantam                  Nilan                    Paliyan
Pannan                   Pannan                   Pantyan
Teventai                Tuntuman                 Uluvan
Veliyan                  Viravulan

Animals

Antai                    Antuvan                  Cakatai
Cattantai                Cellan                   Cempañ
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**Historical Personages**

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Ornaments

Ātai
Nēriyan

Phratry

Cēkātai
Cēnkūnnī
Karūnkānnan
Kūnteli
Porulantai
Tēventai

Plants

Ānakan
Cēralān
Enney
Kottāran
Maniyan
Mūlan
Ōtalān
Paṭukūnnī
Pērilantān
Pullan
Tanavantaṇ
Tōtai
Vellampan
Vilaiyan.

Cōmaṇ
Pavalān

Cēttantai
Cūnteli
Korantai
Mukkānnan
Pūccantai

Kūnakkan
Cēnkānnan
Kaṇnantai
Kumarantai
Pīralantai
Pūntai

Āvan
Cēvvāyan
Īncān
Kunkuli
Mātuli
Nēriyan
Panaiyan
Patumān
Perunkuṭī
Punnai
Tēman
Tūran
Vēntan

Gaṇakaṇ
Cūlan
Kaṇvālaṇ
Kūrai
Māvalaṇ
Niruṇī
Patari
Payiraṇ
Pūcān
Taliṇći
Torakkan
Vāṇan
Ventuvan
Poets

Kampan
Pānan
Kiran
Mūvan

Cēkan
Mūriyan
Kātan
Periyan
Ponnan

Viraivulan

Tribes

Cilampan
Malaiyar
Kavuri
Māvalan

Wars

Munāiviran
Talińci
Moyppan
Ventuvan

Kūrūpan
Pūvalan
Perilantān
Villi
mükalala vaḻtu - benediction verse

nalla kanapatiyai nār kālame tolūṭāl
allal viṇāikal akalume collariya
tumpikkai yāṇai tolūṭāl viṇaitīrum
nampikkai yunṭu namakku

māṭa mummāri valamikap perukitat
tēcamum nātuṃ celittu vāḷan tirukka
kaṅkai pālakar kārālar taṅkal
maṅkala māṇa maṇamatu mutikka
intamāp pilṭaikkum ēntilai yālkum
poramaṁ mukūrtham porunti iruttalāl

nalamiku periyōr nālvarum kuṭi
cilaperutane terivai urpōka
vācal palli vakaiyutān nimmittamum
porunti yirukkap pūrittu makilntu
vanta periyōr vaḷamaṇai iruntu
penndaik kurittup pitāviṇāik ketpa
kunamutān avarkalum kotukkīrōm ennār

cammamam ēkit tamnakar pukuntu
maṇamperu vācal vaḷamurac ceytu
pūṭtu tālīkkup ponṇatu koṭuttu
nāṭṭār aṅaivarakkum nalampera eluti
kalyāṇa nālaik kanittu arivittār
кăнанику мукăрттаккăлăту нăтти
пантал мĕркатьм пăттутаăн тукăлум
тенаăн кулаийум теăнăн коттум
панталкăл енкум пăнкутăн тŭкки
вăлай камуку вăларкунтар панай
мăвилай торанам макараторанам
муррамум манаийым мутуккал параппи
cittiра кутăм чирăппăй вилăнка
алăнкirtам цeyтапин анаivarum ванту
căттарап патиye тампулам валанки
пеннип маципил пирпăмăй кăтта
веррилай пăкук веллам тенкăй
орраип пăтăве орукулаип паламум
нăркаййип етутту натантар перийăр
пеннип вĕтarsers пирпăмăй анаivarum
етир вăттимаяттутаăн инпамăй алыкка
арумайп перийăр аварутаăн анаivarum
virилта ācaa ámbăм митil амарнтар
периымата тăтти пăккитай веллам
тенкăй паламум чирăллутаăн нирăиту
мăнкайнăн маципил макилчынăвым кăтти
пăкук веррилай палаперккук котутту
ванта перккел ámbăм вакай виринттар
вăттимам мун натакка вантăркал пин натанту
манавālan ūrkku vantucern tārkal
pāla viruntu pāṅkuṭaṁ ceytu
māṅkalan tāṅnai varuka enṟalaittun
mikka māp pillaiyai virimel iruttu
palaṅkalaman vīlakku pāṅkuṭaṁ ataṅil
uriya arici oru mūnṟu vallam
cīriya neyyum tēṅkāy palamum
vāriye vaṭtu varicai kōnāmal
telliyā patal tirumukam tutaiṭtu
arumpiya mēcāiyai alakura otukki
itamurak kuntalil enṇaiyai viṭṭu
ēlu tīruttaṁum iniṃaiyāy varttu
cennel cōrrāl cēkkatai kalittu
vannappāṭṭal mayirtanait tuvatti
āvīṇ pānum anṇamum palamum
nīrmai poruenta niraiñāli vaṭtu
carkkarai velam campā ariciyum
poṟkalattu amaittup puntamāy vaṭtu
cāṇāṅkontu taraitanai meluki
kanapati tāṇnai karuttuṅtan nāṭti
aruṅatu cūṭi arul poruntitave
kuḷavaikkum kaṅkaṇam kuṇamutan tarittu
kāppuṅtan kaṅkaṇam kuṇamutan kettī
cēppumāp pillaiṅkut tirunīṟu añintu
kupparaṅ koṭṭik kulatēvatai alaṅti
māṅk kōḷamāka maṇappantal tāṅnil
வலமத்தய் வந்து மநமுத்தன் நிற்று
செங்கடம் ஆங்காய் சிரமாதிச் சுற்றி
திட்டி கலித்து சிவா சுரியணாய் தொலுது
அலந்கரண் செய்து அல் கு மநவாரயில்
மகில்சியுவன் வந்திருந்து மாப்பில்கயயர்த்தன் இற்ள்றி
இந்நிறுனா தந்கயரம் அண்டியயயத்தன் இற்ள்று
சந்தானம் புந்துகு காவ்வாது புன்றை
மண்டாரைமல்லிகாய் மருக்கோல்வன் மலாயித்து
குரை மாத்திர குணமுல்லா மந்கயயரம்
பிராண்டவராசிசுற்றி பெலை முத் தி குமாண்டு
வெளமுக்கோட்டு விண்ணயசாராய் பங்கித்து
சந்திராரம் சுரியரம் சபைய்யொர்கள் தன் அரியா
இந்திராரட்னகை இனை ஓண்டா வந்த பின்பு
தென்கய முழுநர்மத்து செல்வா விண்ணயகராய
பாங்காகக் கைடொலுது பாரிகோள்ப பொரமேறு
மாதவுதியே மாகானரம் வந்திருந்து
பொதங்கை பெல் வார்த்துப் பொசானம் தன் அருந்திட்
தாயாரின் போதம் தலாய்குண்டு தன்னானிறப்
போய்வ மகான்ப என்பு புங்ககிஞ்கு மலாயித்தா
காண்டைலம் பாம்பாய் கஞ்சாகதப்புதன் முலங்க
tுட்டு நாதாசுரம் பொத்திகோம் தந்து
எக்கானம் சின்னம் உள்மொசாசாம் ஆர்ப்பாரிக்க
சேகாண்டி சந்து சிருவாய்வை ஓசைபேற்கு
காண்டியாண்டால் குருகக் கவிவானார் முந் நாத்தாக்க
நாண்டியாண்டால் ஆதிவாரா நல்ல குந்தம் விசிவாரா
natantu campanti nakar tanile pukunta
campantiyavar cakala vaippavattutani
vantetir tolutu varunkal eng uraittar
pantu caankaikal pappumit tirar vara
vantangai yanava vattiyam mulankita
pattan pulavan paapani takkai kotthi
tittamaye copamam ceppimun nevara
urvalamataka ojukkamay vantu
vinotam poruntum vitutiyil irankinir
vannakkilip paccaiyarkku varicai anuppumenar
vaynavalaiicciyarkku varicai kontuporamenru
anna nataiyaru mumarkam periyavarum
ventiya tellam vitamutan vaittu
kontume cenru kotaiyar anaivaru
ponnin manaitanil piriymay pukuntu
nattilulla ciriappu rankal kontu vantoemenru
puttumenrai nakaiyaip ponnal tiru kkarattil
kulamatu kotik kontai muitintu
ponpuitti vantarikkup putukalantaan anuppi
arumaivyulla pantalile anaivorum vantiyaaki
narkatam ullal nakaril ullal pantalukku
aikatam ullal akalam ullal pantalukku
annaankaal nirru alanairikkum pantalukku
tumikal nirru tuvantaatum pantalukku
vantukal nirru manaankulirum pantalili
nākkaraṇcu nāṭṭī nalla mukūrttamittu
pēykkarumpu nattu pirammāṇun tānpūttu
cāllum karamum cantirarum cūriyarum
ammī valamāka aracāṇi mūññāka
āvīram peruntiri atuvum valamāka
pattiyūtan atanaiyum pārittār maṇa araiyil
tāypmāṇāi alaittu cantōsham ōṅkītavē
poṭṭittu pon muṭintu poṭṭava alankarittu
pattamum kaṭṭinār pārilullōr tāṅ ariya
āṅkulla pēnṇai alankāram ceytu pīṇṇar
māman etuttu maṇa araiyaic currivantu
makilcicyatu mūtuga valatupuram tāṅ irutti
mēppillaikkku maittuṇarai vā ene tāṅ alaittu
kalamperuka ariciyinil kaikkōrvaiyittu
cikāramāṇa teyvāc capaitāṇile
kāṅkā kulam vilāṅka kampar conna vāltturaittū
arumaiplerā periyoṅkalamukumānan ceytapinnar
kaṅkāṇam tarittuk kaitārai ceykaiyile
tāṅkalukkut tāṅkal tāraikkup pon kōttuttu
cēṅkaiyinālē cēkappit tīruvarukkm
māṅkala cōṇaṇam vakaiyāy muṭintatēṇṟu
cēppit tīlaippāri cantōsham tāṅkī
kōntuvanta pon muṭippaik kōtuttuc celuttum enrār
pattan iruntu pariyam celuttinār
pantal celavu palaporkkum īntār
kaṇakam irakkinār kannimaṇa vāḷanukku
putavaitanaip poṭṭup pōṟṟup pōṟṟat palaimuluki
paññaiyattu mātikanaip pappākat tāp aḷaḷattu
villai mitayathi mitikkave tōtta pinnu
māṅcal nārāṭi marukka iru aḷaippāḷaḷattu
mēṅkala cōpanam vakaiyai mūṭintatenṭu
ellāvakaiḍīṟum iyalputan koṭuttu
āḻpol taḷaḷattu arukupōl vēṟūnṟi
mūṅkilpōl kīḷai kīḷattu muciyāmal vaḷantiruppir
ācaṇumaiyāḷum ennāḷum kāṭtalikka
pāṟṟavaṟkal ellōrum pāṭiṇāṟum peṟreṭukka
kēṭṭavaṟkal ellōrum kīḷai kōṭṭiramaṟy vaḷa
irunṭapēr ellām initūḷi vāḷiyavē
APPENDIX C

THE SOCIAL CUSTOMS OF THE KONCU VELLALAS

1. Delivery

During the confinement the health of the daughter is looked after carefully and necessary steps for the benediction of her health both during the prenatal and the postnatal period are strictly followed. The barber’s wife plays the part of midwife. From the date of child birth and three months hence, it is the barber’s wife that attends on the mother and looks after the child like bathing it regularly and attending on the child for minor ailments, etc. As the mother returns to her husband’s house along with the child, the barber’s wife is rewarded suitably.

As the house where the child is born is considered as polluted, the bride’s mother and the barber’s wife will alone remain in the house and others are forbidden entry. The news of child birth is conveyed through the washerman to the husband’s house and he is rewarded for the same. If the child is born with the umbilical cord around its neck it is considered inauspicious, and to ward off any evil influence, the maternal uncle adorns on the third day the child’s legs with silver anklet when only he can see the child for the first time. Nearby are placed a mirror and bowl full of oil. After having seen the child’s face he is obliged to look into
his own reflection in the mirror and the oil and then he is to leave the place without looking behind.

On the seventh or ninth day, the house of the child birth is cleaned and washed then only the other relatives enter it. It is what is known as gaining entry into the cleaned house. Dry ginger and pepper are powdered and mixed with palm-jaggery and given to child's mother, and this is popularly called 'sukku karuppati' meaning 'ginger mixed jaggery'. She takes it from the third day of delivery till the end of the third month and this ensures good health for the mother.

On the third, fifth, seventh and ninth days of delivery the relatives and neighbours bring hot water from their home and splash it on the young mother's abdomen. This lessens the after-effects of the delivery. Besides warm water, ginger jaggery also is given by them. This rite, like moykalari, indicates another aspect of the ancient social clan life.

On the day of entry into the delivery house or on the eleventh day the relatives are invited and the child is brought to the Lord Vinayaka temple for the first time. The Christening of the child takes place in the third month.
2. **Tonsure**

   In the ninth month, the young mother takes lots of gifts from the parent's house, and brings the child to the temple of the tutelary deity for tonsure and after that goes to the husband's house. Or the tonsure ceremony is performed as the child gets three years old and the expenses are met by the parents. While living in the husband's house, she receives 'Pūpoṅgal' gift every year in the Tamil month Thai. If the child happens to be a female, she gets vessels from her parent's house as gifts for the wedding of her own daughter.

3. **Ear-boring**

   In the seventh or ninth year of the child the ear-boring function is conducted. The entire village is invited. The maternal grand-parents give gifts in a fitting manner. Golden ear-rings are made and on the auspicious day the ear-boring function is conducted. After the worship Pillaiyār, the image of which is improvised out of cow-dung, the child is placed on the lap of the maternal uncle for the ear-boring. The function comes to a close with moykalari after the feast.

4. **Tiratticcīr**

   If the child is female, on her attainment of puberty special gifts are offered which are called 'tiratticcīr'.
This is a corrupt version of the word 'teruṭṭu'. This denotes that the girl has come of age and has eligibility for marriage. This is also called mārāppucīr implying maturity of age and eligibility for marriage.

5. Tallivaittal (Segregation of the girl)

The news of girl's puberty is conveyed to the relatives on the third day by the washer woman. The women folk of aunt's side give the girl a maikōtī and a bunch of neem leaves and the girl is segregated in the backyard of the house. She is then given milk and fruit.

6. Gālaikattutal (Setting up a thatched shed)

The mother conveys the news of puberty to her brothers through the washerman. This is called mārāyam. They honour the washerman by gifting a young goat and money. On the night of segregation, a thatched shed is put up for isolating the girl. In the evening the women folk pound flour out of raw rice. When the maternal uncles arrive, they build an enclosure of palm or coconut leaves on the left end of the pial. The girl is bathed, new clothes presented to her and she is kept in the enclosure and a lamp is lit. On the fifteenth day of puberty, 'maṇaicīr' is done. Till that day, the relatives give the girl condiments and sweets.
7. Manaiccir (Gifts)

This is done on the fifteenth day of puberty. The girl is bathed early in the morning and the washerman dismantles the enclosure and takes it away. The function takes place in the evening. The girl is bathed again and dressed in new clothes and seated in the centre on a tripod facing east before Pillaiyar image improvised. The mother's side presents many sweets and condiments in several plates, a new sari and blouse in another. They are taken to the accompaniment of vattiyyam to the Vinayaka shrine and after worship return home. Paddy is stored in cauldron pot in front of the girl. Coconut and betel leaf plus golden ornaments or a sizable amount are also kept in a plate before the girl. The others follow suit according to their capacity. The function ends with a grand feast.

8. Teymanai

On the second menstrual cycle only the nearest are invited, the girl is bathed and all the formalities adopted on the day of her puberty are observed. The mother herself performs all these. Hence the name.

The next stage for gifts is only on the occasion of her wedding.

Wedding Rites

9. Selection of bride and bridegroom

The bridal partners are matched after considering the clan, family status and comparisons of horoscopes. If both
parties are willing, they partake in the dinner. If the bridegroom party is not interested, they will not accept the dinner. If the bride party is unwilling they will not insist on it. In the event of an alliance fructifying, the mothers of the bride and the bridegroom will convey marriage tidings to their parental home first and then to others.

10. **Purchase of salt**

Salt is considered sacred and the bridal parties purchase and exchange salt, as a mark of solemnisation of betrothal. On an auspicious day, both parties assemble either in the bride's house or at a common place and bring two baskets of salt. The Kongu Catty of the village brings the salt, almost always. After worshipping the salt baskets, they are exchanged and mixed and carried on the head of the agnate lady.

11. **Auspicious pact of matrimony**

After the purchase and exchange of salt, this takes place at the bride's residence about 8'o clock in the night. The discussion commences after dinner. Auspicious dates for marriage, for ordering markalyam for selecting bridal robes, etc., will be fixed considering the mutual convenience. Then the conduct of marriage rites and inviting of bride and bridegroom will be discussed.
12. **Gold for māṅkalyam**

Then begins the gold giving function to make māṅkalyam. The gold required for the māṅkalyam is placed on a tray along with betal leaves, nuts, coconuts and plantains. Arumaikār or Arumaikāri will perform pūcai and sprinkle water over it and give it to the goldsmith. The goldsmith will offer incense and camphor to the gold piece and present it to every one for benediction and tap it once on the tray before taking it to make the māṅkalyam.

13. **Purchase of dress**

They will purchase dress for bride and bridegroom with the understanding that the bride's party will pay for the bridegroom and vice versa. Besides bridal couple's, dress for their near relatives are also purchased. Thereby the betrothal ceremony comes to a close.

14. **Commencement of work connected with the wedding**

The Kōngu barber is called upon to convey the marriage tidings to all relatives, by offering him tampulam with kāṅikkai. The Kōngu potter is summoned to prepare new pots which is called 'māṭaikkalappanai'. The potter also receives his dues. The bridegroom's party orders two karaka pots and five small pots for pariyam cīr and in total seven pots; whereas the bride's party places orders for two karaka
pots to be installed in marriage pantal. The Końgu cobbler
after kāñikkai, will be requested to cut firewood and also
to make new sandals for the couple.

15. Cutting the firewood

A specific variety of tree, i.e., Indian tree-spurge found
in the vicinity of the village is first worshipped by a shower
of cow's milk and then its branches cut off leaving the trunk
roots and bound into two small bundles and carried respectively
to the bridal parties' house. Only after this formality is
observed, firewood for their need is got ready. If Indian
tree-spurge is not available, then sweet Indrajao tree is
cut off and firewood collected.

The preparations for the marriage continue and rites
commence on the eve of the marriage day.

16. Fasting feast

The bridal couples observe fast on the day prior to the wedding.
That night, the maternal uncles at their expense dress the
couple in new clothes and give a grand dinner. The dinner
marks the end of the fast. It is considered similar to Gowri
Viratam. The 'maṭiningaittal' is also done by maternal uncles.

17. Wearing of Toe-ring

On the day of fasting feast, the maternal uncles put the
silver rings on second toe of the bride and the bridegroom.
18. Piraiman Potutal or Mud from the temple of tutelary deity

It is a tradition to bring mud from the kañi temple. As this may not be possible when the shrine happens to be far off mud is collected from any anthill nearby, supposed to be the abode of the deity. The bridegroom's party collects the earth and gives it to bride's party. Then the two groups remove the stones from it, knead it, and build out of it a platform in a corner measuring a cubic span and plant 'Pëy-karumbu' (wild sugarcane) in the centre.

Besides the pedestal is placed amnikkal, and a caļ with full of water. This is for the ritual of Amni mitittal and gazing Aruntati.

19. Weddiing staff

Indian tree-spurge or sweet-indrajao is worshipped and a trident like branch cut-off. It is shaven well and purified with ghee, black sirissa and milk. It is then bound with turmeric cloth full of navatāṇiyam and carried with reverence by Arumaikkārara, a relative and an agnate to the accompaniment of māṅkalavāṭṭiyam and tied at the pantal entrance on the north-east. In both houses, the rite is performed.

20. Mataikkalappānai

After the planting of the mukūrtakāli, the cumāṅkalas go to the Kongu kuyavan's house, collect the mataikkalapānais
already ordered, worship them, offer kānkkai and carry them to the bridal house, in the accompaniment of maṅkalavāṭṭiyām. The bridegroom's party is represented by seven cumaṅkalais, two for īḻaiņcīr and five for ciṟucīr pariyam and the bride's party by two for two pots to be placed in the maṇavaṟai.

21. Ćirtanni

Five or seven or nine women from the agnates bring water from the well or the river to the accompaniment of maṅkalavāṭṭiyam and sit on the white cloth spread by washerman at the Vinayaka temple and worship Lord Vinayaka. Then the water is poured in the cāl in the house. Only this water is used for rituals.

22. Verrilaiṇākkucchīr

For this ritual betal-leaf, nut, coconut, plantain, turmeric are placed and bound in a white cloth and is brought by the barber accompanied by five agnates, washerman and Koṅgu paraiah to the bride's village and then they alight at talaivaŝcal. The washerman holds the pantam, while the paraiah blows the bugle. From hearing this the bride's people hasten to welcome them.

The bride is seated on a tripod. The bridegroom's party presents a sārōcē to the bride after 'iṟaiyōṅki'. The bride wears kuṟaičīlai and again sits upon the tripod and
the menfolk of the two families sit before her, some with betel and nuts in their hands. The bridegroom's party announces their mission. The bride's party give their consent after enquiring about the clan and lineage of the bridegroom. This is the verrilaipākkuccīr. After dinner the bridegroom's party return to their place. As a mark of the commencement of the cir at the bride's house, they observe the ākkaipōttunirāttal for the bride.

23. The shaving ceremony

This denotes the end of celebacy of the bridegroom. After dispatching the party for the verrilaipākkuccīr to the bride's place, this ceremony commences. The bridegroom takes leave of the mother with tāmpūlam and goes to the barber's hut with the washerman holding the pantām and returns after shaving. Two tripods are placed and covered in the white cloth. The bridegroom is seated on the one facing east. On the other tripod is placed the offering of rice, betel-leaf, nut, jaggery besides milk and ghee. The barber after worshipping Pillaiyār dips a coin in milk and places it on the head, forehead and both the back of hands and foot. After the bridegroom has touched the rice with his palm, the barber removes the milk with his razor. Then the bridegroom is observed ākkaipōttunirāttal cir.
24. **Akkaipōttunirāttal**

After the shaving ceremony, the bridegroom washes his teeth with salt while the Arumaikkārar pours water. He applies oil and black sirissa on his forehead. The bridegroom stands facing east and the Arumaikkārar and the barber observe the akkaipōttunirāttal.

Then follows maṅkalaniṁattu to ward off evil eyes. The Arumaikkārar places rice and fire in a plate and pours ghee over it. Facing east and the bridegroom, adopts iṃpiyōṅki and quenches the fire. He then mixes the rice with water kneads it and then throws the rice down, thrice circling from left to right and right to left and then finally horizontally to the ground. A similar process is followed in pouring water too. Then while the bridegroom holds tāmpūlam is water poured on his hands, thrice, the first two times water is alone let down and third time the tāmpūlam is also dropped together with the water. After worshipping the deity the bridegroom partakes the food together with his companion.

25. **Urūmalaiikkattu cīr**

The maternal uncles and brothers-in-law, if any, offer new clothes and decorate the bridegroom and put on his head the ornamented turban and give cash prizes on behalf of their
father and mother and or their own behalf according to their financial capacity. This will be followed by presentation of money by other relatives particularly from the side of maternal uncles and paternal aunts each according to his or her financial position. This is called urumālaikkaṭṭucīr.

26. Garlands from the temple

Paṇṭāram, the local priest, in the temple of the village deity will decorate the bridal couple with the garlands which he had offered to the deity. This ceremony was instituted because the local priests too wanted to be associated with the wedding ceremonies just as the others were.

27. Thread for māṅkalyam and kaṅkaṇam

While urumālaikkaṭṭucīr is being performed, thread is prepared for māṅkalyam to be associated with ināicīr. Arumaikkārar, barber or elder cumanākalis measure the thread, immerse it in turmeric water, worship it and then insert thread in the māṅkalyam. The māṅkalyam is placed in the māliaricicōṭu.
28. नालियरीच्छतु

While इनाइसेर is being performed, नालियरीच्छतु is placed and thread with मानकायम is offered. The bridegroom while proceeding to the bride's house bring all marriage articles including the sacred मानकायम. The basket contains rice, coconut, plantain, jaggery, ghee, betel-leaf, nut, lime, turmeric, holy ash, sandalpaste, कुराचिलाई, blouse, मानकायम, etc. After the इनाइसेर, the agnate woman brings the मानकायम wearing around her neck, and a agnate male takes back the नालियरीच्छतु along with the bridegroom.

29. इनाइसेर

This ritual is performed by the sister of the bridegroom. It is more a rehearsal prelude to marriage proper and also to indicate the strong relations with her brother in spite of the arrival of new bride and also to ascertain the matrimonial ties of the family. In the absence of sister, a near cousin sister performs this rite.

In the ritual pedestal (mainly in the centre of the house) there will be placed two karapāṇai. One is filled with water and the other with paddy. On the top is placed mango leaves, betal leaves and coconut. In the
centre is placed Pillaiyar improvised in turmeric. Nearby a plate is filled with rice and jaggery. Beside that is placed nāliariciccaṭu. Milk is provided in a small vessel. The sister of the bridegroom sits opposite to him dressed as the bride. Peḷaimūti is placed on her and is filled with coconut, plantain, betal leaf and nut, turmeric, lime, sandal and kuṅkumam, bride's saro and blouse and tāli. She carries a compu with water in her right hand. She circles round the bridegroom and is made to stand on his right. Aṟumaiḳkārar fills the girl's belly with betal leaf and nut and gives one end of the saree to the bridegroom who holds in his armbit and another end to the sister who holds it on her hand. The palms of the groom are imprinted on the rice. Next Pillaiyar is worshipped and bridegroom and the inaiṭṭi girl are blessed with the arukumaṇam. The Koṇgu barber sings benedictory verse. After that the māṅkaiyam is worn by the agnate cumaṅkali and is given in the marriage podastal. After performance of this rite, the māṅkaiyam should be worn on the neck. This inaiṭṭi ritual signifies the importance given to womanfolk in the Vellāḷas' life.

3G. Kuppārikottutal

After inaiṭṭi, the bridegroom is brought to the nāṭṭukkal to ward off evil eyes in the accompaniment of a brass-plate
being beaten with maikōti and the nāttukkal is then worshipped. This is known as kuppārikottutal. In the pēlaimūti, niraināji and a plate with five colours of adais made of cooked rice, two in white, one in each yellow, black and pink are taken along with the bridegroom. Near the nāttukkal, the bridegroom stands on the pēlaimūti and the bridegroom's companion and others help in warding off the evil eyes cast upon the bridegroom by keeping their hands on the body of the bridegroom for the Arumaikkārar to place the adais meant for this purpose in the following manner. The companion places his hand on the head while two others put their hands on each shoulder of the bridegroom so that the Arumaikkārar places two adais on each of these shoulders an adai and two more on the feet and then throws all these in the opposite direction and thereby seeks to dispel the evil influence, if any,—the process being similar to that of ākkapōttunīrattāl.

31. Nāttukkal valipātu

After the rituals of kuppārikottal, both nāttukkal and the kulavikkal purified with ghee and black sirissaa, adorned with turmeric and holy ash, wrapped with beetal leaf for nāttukkal and kaṅkaṇam for kulavikkal. This nattukkal is worshipped thrice with niraināli and another kaṅkaṇam is placed on the pēlaimūti and then they return home.
32. Kaṅkaṇamkattutal

It denotes the sacred thread soaked in turmeric water together with a piece of turmeric tied to the right wrist. After nāṭṭukkal worship the kaṅkaṇam brought in the pūrṇamūḍi is tied.

33. Tāyōtuunnaal

Seated with his mother and sharing the food with her from the same plate, the bridegroom begs leave of her to take a partner for his future family life. This rite is done after wearing the kaṅkaṇam.

34. Vinayaka worship

The bridegroom saddled on horseback proceeds to the temple of Lord Vinayaka with his kith and kin to the accompaniment of caṅkala vāttiyan (bridal music) and prays to the Lord for granting him with a smooth married life without any kind of hurdle. After breaking the coconut as a mark of his devotion to the deity he returns home, drinks water offered by his mother and leaves for the venue of the marriage without looking back. Nālijiricīcēatu on either side, washermen, barber, instrumentalist and paraiya accompany the bridegroom.
35. **Kāṭṭilēttivarutal**

The bridegroom after drinking water at his mother's hands, leaves for the bride's house. While leaving, he is placed on a seat similar to a royal throne. And this rite goes by the name of Kāṭṭilēttivarutal.

36. **Viṭutivīṭu**

There bridegroom alights at the Vinayaka temple in the bride's village. The washrman bears the pantam and the Paraiya blows the bugle. The bride's family, learning of the arrival of the bridegroom welcomes them with their kith and kin to the accompaniment of maṅkalavāṭṭiyam. The paṭṭāram garlands the bridegroom at talaivācal. The bridegroom's party pays the paṭṭāram for this. The bridegroom and his entourage are housed in an agnate's house of the bride. It is called viṭutivīṭu.

The rites commence in the bride's house. After the return of the bridegroom to his rest house the other rites follow.

37. **Ākkaipōṭṭunīrāṭṭal**

After the return of the bridegroom's party the rite of Ākkaipōṭṭunīrāṭṭal is done as a first rite.
38. Poppūṭṭaḷ

The women folk belonging to the bridegroom's party carrying pėlaimūṭi containing new saree and blouse, betel and nuts, coconut and plantain, lime, sandal and kuṇkumam and a golden ring or chain, go in procession to the bride's house to the accompaniment of maṅkala vāṭṭiyam. Then they will apparel the bride in the saree brought by them and adorn her with the ring or chain. Then they declare their willingness for the matrimonial alliance between the bridegroom and the bride proclaiming their respective clans. This is what is known as 'Poppūṭṭi Kulam .OUTUTAL', literally meaning adorning the bride with gold and declaring the heritage.

39. Pūthukkala cōru

The womenfolk of the bridegroom after they have adorned the bride with ornaments, the bride's family offer milk, fruit, sugar and rice to the bridegroom stationed in his rest house. The women folk that have come to adorn the bride eat their dinner in the bride's house. As the bridegroom takes his first meal in the house the act is called 'puthiyakalacoru' which has acquired a corrupt name 'Pūtukalacoru'.

40. Māmanpennetuttal

The maternal uncles are honoured with new clothes. They smear themselves with sandal paste and kuṇkumam. Friends
and companion of the bride bedeck her beautifully and place her facing east. The bride’s maternal uncle ties the golden patṭam at the bride’s forehead, garlands her, smears holy ash and potṭu, carries her on his shoulders and proceeds towards the Nāṭṭukkal. There the Arumaikkārā performs the rites as follows. The bride is made to stand on the pēlaimūṭi, and five adails made of cooked rice are placed on the head, the two shoulders and the two feet of the bride and after worship nirāināli taken round and after offering worship to Nāṭṭukkal the maternal uncle again carries the bride on his shoulders and returns. At the threshold, the water is poured and then she enters inside.

In the beginning the bride after marriage, continues to live in her mother’s house. And the husband too lives in that house. This is the familiar trait of matriarchal framework. And the task of bringing up their children devolves upon the uncle, i.e., mother’s brother. And it is his duty to give her in marriage. Therefore the bride’s maternal uncle, as was the custom in those days, brought the bride on his shoulders and gave her in marriage in the village common site. Now, after bringing her to Nāṭṭukkal he again takes back the bride to the marriage pedestal for further marriage rites.
41. Mañavarai

The bridal dais with its canopy is improvised out of fresh bamboos and reapers each one placed on all the four sides of the area both vertically and horizontally. They are wrapped by the rind of the plantain stems all around. Then tiny and tender leaves of the palmyra cut into small pieces and stretched into a form resembling a fork with the tail of the stem protruding. These are made in very large numbers and they are fixed into the plantain rind in an exceedingly beautiful manner. Also are tied on all the four sides the tender saplings of plaintain and festoons of flowers and mango-leaves are hung over all along and present a pleasant sight. Mañappalakai is placed for the bridal couple to sit on. Two karaka pots are filled, one with water and the other with paddy and crowned with betel and coconut. In front of the pots improvised Pillaiyar of turmeric is placed and five wick lamp is kept burning throughout. To mark the the wedding ceremony are placed a pumpkin and the twigs offered in the holy fire as witnesses for the holy union. Also is kept a bowl of milk for the purpose of performing the ritual of Arukumangam. Rice and betel and nuts together with jaggery also find a place for observing the ceremony of kaikorvai.
42. **Bridegroom's arrival to the pedestal**

The bridegroom arrives at the marriage pedestal from the viṅgūṭi along with his kith and kin to the accompaniment of mankalavattiyam. At the entrance, the bride's sister welcomes him with mankala ārātu. And the bridegroom's feet are washed by the ārātu water then the bridegroom places a few coins on the arātu plate. The bridegroom's companion brings the bridegroom to the pedestal after circumambulating it from the right and then seats the uncle groom on the left side facing east in it.

The seat meant for the bride is usurped and occupied by the person who has a rightful claim for the girl's hand by virtue of his relationship according to the tradition which enjoined a right to the man over the girl. Hence it was not uncommon to find in those days women marrying lads much younger in age. However the fact cannot be gainsaid that such marriages were necessitated not only with the sole view of not losing the family properties but also with the view of not losing the rightful partner.

With the passage of time, the custom has become a more formal one just for the sake of tradition.

43. **Pātapūcai**

The bridal couple touch the feet of their parents, wash their feet, place flowers on them apply holy ash and kaṅkumam
and worship them in order to get blessings.

44. Tāraivār̥ttal
The bride's father presents her to the bridegroom in marriage by placing her hand on that of the bridegroom in front of all the invitees assembled and pronounces that the marriage is solomenised, the holy fire and the pumpkin bearing witness to it. Now the Arumaikkār̥r̥ places a coin and some sesame on the hand of the father of the bride and pours water. The coin and the sesame together with the water flows down to the hand of the bridegroom through the bride's thereby indicating the bestowing of the daughter in marriage to the bridegroom.

45. Tiruppūttal
The bridal couple sit on the marriage pedestal. On a plate is placed the māṅkalyam along with betel nut, coconut, plantain, turmeric, flower, lime, etc. They are placed in front of the Pillayār and the bridal couple are asked to worship the same. The bride stands facing the east while the bridegroom stands facing the west. And at the auspicious moment for mukurttam fixed, the Arumaikkār̥r̥ or an elderly man who leads a marital life will be asked to present the māṅkalyam to the bridegroom to tie it around the bride's neck when the cakalavāṭṭiyam will be played in high pitch.
46. **Māṅkalavarici**

Right at the time of tiruppūṟṟal all the people assembled shower māṅkalavarici and flowers on the bridal couple as a mark of their blessings. It is significant to note that this practice of blessing is referred to in Akanāṇuru of Caṅkam literature. Again it is interesting to find that the Koṅgu Vellāḷas closely follow this custom as practised by the Vellāḷas of Marudam land.

47. **Mālaimāṟṟutal**

The bridal couple exchange garlands after their foreheads are touched by betel drenched in āṟṟāttī. The garland offered by paṇṭāram the previous night, are exchanged thrice between them.

48. **Kaikōrvai**

A plate full of rice with tāmpulam at its centre on a stand is placed between the bridegroom and the bride’s brother who is seated in front of the plate facing west towards bridegroom. The Arumaikkārār presses the back of their hands so that they take into the rice, offers pucai to Pillaiyar and offers tāmpulam to the Koṅgu barber beckoning him to sing the song of benediction. The bridegroom and the bride’s brother will remain in the same position till the benediction song is over.
49. **Benediction**

The barber after receiving betel, nips off the stem and the leaf, offers it to the bridal couple, a piece everytime as he finishes singing every line of the benediction verse.

The period and cause of the connection between the Kongu Velliṭa marriage and the benediction song cannot be traced with certainty. However in a particular reference in the commentary on KMS is given some scope for the inference about it to a certain extent.

Once, the Cōla king tried in vain to erect bunds on the banks of Cauvery that was in spate. An oracle advised the king to sing a song through Kamban so as to appease the fury and wrath of Cauvery and then construct bunds. Accordingly that was carried out and Cauvery became calm. The Cōla king when tried to honour Kamban as a mark of gratitude towards the latter's act, the poet refused but instead asked for the favour that he might bestow upon the needy poets, the money collected by the king towards the marriage tax of agriculturists. Kamban is also referred to have advised the poets to accept it on the occasions of weddings in their houses by singing songs of benediction. Equally it is not easy of determination to understand the reason behind the singing of the benediction verse by the barber in Velliṭa marriages. Perhaps the reason that
ancestors of the barbers belonged to the society of the Kongu Vellālas might have lent credence to the practice.

50. Karam parrutal
The right hand little fingers of the bridal couple are joined together and covered with a piece of pink coloured cloth. And the two circumambulate the marriage pedestal thrice, the bride following behind the bridegroom. Then the fingers are released and the couple with the same fingers place sandal and kuńkumam, marks on the back of their hands each other.

51. Aruntatipārttal
After paying obeisance to the ammi, the bride places the big toe of her right foot on it and then sees her reflection in the water kept in the cāl to its brim, nearby. The bridegroom also looks into his reflection in the cāl.

52. Arukumāņam etuttal
The Arumaikkāraz performs pūcai to Pillaiyār and blesses the bridal couple with the arukumaņam. It is done so in order to bless the couple to grow and prosper as the holy grass because of its fertility and divine association.
53. Aruntati pārttal

Though the couple see their reflection in the water, they look up towards the sky to see the Aruntati constallation before worshipping the sun. The star being invisible to the naked eye, they seek to see it through the device of manipulating the fingers and joining them in such a way as to connect the little finger with the index finger and vice versa.

54. Sun worship

The couple then pray to the sun god. They then return to the marriage pantal and seek the blessings of the elders by touching their feet.

55. Taking of milk and plantain

The bridal couple are seated on a new mat facing the east in the house and they are offered milk and fruit.

56. Karakam irakkutal

In the bridegroom’s house, after the ināiccir, they close the karakam pot. Likewise in the marriage pedestal, the karaka pot is closed after arukumānam rite. The taking up of karakam pots is called by the term karakam irakkutal. Then the lids are opened and betel leaf
and then worshipped by means of nirañāli. Then three cumaṅkalais place the one karakapāṇai with paddy on uri inside the house. The water of karaka pot is then emptied over the roof of the pial. This rite is performed in the bride's house also, after which the couple are bathed.

57. Maṅkalanirāṭtu

The couple are bathed in the water stored in a single moṭa. While doing so, the Arumaikkārar takes a handful of cooked rice soaked in scarlet colour waves it, around the heads of the bridal couple and throws in all the four directions.

This is done in order to propitiate the evil spirits and impô so that no evil influence might be cast upon the couple. The scarlet coloured cooked rice is used to represent the blood spilled during the sacrifice of goats, the act of which cannot be performed on auspicious occasions like marriage. The deceptive colour of blood is obtained by the mixture of lime and turmeric water.

CPP refers to the call for sacrifice by the Jungle Deity on the eve of the reclamation of forests into cultivable tracts. Besides the subsequent appeasement of the deity by sacrifice of goat, fowl and human being. In the eastern Koṅgu the similar practice of sacrificing the goat and fowl for the purpose is in vogue while Muthālamman is being worshipped.
This mankala nirāṭṭu is otherwise called 'putavai-pōṭṭunirāṭṭal'. It signifies in giving a new saree to the bride from her parent's side after mankalanirāṭṭu. Until this time the bride is given sarees only by the bridegroom's side. Hence this occasion is so called in order to mark the gifting of the saree to the bride by her parents.

58. Caṭṭuvaccōru

After the holy ablution of the couple, the bride wears the saree given by her parents for the first time and serves food to the husband in a spade which is made of iron. Its end is tied by red cloth. The bride serves food to the husband by this iron spade. Hence the name.

59. Moykkalari

The people who have come to witness the marriage partake in the dinner. After that they assemble for moykkalari. It is an occasion when those present give presents to the couple. This is an obligatory event and fixed after the dinner because no one should leave without taking part in the dinner. In ancient days, as it indicates, all the expenses connected with the auspicious functions could have been probably shared by the means of the society as a social obligation.
60. Pariyamceluttutal

different plates each containing turmeric, betel and nuts, coconuts and plantains respectively together with a token amount of money and knotted in a piece of turmeric tinged cloth depending upon the norms fixed according to the locality concerned. Besides are carried five maṭakalpāṇais each containing salt, tamarind, thread, the dry palm-leaves taken out of the roof and a piece of paper respectively carried to the maṇapantal in the accompanyment of the maṅkalavāṭṭiyam. The bridegroom's party offers the knotted piece of cloth containing the money placed in a plate to the bride's party. The womenfolk belonging to the bride's party placed it on the lid of the nirajēl, offers worship to it, and hand over the money to the bride's parents.

Among all the works of Cākam literature this term is employed only in Akanānūru. The cirucīr pariyam which is one of the matrimonial functions of the Kōṅgu Vellālas is but the continuance of what is referred to in Akanānūru. The heroine observes that the hero leaves home in order to seek enough fortune to bestow in the form of pariyam to the heroine. The holy mission of the hero represents the significance of the pariyam and the huge expenses he has to meet with for the same.
The word pariyam that occurs in Akanānūru came to be spelt paricam in the later days and the character 'ya' as assuming the sound of 'ca' is but something natural which is testified by philologist in unequivocal terms since the Pallava period. Only such of those as are not well acquainted with the rules of philology conclude pariyam has been derived from the 'sparicam' misconceiving it as its root and they consider that pariyam is but paricam associated with 'sparicam' meaning the price for touching the body. The conception is contrary to criterion and norms of philology.

62. Pantal celavu

It represents the money paid to all those including dependents of the Koṅgu Vellālas that strived for the success and fructification of the marriage, recognition of their services right in the manappantal itself immediately after the marriage function is over to the best satisfaction of both.

63. Pulavar vālttu

The bard of the village, worships Pillaiyār and performs pūcai. Then he sings a blessing song to the bridal couple and he drinks the milk and eats plantain. After being rewarded with money, the poet leaves the place.
64. Pātanianital
Sandals for the couple specially made for the marriage by the panna'iamātāra is placed on a tripod. The couple wear them and after the elders' blessing proceed to the bridegroom's house. The cobbler receives his dues.

65. Return of the couple to the bridegroom's place
The bridal couple proceed to the Vinayaka temple along with kith and kin to the māṅkala vāṭtiyam. There they break a coconut as 'erikāy', then seek the elders' blessings and proceed to the bridegroom's house. Some of the women-folk accompany the bride. The parents make cash presents to the bridal couple.

66. Bride's entry into the bridegroom's house
After marriage the couple reach bridegroom's village, perform worship at the Vinayaka temple and then proceed to the bridegroom's house. At the entrance āratti is taken and the bride is asked to place her right foot first while entering the house.

67. Cambantam kalakkal
When the bridegroom's party bring the bride to their house the bride's parents fix an auspicious date to invite the couple to their house. Accordingly they proceed to the bridegroom's place along with their kith and kin. The
bridegroom's party welcome them at the very entrance itself. They there partake in the dinner and take tāmpūlam. They then fix the auspicious date and time for wearing for the ceremony of marucaraṭu. In the evening the bride's people bring the couple to their home after erikai at the Vinayaka temple. The dinner that enjoyed by the bride's people is meant for campantam kalakkal.

68. Marucaraṭu

When the bride's parents return with the bridal couple after fixing the date for marucaraṭu bring the paddy of the karaka pot from the bridegroom's house. The paddy from the karaka pots of both the houses are mixed and hulled by the bride. She draws water and prepares pongal at the Vinayaka temple. The barber prepares seventeen sacred threads dipped in the turmeric and places them along the neck of Lord Vinayaka. Now is offered the pongal to Lord Vinayaka. Then the Arumaikkārar or an elderly cumaṅkali woman gives one thread to the bridegroom who in turn ties along the neck of the bride. And the māṅkālyam of the bride is inserted with the rest of the sixteen threads and tied around the bride's neck by the bridegroom. Lord Vinayaka is adorned with the sacred thread tied at the marriage pedestal. The sixteen threads signify that the bridal couple be blessed with sixteen gifts to lead a life of plenty and prosperity. In the end the bride serves pongal
to those assembled and they then return home. In the
house the bridegroom is served food by the bride. First
the pongal prepared in the temple is served followed by
other items.

69. Kāṅkaṇam avilttal
The day of wearing the sacred thread marks the beginning
of the conjugal life of the couple. Till that day they do
not unwind the kāṅkaṇam. The two do not, especially the
bridegroom, stirs out.

On the day of marucaraṭu function, in the evening
they worship Lord Vinayaka in the bride's house and then
they unwound the kāṅkaṇam and throw it off on the roof.
That is the night which marks beginning of their conjugal
life.

But in the modern days of hurry burry they unwound
the kāṅkaṇam after worshipping the sun and place it in the
arukumanam milk.

70. Penneṭuttacōru
After a lapse of a week or ten days from the marucaraṭu
rite, all the maternal uncles and paternal aunts are
invited for a dinner and they are honoured with new clothes
as a mark of gratitude for having observed the ritual of
penneṭuttal and a dinner follows.
71. Ātirainōnbu

The newly wedded couple perform this ritual on the day of Ātirai in the Tamil month of Mārkāli and invite their relatives. The house is kept clean. The couple observe fasting. An ornate kolam adorns the entrance. In the evening the barber brings the menfolk to the house of village headman where they prepare the caraṭu.

Then they perform pūcaī and worship Vinayaka. The menfolk and the barber place sacred thread twisted by and dipped in turmeric before the deity Vinayaka. The fasting couple assemble at the house after the pūcaī, the Arumaikkārār or the elder cumāṅkali gives the caraṭu to the men. All the cumāṅkali women bow before their husbands and then give the caraṭus to them to be offered back with their blessings so that they might tie the same along their necks.

The bridegroom proceeds to Lord Vinayaka temple with his relatives and after worship eats a little the piece of the thread placed in the hardened flour. The womenfolk that are fasting on Ātirai day pound the flour with palm jaggery and place cotton wicks in the flour. Then they give it to the Arumaikkārār and the menfolk. The men after worshipping return home and dinner would be made by them at the end of austerities, a sumptuous feast follows.
72. Kattuccoru

When the bride conceives, the bride’s parents give on an suspicious day, sweet-meats and condiments either in the fifth or ninth month of pregnancy and host a dinner.

In the first place all the womenfolk assemble and bedeck the conceived woman. The couple then worship Lord Vinayaka. Then the Arumaikkāri presents three black bangles to the lady. This is followed by a worship at the Vinayaka temple. The festive couple are feasted first. Then relative feast after. Then follows the presenting of cash gifts to the couple. The bride is then brought to her native home. She is kept there till delivery, and then again brought mother and child to the husband’s residence after seven or nine months when the child is christend. Till such time the husband frequents between the two houses.

73. Vēruvaittal

After a period of some two or three years, there may arise such circumstances by which the parents of the bridegroom may think that it is nuisance for them to run a joint family and it is better to keep the son’s family aloof and similarly the bride’s parents may desire that their daughter must set up a family of her own in an independent manner soon. This is a very common phenomenon in the Koṅgu Vellāḷa families.
FIG. 1 Muhurttakkal Nattal

Fig. 2 Akkaipottunirattal
The father of the bridegroom will divide his landed property among his sons equally keeping for himself also a share and this division of property is allowed only after performing the marriage of his daughters and other sons. The bride's parents will present their daughter with all the necessary groceries, provisions and other things needed by her together with all the agricultural needs for the family. The setting up of a separate family for the couple is celebrated as a strict formality by the parents of the bride by hosting a dinner to the kith and kin.

**Elutinkal cir**

What was once a common ceremonial observance among the Koṅgu Vellālas is now practised only by the Muḷukkātan and Porulantai clans. Other clans follow an easier but different custom 'ākkapiṭṭunirattal'.

The entire expense of this cir is borne by the parents of the daughter.

The mother and the children used to be taken to the Mōdiṭṭa temple situated near Kāṅkayam. In modern times a temporary Mōdiṭṭa temple is improvised near their settlements. Near Vinayaka temple they dig a round pit two feet deep.
A coconut cup filled with navatāniyam and a palm jaggery is placed in the centre of the pit and covered by a square shaped stone and it is protected by placing of a bunch of thorns of hill mango tree.

The couple observing the əlutīnkal cīr have to go through all the marriage rites. The ceiling of the pantal is covered with white sarees. New pots are bought. The couple proceed to the Modiätta temple and dig out the coconut cup buried the previous day and show the unspoilt kernel and the germinating navatāniyam to others and return home.

As a next item of the function they bring a ploughshare from the apartment of the house wherein salt does not find place and show to all and plant it.

When this rite is observed everything is to be kept within the house and nothing is to be thrown out including the leaves used for dinner. Daughters married into other families were not allowed to stay in the house.

Kulavi ətuttal
The lady after a ceremonial bath is made to stand near a sloping wooden mortar at the entrance. An umbrella made out of prickles of jujube tree is held over her head by the brother. The barber brings a red-hot ploughshare near her and milk is poured over it. The red hot iron effervesces.
At the same time the lady kicking the mortar enters and sits in the house. Her companions place the kulavi on her lap and sit near her.

Kōtaipilattal

The house is cleaned and white washed. Pounded millet flour is kneaded and made into several balls. These balls along with palm jaggery are placed in a pot and covered with leaves of the flame of the forest (buteafrondosa). They are baked throughout the night.

The next morning the couple dress themselves in a bridal fashion. The lady observing the rite holds an axe. Its handle is smeared with sandal paste and covered by white cloth. The pastry is placed on the threshold. The lady axes it and the pieces are collected, specially by the sisters-in-law who will be at either side of the entrance.

After break-fast the lady accompanied by two women who have already observed the rite sits on a tripod in the marriage hall and partakes fruits and sugar. Then the karakappāṇai filled with raw rice is taken round the chamber thrice and placed on 'uri' in the house. The raw rice is used to prepare pongal.

The couple stay in a freshly thatched hut for the night. The cot used by them is taken to the agnates' house.
On the seventh day ear-boring ceremony is celebrated.

Worship of Karuppu teivam

This ceremony starts with the cleaning of the house on Tuesday. The parents bring two black he-goats, two black hen and two brass dolls on Wednesday. Irrespective of the number of children only two dolls, one male and another female, are given. If the children are male two dolls of male and if they are female, two dolls of female are given. The parents bring all the necessary provisions for the feast. After dinner the parents with the relatives on their side will leave for their place.

Then the womenfolk of the Mulukkāta clan proceed to a place fixed for it near the burial ground taking with them hardened millet flour, millet waffer, fruits, coconuts, camphor and flowers. The menfolk take the dolls from their aţnątes who have already performed the elutíŋkal ċir, anoint them with oil, black sirissa and paste of aromatic turmeric and tuber of a tall shrub (Kirganelia reticulata) and bath them in river or well water and bring them to the place of worship.

In the centre of an enclosure of tender thorny bamboos, a small 'teppakulām' is made. Sugarcane is planted in the four corners and decorated with festoons of mango leaves. The deities are bedecked with sandal paste and
kunkumam. Sarees meant for the deity are spread. Along
with pongal mutton jelly is prepared out of the meat of the
sacrificed animals. Except for Mulukkata clan members,
the barber and chooby, all else leave.

Two coconuts are broken and condiments prepared out
of millet flour and meat is offered. After worship, dinner
is served. The leftovers are buried in the place itself and
people return home with deities.

Worship of Viramacci

The house is cleaned on Friday. A new thatched shed is
erected and decorated with festoons of mango leaves and
plantain trees are erected. The new pots are bought.
Sambavan, the pariah and the people observing the rite
take oil-bath in the evening. The deity dressed in purple
is decorated with flowers and ornaments. A 'nanda deepam'
is lit. Mortar, powder and frying pan are cleaned, and
smearred with sandie paste and kunkumam. A thread is wound
round mortar and powder. Camphor is lit and the hearth is
worshipped. One measure of millet along with neem leaves is
fried in the pan until the neem leaves are dried and then
pounded lightly in the mortar seven times. The pounded
millet is winnowed and kneaded and is placed in a pot.
Water is kept in another pot. Five measures of millet is
cooked and made into several balls and placed in a large
mud pot with water. These pots are smeared with holy ash, sandal paste, kunkumam and bedecked with flowers. They
are covered with white mattu and bunches of neem leaves and are worshipped. With this the germinating function for Viramacci comes to a close and in the night dinner is served.

On Saturday the uncles and brothers-in-law erect a small mud temple near the place of worship. It is washed with red-ochre and lime. Obeisance is offered thrice and lunch taken.

**Evening procession**

In the evening the ladies spread white cloth in the pelaimūti, place on it the deity along with holy ash, kunkumam, incense, incense sticks, fruits, navatāniyam and carry it. Two women who have already performed elutināl cīr, accompany the lady who is to perform the rite, one leading and another following; one carries kōmayam and another water. The procession is accompanied by vāttiyan. Over their heads, the brothers hold a white cloth and the dhothy spreads mattu on the path from the house to the temple and vice versa. Pūcai is performed before the procession leave the house and making continuous smoke from incense upto the temple. Again pūcai is performed in front of the temple and on return another pūcai is performed. Then they feast.
On Sunday another procession is taken to the entrance of the temple and pūcai is performed. An ewe is sacrificed and mutton jelly is prepared. A horse is bathed. All things, gravy, hardened flour of raw rice and millet, millet waffles, coconut and plantain, camphor and flowers are taken on the horse back to the temple. Pongal is cooked and offered to the deity. Ceremonial offer of what is cooked is made to the crow and then distributed to others. People return with the deity and perform pūcai at home and have dinner. They perform pūcai thrice and the deity is worshipped in the evening.

On the next day, Monday, chicken is sacrificed. Cooked rice and chicken jelly are taken to the mud temple. Again a ceremonial offer is made to the crow. On returning home, pūcai is performed and the deity is placed in its original position. With this the function of worshipping Viñamaçci ends. Also the ceremonial elutįŋkal cīr completes.
**Death Rites**

1. **Cēmam adaittal**

As soon as the news of the death of a person is known, the barber along with the dhoby and Kongu pariah hasten to the house of the departed in order to make protective measures for the dead body from decaying by closing the important limbs, of outlet such as mouth, the nose, the anus and the urinal tract by plugging them with pieces of cotton cloth. Then the pantāram performs the pucai. The agnates pay their homage to the departed soul. Then they together with other relatives summon the cakkiliyas through whom they send the message of condolence called 'iḷavucēti', to all their kith and kin.

2. **Vāikkarici**

One of the agnate women hurls the rice from the paddy placing it on the ground and the rice thus obtained called Vāikkarici is scattered over the face of dead body placed on the pyre before cremation. Then the Kongu pariah proclaims by blowing the Kongu parai, a bugle like wind instrument. Soon the kith and kin of the departed throng the house of mourning. The womenfolk start bawling out beating their breasts. The menfolk present themselves to express their sentiments of grief.
3. Vācappanam

When the mourners come and express their sorrow, they dole out money and this is called vācappanam. It is the money in small denominations doled out in connection with the death rites. This money is finally shared by the pariahs, barbers, dhoby and cakkliyas and other poor people.

Before taking out the body for the rites, one set of agnates with a women who hulled vāiykkarici goes to bring ritual water while another batch of agnates proceeds to fetch twigs from Indian laurel and yellow oleander and a third group starts to purchase kōti.

4. Čīrtanni

Fetching of ritual water to bathe the dead body is called 'čīrtanni'. The agnates and the agnate woman who hulled vāiykkarici will depart to the common well or the river in order to fetch water for bathing the dead body. If the dead happens to be male there will go with the woman four men and if it be a female, two men will accompany for the purpose.

5. Ennaiarappuvaittal

It is nothing but anointing of the body with oil and black sirissa. The dead body is placed aloft on an armchair kept
on a wooden bench. The barber together with the dhoby will perform the ceremony of shaving the cheeks of the dead man, wrapping around themselves with a white sheet. Then all the agnates both men and women and near relatives will place oil and black sirissa over the head of the dead man, the last of them engage in the act being the wife and the son who is to ignite the pyre.

6. Kulippattal

Then follows the bathing of the body in the term of kulippattal. After the anointment with the oil and black sirissa, the dead body is bathed with cirtanni and coconut water. Then the pantaram will perform sacred anointing with macerated spices along with plantain, sugar, milk, honey and ghee for dead body, offer pucai and worship with all the paraphernalia by applying holy ash sandal paste, kunkumam, flowers, garlands and incenses.

7. Manaivikkuccatanku

This is meant for rituals done for the wife of the dead. After the dead body is bathed, the wife sits just by the feet of the body. Oil and black sirissa are poured over her and she too is thus bathed. Now her brother done her with a new saree, applied pottu and deck her crest with flowers. This is what is known as Kattalcuttipattu pottuta.

A plain coloured new saree is called 'pattu' when it is associated with the death rites. The wife is wrapped with a white sheet and also given betel leaves and nuts. She places these on the lap of the dead man as a mark of last homage paid to the departed by the wife. Then the body will be carried and placed under the paccapantal.

8. Paccapantal

This is an improvised erection by means of two sturdy twigs with fork-shaped formation, one taken from the Indian laurel and the other from the yellow oleander which is essentially brought without severing its flowers. It is put up on the right side of the eyes from pial abutting the roof. The woman who hulled the vālykkarici grinds turmeric and a portion of it is mixed with water and sprinkled by her in and around the paccapantal. Another portion of the grinded turmeric is mixed with lime and the paste thus obtained is smeared on the eyes and the mouth. Something like a mask made of thin metal of cheap quality having a physical resemblance to silver is tied around the eyes and the mouth the foils bearing the impressions of the eyes and the teeth respectively.
9. Neiypam piṭutṭu pinnappūpōṭal

This ritual is performed by the grand children of the dead man. The grand children hold the lighted torch of rags soaked in ghee. The pinnappūpōṭal is an exclusive right of the female issues of the daughter who is decked with pottu and a small garland around her neck. A small basket containing flowers of the Indian laurel is placed on cummāṭu over her head. She is brought in procession accompanied by the relatives of her side and vāttiyam. She places the flowers on the head of the dead man.

10. Tūrkaṭṭal

It is a bier improvised like a palanquin out of fresh bamboos. As soon as the daughters of the dead come to their parental home their menfolk would take necessary steps to build the tēr of course with the consultation of their wives. As per the instructions the carpenter will make the tēr and decorate it with flowers. And this act is also considered to be a privilege enjoyed by the daughters of the dead.

Necessary steps will be taken to move the corpse to the tēr immediately after the completion of building of the tēr. It is a conventional belief that any delay in this is regarded as a bad omen. Hence they finish the rituals in the interval between the starting and the completing of the work of the tēr.
11. Kōtipōṭal

Draping of the dead body with a new white cloth is called kōtipōṭal. The agnates wrap the dead body with a new white cloth and the wife of the dead is offered a new white saroṣa known as paṭṭu by relatives belonging to both sides, i.e., of the husband as well as the paternal side. If the dead happens to be a woman, she gets the same privilege of being donned by the customary cloth by the relatives belonging to her side as well as those belonging to her husband's. Thus it is a cīr meant exclusively for women only. After the formality being observed agnates join the mourning by embracing the chief mourner and bawl out vociferously hugging one another and wail 'ayō', 'appā' (words of interjection expressing sorrow).

12. Tērīvāittal

The agnates carry the dead body after all the formalities at home, from pacaipantal to the tēr. As the dead body is placed into the tēr, the wife of the departed with mukkāṭu by a white sheet is taken to the tēr and seated beside it. Now ensues the most melancholy and pathetic sight witnessed by the mourners. The most venerated and the most privileged property of a cumaṇkali—the uṭkaluttucaratu is snapped abruptly by the barber meant for the purpose. Then the string thus cut off is used for tying the two
big toes of the dead together. Now the bereaved wife bereft of her beloved possession is sheltered in a corner and is screened from the sight of others with a thick white blanket. This is what is known as ciraivaittal, i.e., internment.

13. Cavattai etuttuccellal

The dead body is fastened to the tēr tightly in order to avert jerks as it is conveyed and as soon as this is done a small chicken or a he-goat is sacrificed and its blood is spilled around the tēr and also the dwelling place of the dead. The sacrificed goat is given to the Kongu pariah. As the dead body is taken towards the cremation ground are scattered puffed rice, mustard and slicing down coconut palm leaves. The pantāram blows his conch, and beats the cymbal, as the pariah blows his bugle and carries a piece of burning wood. The dead body is carried facing in the direction of the house till the junction of three roads accompanying which are the lamenting womenfolk. At the junction the pantāram performs pucaii and then moves facing in the direction of the cremation ground.

14. Cremation

The dead body is placed south-north on the wooden pyre covered with cowdung cakes. Then it is covered with dry hay. The whole pyre is plastered with clay with a few holes.
In the case of the mother the chief mourner is the eldest son and in the case of the father it is the youngest son. He sets fire to the funeral pyre circumambulates the dead body thrice carrying a pot filled with water; the barber accompanying the chief mourner makes a hole in the pot and the water flows out and at the end of the third circumambulation the pot is dashed to the ground. Till the body is reduced to ashes the Końgu pariahs keep a watch.

15. Kaṭivālatāṇiyam

While the dead body is carried to the cremation ground bags of grain are taken to the cremation ground in order to distribute to the poor who assembled. This is known as kaṭivālatāṇiyam. Just before the dispersal of the crowd the Kaṭivālatāṇiyam is distributed. The vācappanām is also distributed among the pariahs, the barber, the dhoby and matari respectively in the following manner. The money is divided into two equal halves. The first half goes to the Końgu pariahs. The second half is again divided into two equal shares. The first share is distributed among the barber, dhoby and matari. The rest is offered to all the poor people. The barber announces the day and the time for the funeral rites which is either the third or the fifth day of the death. Then all return.
While returning, the chief mourner, one of the agnates who wrapped the dead body with kōṭi bathe by the nearby well or brook. In the house of the deceased a lighted lamp would be placed where the dead body was lying after necessary cleansing of the place. All those returning from the cremation ground have a look at the burning lamp and disperse.

16. **Funeral rites**

On the third day, the near and dear ones of the dead go to the cremation ground. The chief mourner with the help of the barber collects relics using a trident shaped madar stick from the parts of the head, the waist and the feet in a new pot and it is covered with white cloth. The pot is offered ablutions and worship and is brought to his field. It is tied to the branch of any milk bush tree and remains there till the sixteenth day. Throughout this period a lamp would be burning at the site. In the cremation yard every bit of ash and bone of the deceased is washed away and this is called kāṭāḷ. The chief mourner, on returning, is presented with gifts of new cloths from the matrilineal side at talaivācal. The barber lights a lamp at the junction of the three road passage and wards off the evil eye and breaks the lamp. The chief mourner stamps the broken lamp and proceeds to the house and is followed by the kuraimālcorupōṭal. All the favourite
dishes of the deceased are prepared and thrown on the roof for the crows to eat. After this there is a funeral feast.

17. Kalcāttupoṅkal

The chief mourner along with the barber goes to the well site and erects a punny hut. Five jelly rocks are placed in the hut. Poṅkal is prepared and navatāṇiṇiyam shower around the jelly. Poṅkal and navatāṇiṇiyam are offered to these jelly rocks with a prayer for the attainment of the heavenly abode for the departed soul. Then these rocks along with the offerings are thrown into a river or well. This goes by the name kalcāttupoṅkal.

On the same day the brother of the widowed sister offers her provisions particularly rice, tamarind, palm jaggery, coriander and onions along with a white saree before others visit the cremation ground.

18. Āparaṇām kālattal

The most pathetic aspect of the funeral rites follows at the night of the same day in the form of removing the jewels by the widow's brother who, once, offered all those to adorn her. After removing the toe-rings as a mark of the ritual, the brother goes away. At midnight the barber removes the tālliccaraṭu. The tāli is dropped into a
brass plate containing milk. The taliccaratu is shred into pieces and put into a pot meant for it. This pot along with betels and nuts and kanikkai is handed over to the barber to be cast into water. The widowed lady is offered white saree by the in-laws' side first and then by the mother's side. She has to remain herself in white from now on. Only widows present themselves for all these rituals as cumankalis participate in the marriage ceremony.

19. Ankam viṭutai

On the sixteenth day, the chief mourner along with the agnate who spread the shroud on the dead body and the agnate woman who ground turmeric, barber, dhoby and some near relatives goes to bank of a sacred river near a noted temple of worship. The barber carries the pot containing the relics of the dead. On the banks of the river once again they perform the rituals of the funeral rite. After worshipping the relics are consigned to the water.

20. Last rites in the case of burial

The dead body is placed on a pier and carried to the grave yard. Then it is lowered into the pit. The chief mourner pushes earth into it thrice by his hand. This is an observance to be followed in burial just as it is lighting the pyre in cremation. Then others cover the
grave with earth. While returning, the chief mourner
with the barber pour milk and ghee to the madar plant.
This ritual is called ceṭimiṭṭannīṟṟal and this ends
the rites for the buried.

21. Other formalities
In the case of the unmarried of either sex, the dead body
is placed in the centre of the house. Turmeric water is
sprinkled around the body inside the house. Then the
body is carried on the bier and buried with no further
observance of any rites.

If any child or adolescent dies without having
undergone the ear-boring ceremony, the ear of the dead is
bored by using a thorn of emetic nut and then buried.

22. Karuvāṭṭucūṟṟutallal

The peculiarity with which a ritual is observed is
karuvāṭṭucūṟṟutallal, i.e., pushing a ball of cooked rice
with a dried fish by the mother in whose family death occurs
for the very first time namely 'talaiccvāvu'. The parents
of the daughter carry out this ritual just like other rituals
When talaiccvāvu occurs in the family of the daughter the
ritual of karuvāṭṭucūṟu is observed.

The head of the dead child is marked with oil and
the ears are bored by the thorn of emetic nut and buried.
On the eighth day the ritual of karuvāṭṭucūṟu is carried out.
In the evening parents of the dead child are bathed. They wear new clothes. The mother of the deceased child wears red saree. The husband along with other relatives proceeds to the burial ground with the dhoby holding pantam and the barber carrying milk and ghee. They select a madar plant on the way leading to the burial ground. They pour water first, then milk and ghee and then return.

Meanwhile the womenfolk arrange for the karuvattum-cooru-tallal. The cooked rice is kneaded into three balls of white, red and black colour. A dry fish is inserted in the ball of black colour. The three balls are placed on the threshold of the main room in the house. The mother stand in the palaimutti folding her hands back, bends towards the balls and pushes it by her nose three times every ball and thus completes nine times. When the gents return, all these formalities are completed.

In continuation of this ritual another noteworthy formality comes when the mother dies before her offsprings. She takes her last journey with a ball of cooked rice in which a dry fish is inserted or her legs tied with a dry fish.

The last but most noteworthy feature of the custom associated with the funeral rites is the compulsory gift to be offered by the parental side to the daughter and granddaughter who fabricated tēr and showered flowers of Indian laurel tree respectively. The gift may be either a milch cow, a huge vessel or money as desired.
MAP 6 THE KONGU COUNTRY

XX : EXPANSION OF THE SETTLEMENTS IN 10TH CENTURY.
XXX: Expansion of the Settlements in 11th Century
XX : EXPANSION OF THE SETTLEMENTS IN 12TH CENTURY
XX : EXPANSION OF THE SETTLEMENTS IN 13th & 14th CENTURIES.
THE CHART SHOWING THE EXPANSION OF THE SETTLEMENTS FROM THE 10TH TO 14TH CENTURIES

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Pāccil
Sinkalantapuram
Āraikkal
Elūr
Tūciyūr
Vāṇavanmādevi
Puttūr
Sālam
Uttamacōlapuram

Nālpalli
Pāṅkūlam
Vellāraindu

Pāccil
Sinkalantapuram
Āraikkal
Elūr
Tūciyūr
Vāṇavanmādevi
Puttūr
Sālam
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Kaṇjamalai
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Gōndamāṅgalam
Talaiyūr

Kaṇjamalai
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APPENDIX E

SELECTED INSCRIPTIONS

1. ARE 86 of 1911
svastisri tiribuvana cakkaravattikal madu(raiyum) ilamupandiyana(mudi)ttalaiyum kottaruliyasri kulottuka coladevarku yantu 23 vatu uaiyair tiruppampuramudaiyaraku ivvur
(2) irukkum vellalan kattudaiyan unirukka . . . amana . . . napiyen kalam pollakkama y kacukku munnaali nelluvirru nanam en makkalam coru pirimal cavappukka
(3) vareyum ivane lutukannaka innayanarku nanum en makal ariyalu iyal tankai nam panaityum mata atimaika ati centecura teva sri padattu nir va rtu pariccattu sri pantarttu konta
(4) kacu murrorupatu.

[A Vellala offered his daughters and himself to serve as slaves to the temple for 110 kasus due to acute famine during the reign of Kulothunga III.]
2. **ARE 229 of 1943-44**

(1) **svasti sri tirumāṇnīvalarirumaṭantaiyum por ceyppāvaiyuṇ cirtani celviyun tapperun tēviyarāki yiva māraṇēṭitiyalūli yūllitaituraj nāṭun tuṭar vanavelvi ovanpāciyuṇ culliccuł-matiṭ kollīpakkamun nāṇar karumuraṇ maṇṇaiṅkatakkumum porukaṭa lilattaraicartam mutiyumā ūkavār tēviroṅkeli koṭiyumikāṅ ēṅ pakkaṅ ten kalan vaṅtāra cuntara mutiyumitiramū rāmu.**

(2) **nteṅṭirai īlamanṭalamuluvatu veṅipaṭai mapperruttaṅṭar koṇṭa kopparakēcari panmarāṇa sri rājentra ... tu koṅku vīra cōḍa maṇṭalattu kollimalai nāṭṭu kollimalai melkurṛaka ... pilāṇṭur ēṛom eṅkalai kurum parum vanniyaruṇ nalintu cērāi piṭittu koṭupōka ilaciṅai vinukku irashai veṅṭu meṅrum karikāla kaṇana valanāṭṭu vallu**

(3) **vappāṭic cinkalāṅtakapurattu amarentra isvaramuṭaiya maha dēvarku virṛukkuṭuttu cipāntara ttu koṇṭa pon tūḷai ... ūcukkum nāṅkal virṛa ippilāṇṭukkellai vaṭaiyaraṅtalai-ppiṭāṛi ellaiyāka(nammi) pori ulppaṭa aiyyāṅṉuk kevilānta nirvāṇākku (kilakku) maramaṅkala muṅppaṭa koluṅṭi pāṇaiyDr-akappaṭakatanāṛṛukku tekku are e**
(4) Ilaiyāka kaṇnavaimätika keyiru pur parutaik keyara mukkaṟai ccimalaiye ellaiyāka tumpi nāval akampaṭṭu . . . ru ittevaruteyā kavum nāṅkal kuṭi irukkavu maraliyutaiyar tevatānaka ceyyunkatamai kutimaivamvu emala cunnirāta teva ceyya kaṭavo maka c camamilāṇ rār ūrōm itu pan māhesvara rashai.

[Natives attacked and robbed of the settlers of Pilāntuṟ who sold their lands and endowed the money to the temple praying to protect them from the natives in the reign of Rājōnda I.]
3a. ARE 600 of 1905

(1) yāṇṭu nāṟpat
(2) tāṟavatu caka
(3) rai yāṇṭu
(4) āyirat to
(5) ru nūṟreḷu
(6) patton pa
(7) til kuruppu
(8) nāṭṭu vicai
(9) yan maṅkala
(10) ttu vellā
(11) lan paṭait
(12) talaikkalīl
(13) tiruvāṇaik
(14) kāvutaiyā
(15) ṇ cokkanē
(16) ṇ tirunnilai
(17) kāl ceyvi
(18) tteṇ

[A Pataittalai Vellāla by name Tiruvāṇaikka Udayan Cokkan resident of Vijayamaṅgalam, endowed kasu to temple for burning of perpetual lamp in 1268 A.D.]
3b  ARE 201 of 1967-68

(1) svastiśri nanmankalan cīrakka 'sri virapāndiya dev
(2) vārku yāntu 17 vatuk mārkali mūtalāka kūruppu nāṭtīl ci
(3) ruvalūr vellālar cāttantaikalil kēcan māņaiakkīlatti
(4) antiyūr āntiyēn kūruppunāttīl kūṟṟāttūr nāya
(5) nār kuṟṟam mutai

[Kēsan of Cāttantai clan endowed to the temple in Virapāndya's period.]

3c  SII, Vol. V, No. 253

(1) svastī śri vikrama cōla tevarku tiru
(2) veluttī(t)ṭuc cellānīgra tiruna
(3) lliyāntu 11 vatuk kētīrāvatu pu
(4) rattiti mātam 18 ti(yati nā(ya)ruuk
(5) kilamai mūtal vāyārāi
(6) kēl nāṭtup pallavīṭattīl
(7) vellālan māppullikāli
(8) 1 கோலன் பராயணானா தானைப்
(9) லான் என் அருணையார் திருமுரு
(10) காண் புஞ்சி வலூறாய் கோயில்
(11) நாயக்குரு நால்பற்கு நாய்யாரிச்
(12) அமுதுப்பு செல்வதா இக்கோயில்
(13) ரகாயியுடாயா சிவாப்ரமணன் காஸ்யா
(14) பா தோற்று அவிணா முருகனா சிக்க
(15) லியானும் அவிணா முருகன் உள்ளிட்டا
(16) ரும் சாண்டாய்க்கப்பான் திருவேகா
(17) ம்பாது தாயமும் இவாநைத்தாக
(18) 1 இவாந்து பாட்டு கூறு என்
(19) காட் மக்கால் (மக்கால்) குடான்கோடு கோ
(20) இல் புகுவண் காணிராதித்தவர் செல்
(21) வடாகா இது பாண்மாகரஸ்வர ராக்ஷை

[வேறாநா மாபுளில் சீன், ரேசன் of Palladam known as கோலன் பரீவன் தானைலான் endowed for burning of perpetual lamp.]
4. **Cenkm natukarkal No. 1971/57**

(1) kóvicaiya kampa parumariku
(2) yáŋtu āravatu koṅka
(3) ttełu māttur iruntu
(4) vālun cākāṭac cīrran
(5) mīkoṅrai nāṭtu
(6) p puliyūr eru
(7) mai koṅra hā
(8) nru pūcal lōti
(9) mēl venāṭtu maṅi
(10) kkal vaṭ vuril muṭṭi e
(11) rumait toru mēṭtu maṭṭa
(12) n cākāṭac cīrran

[Cīrran of Cākāḍai clan, who belonged to Eḷumāttur of the Kongu country, died at Maṅikkal Vaṭāvūr of Vēṇāḍu in Tondaimandalam in a skirmish connected with cattle-lifting during the reign of Kambavaraman.]

5. **ARE 140 of 1920**

(1) . . . sri vikkirama cōla ōvarku yāŋtu 30 vatu kaṭāṛūr vellālāpan ūrnam
(2) . . . n utaiyamānīkkac cilai cēṭṭi iṭṭa uttaram onru

[In the reign of Vikrama Colan a Vellala Cetty by name Udāya Māṅikkacila Cēṭṭy endowed a pillar to the temple.]
6. Kalaimagal Museum, Inscription No. 2

(1) svstisri ticai
(2) yāyirattaiṅṅu
(3) ṭruva ṇāṇa tēciya
(4) ṭaikkalam kilan'ka
(5) nāṭṭu nitta vinōta
(6) t tiruntu vālum ve
(7) lālan vēntuva
(8) n tiruk kuṟaiyāṅ
(9) etuppicca mānakaram

[Tirukkuṟaiyāṅ of Vēntuva clan, a resident of Nithavinōtam of Kilan'kanadu established a mānakar for Ticaiyāyirattuai-ṉūṟruvar.]
7. Kalaimakal Museum, Inscription No. 11

(1) suvatti śri maṇ ma
(2) kaman telēsuṇaṅka
(3) ya paṟpaṅaḷa tēvaṟaṅa
(4) r makāṟaṟaய mallikā
(5) rćuna tēvarāyaṇaṃ viruppa
(6) ................................
(7) ................................
(8) .... rāyaṛ accutaraṅ
(9) yar catāsivarāyaṃ pīṟu
(10) ttiviracciyaṃ panaṃ
t
(11) ni yaraḷaṃy niṇṇa
(12) kāḷattil piratāṇi
(13) ................
(14) .... kāriyam pā
t
(15) kkinra kaliyū ka ca
(16) kārttam 1656
(17) mēl cel
(18) lāy niṇṇa anan
(19) ta varusham cittirai
(20) pūrva pakshat
(21) til paṉcamiyum puṇar
(22) vaciyum vellikki
(23) Lamaiyum perra nā
(24) ḍi yarriya tagma gāta
(23)  nam  parpanāpa te
(26)  varāyar [viṭṭapuram]
(27)  koṅku maṅṭala
(28)  ttil mēl kaṟai
(29)  ppūntuṟai nāṭtu
(30)  ccattiya māṅkalam i
(31)  ntat tammam ac
(32)  cutarāyar varaikkku
(33)  anupavittu vāta
(34)   ...........
(35)  moṭavāṇar cattiya maṅkalam
(36)   ...............
(37)  nār pālellai
(38)   ...........
(39)   ...........
(40)   ...........

[Vāraṇavācikavundan of Kādai clan constructed a choultry for handicapped children and endowed several villages to maintain the same during the reign of Sadasivaraya of Vijayanagar Kingdom.]