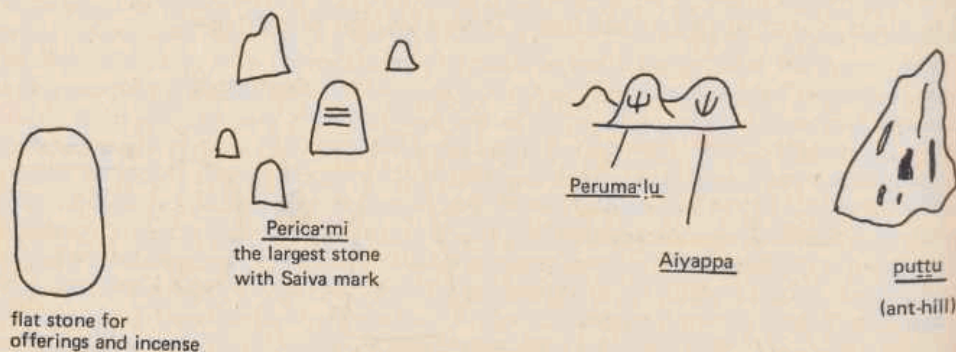
Sketch 3. *Māri guḍi*

Whenever, in Irula and Ūrālī shrines, bloody sacrifices are offered, a 'surrogate' deity in the shape of a smaller stone stands next to the main stone; this 'surrogate' deity, termed *ga'vulo-ga*, is besmeared with blood.

3. The temple of *Māri* – *Ma'ri guḍi* (cf. Sketch 3) – was a shed (with roof of dry grass and palm leaves) containing two stones representing *Māri*, the female *ammā*-type deity, a stick to hang flowers on, a wooden club, and a *gaḍḍiyakallu*. The goddess is represented by two rough stones, one higher, one smaller. Next to it stands a wooden stick on which flowers (*pu*) are hung or strung. Next a wooden club, with a few carvings, called *muni doṇe*, the staff of the *muni*³². In front of these is a large flat stone used for placing offerings etc., with a simple earthen *dīpa* (lamp).

Sketch 4. *Pericāmi guḍi*

4. Most complex was the shrine of *Pericāmi* – *Pericāmi guḍi* (cf. Sketch 4). This was again a (somewhat larger) shed with thatched roof, containing several ant-hills and five stones of different size representing *Pericāmi* 'The Great God' plus two stones representing *Perumaḷu* and *Aiyappa*. An indiscriminate blend of primitive, tribal religion and Śaivism and Vaiṣṇavism, so typical for Irulas, was evident here.

³² In the Sanskritic tradition, *muni* designates a 'saint, sage, seer.' In the tribal tradition of the Nilagiris, the term *muni* or *mūni* ranges from designating a low-rank deity (often protective, often dangerous) to a demon, a men-devouring monster. It plays great role in Irula and Kūumba stories.