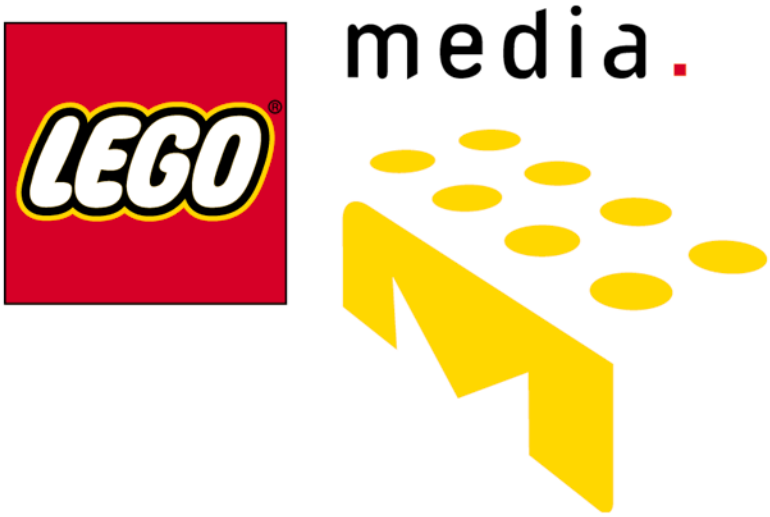






LEGO ISLAND 3

Trinket Document

20 October, 2000

Authors: Dean Roskell, Jon Phillips

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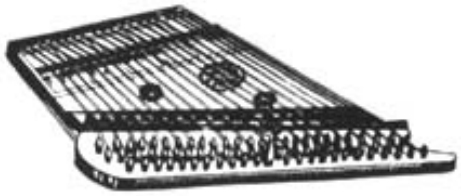
Trinkets

These are items that show something about the country of origin.
Examples are tools, famous persons, god statues, and products of the country

Arabia

	**Hookah** This ancient water pipe has been used for centuries to smoke away the day's stress, while relaxing with friends and relatives.
	**Camel Saddle** Of riding saddles there are two sorts, the sort where the rider sits on a hump in a cradle or seat and the sort where a rider sits on a seat on the withers. The former are heavier, softer, and probably easier to ride on, the latter are lighter, more restful, but are more difficult to sit on at first.
	**Prayer Mat** Muslims pray 5 times a day. This is recited while orienting one's body towards Mecca. It is done in the morning, at noon, mid-afternoon, after sunset and just before sleeping. The prayer mat is used to help ensure the cleanliness of the site used to pray in.
	**Oil Lamp** A small and elegant lamp of the early Islamic period in Israel was used by households of all faiths.
	**Yashmak** This is a long, narrow face screen or veil traditionally worn in public by Muslim women. The yashmak is usually worn with an enveloping garment most frequently called a chador.
	**Bedouin Tent** A bedouin tent is customarily divided into two sections by a woven curtain known as a ma'nad. One section, reserved for the men and for the reception of most guests, is called the mag'ad, or 'sitting place.' The other, in which the women cook and receive female guests, is called the maharama, or 'place of the women.

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	**Khanjar Dagger**
 PHOTO: MOHAMED EL-DAKHAKHNY	**Coffee Set** Having been welcomed into a bedouin tent, guests are honored, respected, and nourished, frequently with copious amounts of fresh, cardamom-spiced coffee.
 PHOTO: MOHAMED EL-DAKHAKHNY	**Jellabah Caftan** The Jelabiyya is a long hooded robe that is one of the commonest items of clothing in arabia.
	**Chess Set** Chess originated in India prior to 500 AD. It was mentioned in Persian literature by 570 AD so its popularity was spreading. The word chess is derived from the Persian word for king, Shah.
	**Nay Reed Flute** The word ‘nay’ from Persian is used to describe a single reed pipe of the simplest design whose origins go back to the Sumerian civilization. Nay is the generic Arabic name for simple open-ended reed instruments whi ch usually have 6 holes in the front for the fingers to play and 1 hole underneath for the thumb.
	**Qanun Zither** The qanun is a descendent of the old Egyptian harp and has played an integral part in Arab music since the tenth century. A kind of dulcimer, its Arabic name means 'rule' or 'law.' The qanun was introduced to Europe by the 12th Century, becoming known during the 14th to the 16th Century as a psaltery or zither. The instrument is placed flat on the knees or table of the musician; the strings are plucked with the finger or with two plectra, one plectrum attached to the forefinger of each hand.
	**Ud** The English word lute, which derives from the Spanish laud, originally came from the Arabic al-'ud, literally meaning 'branch of wood.' Between the eighth and tenth cen turies, the 'ud had only four strings; a fifth was added by Zitiab, the famous Andalusian performer, and a sixth later on in the fifteenth century.
	Mihbag Coffee Grinder

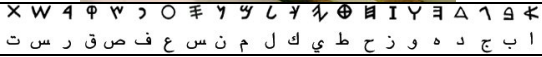
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	This is a Bedouin mortar and pestle used for grinding coffee. The Bedouins also use the Mihbag as a percussion instrument.
 PHOTO: MOHAMED EL-DAKHAKHNY	**Bedouin Kafiyya** The most easily recognised aspect of a bedouin's attire is his headgear--which consists of the kufiyya-cloth and 'agal-rope that constitute proper attire for a bedouin man. The headrope in particular carries great significance, for it is indicative of the wearer's ability to uphold the obligations and responsibilities of manhood.
	**Bronze Cauldron** From the shrine of Ahmed Yasavi in Turkestan, Iran, comes this uniquely designed cauldron of bronze. The basin consists of an almost hemispherical bowl on a slender foot.
	**Brass Lamp** This brass lamp is another impressive design from the shrine of Ahmad Yasavi in Turkestan. About 36-inches high, the lamp has three oil reservoirs. This lamp presents a deeply indented profile which offers a variety of flat, concave and convex surfaces of decoration, and it is inlaid with silver and gold.
	**Brass Candlestick** Early examples of fine metalwork were produced during the Mamluk rule in Egypt and Syria. This is a brass candlestick with a truncated conical base supporting a cylindrical neck and truncated conical socket. The profile is distinctly squat.
	**Basin** This large basin is an example of fine metalwork during the Mamluk era. Such basins were used for the ceremonial washing of hands and usually were made in sets with matching ewers.

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	**Brass Bowl** This **large lobed brass bowl** inlaid with silver and gold is, perhaps the finest piece surviving from the Mamluk period. This bowl was made for Qaytbay and pincer-topped Thuluth script was a characteristic feature of metalwork made for Qaytbay.
	**Qur'an Manuscript Box** Fine manuscripts of the Holy Qur'an often formed part of the endowments to mosques. This magnificent wooden box housed a Qur'an manuscript in Istanbul and was made for Sultan Bayezid in the 16th century.
	**Qur'an Stand** This Qur'an stand from the 14th century displays the great technical ability and rich decorative repertoire of Persian craftsmanship. The carving on the geometric panels includes two distinctive elements found in contemporary stucco carving -- inscriptions in a stylized square script and naturalistic leaves in high relief.
	**Storage Chest** Muslim India was famed as a source of fine textiles. Under the Mughals, production of luxury fabrics, marble, woodwork, metalwork and carpets was highly encouraged. Gujarat became known for its carved wood and its overlaid mother-of-pearl wares, as in this storage chest from the 17th century made of mother-of-pearl and black lacquer.

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	**Ivory Casket** This ivory casket was made in Cordoba during the 11th century. The intricate carvings include animals and musicians.
	**Dhow** For thousands of years Arabs have plied a sea-trading thoroughfare stretching north to Mesopotamia, east to India, and southwest to Africa. Taking advantage of seasonal winds, they sailed to foreign ports during the winter, returning home in the summer. In addition, the Arabs developed a highly effective triangular sail, called a lateen, and the *kamal*, a navigating device that enabled them to determine latitude by gauging the height of the Pole Star above the horizon.
	**Donkey** The donkey has been used in Arabia as a light pack animal and personal transport from before biblical times. The donkeys ability to eat rough forage and toughness makes the donkey more suited to Arabian conditions then the horse.
	**Camel Train** For the transportation of goods across the deserts of Arabia the camel is perfect. Carts would become bogged down in soft sand so all baggage is carried on the camels themselves.
	Bread In the Middle East bread is not only the staff of life, but often fork, spoon and plate as well. The typical bread of Arab countries and Turkey is a flat, round loaf which is only slightly leavened. Its flavour is best when fresh from the oven, because it contains no milk or shortening and dries out quickly. Peasants and villagers prefer this bread for its chewy texture and they also like the convenience of the flat loaves. They can stuff it with meat, cheese or vegetables for a hearty sandwich. They can break off bits to dip into humus, or they can use pieces of it to clean the last of the stew from their plates.
	Turkish Delight Many Arabic pastries owe their succulence to this sweet, rose water flavoured syrup. It is usually poured while very hot over such pastries as *baqlawa*, *'awwamaat* (doughnuts), *kataif* (stuffed small pancakes), *macaroons* and *kanafeh* (cheese pastry baked in a flat pan and cut in squares).
	**Stuffed Vine Leaves** This is a delicacy from the Mediterranean coasts of Arabia.
	**Arabic Alphabet** Although it probably developed in the 4th century AD as a

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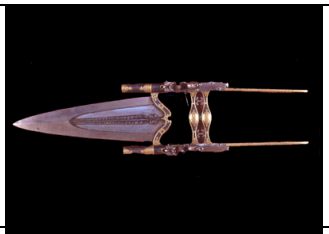
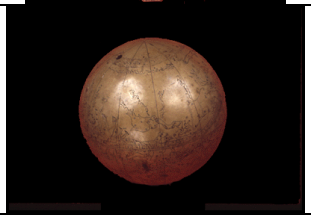
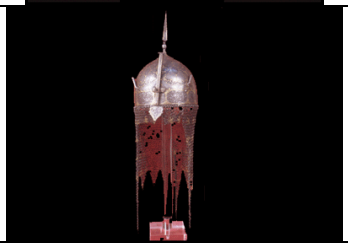
	direct descendant of the Nabataean alphabet, its origins and early history are vague. Some scholars believe that the earliest extant example of Arabic script is a royal funerary inscription of the Nabataeans dating from AD 328. Others believe that this epigraph shows characteristics of Arabic but is essentially Aramaic (itself developed from Phoenician) and that the earliest extant example of Arabic is a trilingual inscription in Greek, Syriac, and Arabic dating from AD 512.

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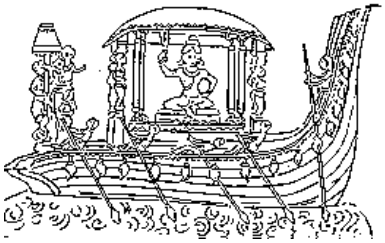
India

	**Ganesha Figurine** Ganesha, also called Ganapati, is the god of wisdom, prudence, and salvation. Ga means "knowledge", na means "salvation", and isa and pati mean "lord". Ganesha is also said to mean 'lord of the ganas', Shiva's multitude of attendants. In south India, Ganesha is worshipped as Pillaiyar. Ganesha is represented as a short, pot-bellied man with an elephant's head with one tusk, four arms, and yellow skin. In mythology, the elephant symbolises devotion, patience and truth. His corpulent figure conveys prosperity as represented by the laddoos he is always shown with. In his hands, he holds a conch shell, a discus, a club, and a lotus . Ganesha rides on a mouse, signifying the unity of the small with the big.
	**Sari** The sari is a large square of cloth that is worn as an outer garment by Indian women. The sari is wrapped around the waist to form a skirt and then draped over the shoulder. The finest saris are made from silk.
	**Pitcher** This brass pitcher is from the Moghul era (1700 AD) and is decorated in the arabesque style.
	**Ambrosia** A type of ceremonial urn found in the Himalayan parts of India. Ornately crafted and inlaid with semiprecious stones.
	**Body Armour** This piece of steel armour is from the Mughal era (1700AD). The lack of ornamentation indicates that this was armour for (rich) soldiers and not for a noble.
	**Brigandine** This armour was for a Rajput king of central India. Brigandine is made up of a layer of metal scales sandwiched between two layers of leather. The outside of the armour is easily decorated.

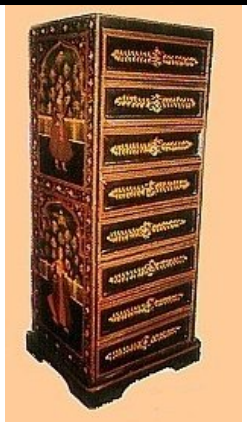
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	**Dagger Pistol** The Indians were renowned for making weapons that combined swords or daggers with gun powder. This dagger has two single shot pistols attacked to it.
	**Dagger** Not all Indian weapons were for combat many weapons were simply for decoration. This dagger has an ornate hilt and handle. The handle forms the head of a ram and is inlaid with semiprecious stones and glass.
	**Earrings** Personal decoration is very important in India. Matched with the Indians ability at inlay work produces wonderful pieces such as these contemporary earrings.
	**Elephant Goad** Elephants being big and very thick skinned require rather robust equipment for controlling. An elephant would not notice a horse whip so this rather impressive instrument is used to help the elephant driver to control his beast.
	**Fiddle** While appearing to be a statue this is actually a fiddle. You can just make out the tuning key sticking out of the left ear.
	**Celestial Globe** The Indians have a keen understanding of astronomy. This globe instead of mapping the earth is a map of the constellations.
	**Helmet** This is another piece of armour from the Mughal era (1700AD). The Mughals were of Mongol descent and the word Mughal is derived from the Persian for Mongol. The Mongol heritage of the Mughals can be seen in the shape and ornamentation of this helmet.

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	**Base of a Huqqa** The Indians like the Arabians used the Huqqa (Hookah) when smoking tobacco. This is the base of a Huqqa, which is filled with water to cool the smoke.
	**Indian Ship** The Indians had a very strong naval tradition and they traded extensively with Arabia and China. Three classes of ships are distinguished according to their length and the position of cabins. The ships having cabins extending from one end of the deck to the other are called Sarvamandira vessels. These ships are recommended for the transport of royal treasure and horses. The next are the Madhyamarnandira vessels which have cabins only in the middle part of their deck. these vessels are recommended for pleasure trips. And finally there is a category of Agramandira vessels, these ships were used mainly in warfare.
	**The Sanskrit Alphabet** The word "Sanskrit" means perfected indicating that the earlier Vedic script or language of the ancient Aryan civilisation from which it originally derived was in need of some refinement. Sanskrit is a language which belongs to the sub-group "Indic" of the Indo-European language systems and was the classical standard language of ancient India.
	**Snake Charming Gear** Snake charming requires a covered basket and a flute. The striking distance of a cobra is about one third of its body length, so sit slightly further away then that. When you lift the lid of the basket the snake will be startled and will rear up into its threat posture. Then as you play your flute the snake will seem to sway to the music. Of course the snake is actually following your body movements.
	**Apothecary** This cabinet was used by an apothecary. The multitude of tiny draws were used to store all of the various different powders, herbs and vials used by a doctor.

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	**Chest** This wooden chest was not just a storage device but would also have been used as a chair. The Indians found decoration important and while the chest has no inlay work it has been carved.
	**Corner Shelf** Another example of simple but elegant Indian furniture.
	**Pestle and Mortar** Indian cookery uses many spices the pestle and mortar is used to grind spices into a powder ready for use. These devices are used to grind other materials, large stone pestle and mortars would be used to grind wheat into flour, even soft minerals would be ground such as ochre for dyes.
	**Powder Horn** Gunpowder has to be kept dry otherwise it will not ignite. Powder horns are waterproof vessels used to store a soldiers personal supply of gunpowder. This horn is from the Mughal era (1700 AD). Obviously for a noble this powder horn has been covered in mother of pearl.
	**Tower of Draws** This piece of furniture displays the excellent skills the Indian craftsman has for inlay work. The dark wood panelling of the draws has been decorated with ivory to form court scenes on the sides and abstract leaves on the front.
	**Box** This is a simple wooden box. Even so the box has some decoration. Indian artefacts are rarely plain.

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Chapatis

Yield: 4 Servings
1 c Whole wheat flour (or 1/3 -white + 2/3 whole wheat)
1/2 c Water

Put flour in a large bowl with half the water. Blend the two together until it holds. Beat and knead well until it forms a compact ball. Knead dough until it is smooth and elastic. Set aside for 30 minutes. Knead and divide dough into 4 to 6 parts. Roll each ball into a tortilla like flat, about 1/8" thick. Heat an ungreased skillet. Put phulka on it, and let it cook for about 1 minute (The top should just start to look dry and small bubbles should just start to form). Turn and cook the second side for 2/3 minutes until small bubbles form. Turn again and cook the first side pressed lightly with a towel. It should puff. Serve warm (maybe slightly buttered).



Krishna and Radha Figurines

In Krishna's youth he stayed in the village of Gokul. Many of his friends were shepherdesses. His favourite shepherdess was called Radha. These figurines represents Krishna and Rahda.

Ghee

Servings: 12
2 lb Butter

Put the butter into a good-sized nonstick pan. Melt at the lowest possible heat. When it's all melted, increase heat slightly. There must be no sign of smoke or any other undue activity indicating too much heat. Leave the butter to stew (the only word for it, really) for about an hour. Watch it carefully to make sure it doesn't get too hot and start to scorch. The milk solids will fall to the bottom of the pan: others will float on top. DON'T STIR or agitate the pan under any circumstances! At the one-hour point, carefully skim off any remaining floating stuff with a skimmer or slotted spoon. Remove the ghee from the heat and allow it to cool for 10-15 minutes. Strain it into a heatproof jar through a triple thickness of cheesecloth, or a thickness of butter muslin if you can get it, or even through paper towels. The ghee will solidify, but it won't get too hard. It should be light yellow and have a lovely butterscotchy aroma. Keep it tightly covered in a cool place. It will keep almost indefinitely if you've successfully gotten all the milk solids out. Cholesterol alert, for those needing one: This is 100% pure butterfat. Use in moderation.



MASTYA AVATAR
Lord Vishnu in a fish form

The Story of MASTYA Avatar

In MASTYA Avatar, Lord Vishnu incarnates himself as a fish in this world. In the earliest yuga (era) of Sata-yuga, a king named Manu was performing severe penance for thousands of years. One day as he was performing ablutions with river water, a small fish came into his hands and just as he was about to throw the fish back into the river, the fish requested the king to save its life. Heeding its request, the king put the fish into a jar of water but the fish started growing and the jar was not big enough for it. Then the king threw it into the river, but it soon it outgrew the river and the king then threw it into Ganges and then into the ocean.

The king realised that it was Lord Vishnu himself and then the lord made an appearance and made a special request to the king. It predicted that the world would come to an end by a huge flood in seven days and requested the king to build a huge boat and take the seven sages(hermits), seeds of all plants, one animal of each type and told him that he would appear as a fish to propel the boat to Mt Himavan for surviving the flood to the next yuga(eon). True to his word, after seven days the Lord appeared and the king tied the boat to the fish by using the royal serpent Vasuki and the fish took all of them to Mt Himavan and kept them there till the flood was over and in the new era, the king started procreation a for the new era.

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KURMA AVATAR
Lord Vishnu as a tortoise.

The Story of KURMA Avatar

In KURMA Avatar, Lord Vishnu incarnates himself as a tortoise. It is an interesting story involving both the gods (Devtas) and asuras (demons). In the ongoing saga of battle between the gods and asuras, on one occasion the gods suddenly lost all their strength due to a curse by the short-tempered sage Durvasa. The sage had once presented a garland of flowers to Indra,king of gods, who carelessly gave it away to his elephant which trampled it. The Devtas approached Vishnu for help. Vishnu then asked them to churn the ocean of milk after adding medicines into the ocean.

Mt Mandara could be used a the churning stick he said. He requested them to ask them help of Asuras in lifting the mountain in exchange for offer of the share of nectar of immortality that would ensue from the churning. Both the devatas and the asuras churned the ocean using the serpent Vasuki as the rope. At the start, playing a Machiavellian trick, Indra, king of the gods asked the asuras for the head end of vasuki. But asuras suspecting foul play, took the head end, only to be deceived as the poison from Vasuki was slowly weakening them. But as churning was proceeding the mountain was sinking and then Lord Vishnu took the form of the tortoise KURMA and kept the mountain afloat. As soon as the bowl of amrita, the nectar of immortality was out, the asuras grabbed it. Then Lord Vishnu took the form of an apsara, a beautiful maiden, and seduced the asuras into letting her distribute the nectar and also to abide by her order of distribution. As soon as the devatas were served the maiden disappeared thus totally deceiving the asuras and making them totally weak.



VARAHA AVATAR
Lord Vishnu as a boar.

The Story of VARAHA Avatar

In VARAHA Avatar, Lord Vishnu incarnates himself as a boar in this world. A demon Hiranyaksha, had prayed for Lord Brahma and got awarded a boon that no beast nor man nor god could kill him. But somehow from the list of beasts the name of boar was missing. This proved to be his lacunae. He then started a campaign of plunder across the worlds. He pushed the world to the Pataal loka, or the under of the sea. He stole the Vedas, the holy scriptures from the Lord Brahma, while he was asleep and performed huge atrocities.

To retrieve the Vedas and to save the world the Lord Vishnu assumed the role of a boar and brought out the earth from the under of the ocean, using its two tusks. It then killed Hiranyaksha and retrieved the Vedas from the asura and brought it back to the safe custody of the Lord Brahma.
There are some alternative versions of the story of Varaha too.



NARASIMHA AVATAR
Lord Vishnu as Narasimha.

The Story of NARASIMHA Avatar

In NARASIMHA Avatar, Lord Vishnu incarnates himself as a semi-man,semi-lion in this world. The king of demons(asuras), Hiranyakasyapa, wanted to become immortal and wanted to remain young forever. To this end, he meditated for Lord Brahma and because of his severe penance, the gods were frightened and asked Brahma to pacify the king. Brahma was impressed by his austerity and granted him a wish. HiranyaKasyapa wished that he be neither killed by a man or beast, nor in daylight or at night and neither inside or outside a building.

Having obtained the wish he considered himself the supreme God and frobade all worship of gods by anyone. But his son Prahlada, was an ardent devotee of Vishnu. This enraged Hiranyakasyapa very much. He ordered numerous ways to kill Prahlada including asking his sister Holika to sit with Prahlada in the fire. But everytime Prahlada escaped unhurt. Enraged, once he asked Prahlad to show him the Lord Vishnu. Prahlad said, "He is everywhere". Further enraged, Hiranyakasyapa knocked down a pillar, and asked if Lord was present there. Lord Vishnu then emerged as a half lion, half man from the pillar which was neither inside the house nor outside, and the time was evening, neither night nor day. He then killed Hiranyakasyapa thus saving the life of his devotee Prahlada.
So goes the story of Hiranyakasyapa and the NARASIMHA avatar.



VAMANA AVATAR
Lord Vishnu as Vamana.

The Story of VAMANA Avatar

In VAMANA Avatar, Lord Vishnu incarnates himself as a dwarf priest in this world. BALI, the grandson of Prahlada was a very valorous and mighty asura. By his penance and might, he conquered the whole world. Indra and other gods fearing that he and asuras would conquer all the three worlds, went to Lord Vishnu for help. Lord Vishnu was then born as a dwarf Vamana in the household of a brahmana(priest). He went to Bali on growing up and asked for alms. Bali was delighted to offer him anything he requested even though his priest warned him that it was Lord Vishnu.

Vamana then requested for the amount of land that could come under his three feet. Bali gracefully agreed. Lord Vishnu then grew in size and covered the earth and heaven in two stride. And due to lack of space, he put his third leg on Bali himself and crushed Bali to the nether or the Patala loka(underground world), thus helping the Gods out.

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PARASURAM AVATAR
Lord Vishnu as Parasurama.

The Story of PARASURAMA Avatar

In PARASURAMA Avatar, Lord Vishnu incarnates himself as a brahmana(priest) in this world. He was brought in this world to avenge all kshatriyas who had become arrogant and were suppressing the brahmans in the world. He was born to Jamadagni and Renuka, and belonged to the Brighu clan. Parashurama was always carrying an axe presented to him by Lord Shiva of whom he was an ardent devotee. Kartavirya a

powerful king, once went to Jamadagni's home when he was out, and after a meal, stole the Kamadhenu cow, which was supposed to give endless quantity of milk. Jamadgni was enraged and he went and killed the king and brought Kamadhenu back. On hearing this the son of the king came back and killed Jamdagni.
Parasurama was enraged at this and went and avenged the death of his father by killing all kshatriyas in 21 battles. His story is story of the supremacy of brahmans over the kshatriyas.



RAMA AVATAR
Lord Vishnu as Rama.

The Story of RAMA Avatar

In RAMA Avatar, Lord Vishnu incarnates himself as RAMA, the central character in the epic RAMAYANA. In the epic, the character RAMA is expected to show the world the characteristics of an ideal person, including ideal son, ideal husband, ideal king and an ideal person. RAMA was incarnated upon this planet to get rid of the asura with ten heads, Ravana, who had been granted a boon by Brahma of immunity from gods, and other celestial beings. Ravana was too vainglorious to be thinking of being vanquished by a man. Hence RAMA was born and Laxmi, wife of Lord Vishnu was born as Sita, his wife to be in this life.

The story of Ramayana, is an exciting nail-biting story of the war raged by Rama against various evil elements of the world and in the end against Ravana.
RAMAYANA epitomises the ideal behaviour of man, with special focus on man-wife relationship, son-father relationship and the rules for ideal governance by a king.



KRISHNA AVATAR
Lord Vishnu as Sri Krishna.

The Story of KRISHNA Avatar

In KRISHNA Avatar, Lord Vishnu incarnates himself as KRISHNA , the central character in the epic MAHABHARATA. In this biggest epic of Indian mythology a myriad of topics are covered, including war, love, brotherhood, politics etc. It is essentially the story of two warring groups of cousin brothers, the PANDAVAs and the KAURAVAs. As a part of the Mahabahrata, during the war KRISHNA gives a long discourse to his disciple ARJUNA, collectively termed as Bhagvad-Gita. Krishna, during his child-hood was responsible for the killing of Kansa. Krishna is also considered to be an ultimate playboy who was resonsible for

charming all gopikaas(cowherdesses) around him. Unlike Ramayana, Mahabharata deals with more down to earth issues like politics, human nature, human weaknesses, and does not attempt to idealise the characters as in RAMAYANA.



BUDDHA AVATAR
Lord Vishnu as Buddha.

The Story of BUDDHA Avatar

In BUDDHA Avatar, Lord Vishnu incarnates himself as BUDDHA, the ascetic prince who renounced the throne to lead the world on the path of peace. He is the founder of the BUDDHIST religion prominent across the world. In certain sects of Hinduism, he is considered to be a divine incarnation of Lord Vishnu. He was born the crown prince of the Kapilavastu to Suddhodana and Maya. He was named Siddhartha, meaning "All thing fulfilled" by the king. But his mother died soon after his birth but Prajapati, the sister of Maya, brought Siddhartha up.

Buddha was saddened by death of living creatures, since his childhood days and used to question: "Alas! Do all living creatures kill each other?". He wasn't happy with any answers that were provided to him and he decided to find out the meaning and the absolute truth and he left his wife and child to a hermit's life in the forest and one day, became the **enlightened** one. His preaching spawned off the religion of Buddhism now popular across the whole world.



KALKI AVATAR
Lord Vishnu as Kalki.

The Story of KALKI Avatar

In KALKI Avatar, Lord Vishnu will incarnate himself as KALKI, the machine-man, who will come riding his white horse and with his blazing sword in his hands. This is supposed to be a future avatar of Lord Vishnu. At the end of Kali Yuga (present eon) He will punish all evil doers in this world, destroy this world supposedly and recreate a golden age again.
KALKI is the last of the avatars of Lord Vishnu.

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Tibet

	**Scroll** The historical Shakyamuni Buddha is shown here in his most popular iconographic form. He is seated in the 'lotus posture' (padmasana) with his right hand in the 'earth touching gesture' (bhumi-sparsha-mudra, sa la reg paâi phyag rgya) signifying his attainment of nirvana, and his left hand, in the gesture of meditation (dhyana-mudra, bsam gtan gyi phyag rgya), holding a monk's begging bowl in his lap. He is wearing a monastic garment like that of the first members of the Buddhist community, and his golden body is silhouetted by dark blue (lightly lined with thin gold rays) and green halos. The surrounding landscape reflects a Chinese influence, and is painted in the Eastern Tibetan style. It is this form of the Buddha who is said to have uttered the Sutras and Tantras such as those on display here, which are commonly referred to as 'The Buddha's Word' (buddha-vachana).
	**Tibetan Monastery Pot** This is an early 20th Century cooking and storage pot. Made from Copper with a brass midsection and lid.
	**A Sacred Tibetan Fibula** Tibetan Fibula was probably used in Pre-Buddhist Bon religious rites. The top half depicts six birds flanking a sacred vase, which rest on energy spirals on the outer ring. Below this are two Bon stupas and stylized motifs. The sacred vase has its origins in ancient Bonpo long-life and fortune-bestowing rituals.

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Amulets

1 Yak head with sun and moon above. This is a primitive symbol of the drogpas, nomadic herdsmen. Pre Buddhist period.

2 Standing Lokeshvara a Buddhist deity Thogchags.

3 The bodhisattva Chanadorje, Holding an early style of dorje in its right hand.

4 A sacred Bon "*Kadampa chorten*", or stupa crowned by sun and moon above. 12th century.

5 This Chanadorje symbolizes the methods and activities that lead to enlightenment, from early Buddhist period.

6 A four-armed Chenrezig cast in the Pala style. With a high crown and adroitly cast second pair of arms.

7 An early Zipata mask with Pala influence. with jewels dripping from the mouth. 13th century.

8 A trinity of Buddhist chortens, representing the Rig Som Gonpo. The three most important bodhisattvas, Chenrezig, Chanadorje and Manjushri embody compassion, skillful means and wisdom respectively. These bodhisattvas are the complete model for enlightenment. 12th century.

9 This unique Thogchag contains ngagpa tantric symbols. It features two dorjes and the flaming jewels. The horizontal bar represents the stick of Milarepa, above the three peaks of Chenrezig, Kharig Rimpoche and Gombo. 13th century.

10 A very rare Chenrezig, the bodhisattva of compassion. The well worn patina and the size make it unique. 12th century.

11 A superb Khyung holding a dorje above the flaming jewels. 11th century.

12 Norbusor flaming jewels, representing the triratna, or Buddhist jewels of refuge, Buddha, Sangha and Dharma. This kind of object often constituted the diadems of the crown of large bronzes. Sometimes, as here, the Buddhist jewels were also cast as Thogchags. 12th century.

13 Three conjoined chortens with a Khyung hovering over them. This rare and dramatic specimen belongs to the Early Buddhist period.

14 A double dorje enclosed in a frame and surmounted by flaming jewels. Early Buddhist period.

15 Dorje with spiral energy whirls. These spirals portray fields of power generated by the dorje, the infinite nature of Buddhist wisdom. Early Buddhist century.

16 Three conjoined chortens rendered in a naturalistic style. Early Buddhist period.

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Amulets

1 A rare Thogchag used by the followers of Gesar of Ling, portrayed on a horse above two early double dorjes. 14th century.

2 Amoghasiddha, one of the five Dhyana Buddhas - or preaching Buddhas. 14th century.

3 Vajrapani. An evocative design invoking the sheer power of the deity. Early Buddhist period.

4 Gesar of Ling surrounded by a circle of pearls. 14th century.

5 Early Thogchag with a dragon motif. 13th century.

6 A conch shell. One of the eight Tibetan auspicious signs, its sound brings tolerance to a raging man. 14th century.

7 Khyung, also known as the 'king of the birds'. The Khyung is believed to fly higher than any other creature. 14th century.

8 Khyung the ancient eagle deity is one of Tibet's seminal symbols with links to clan origins- Mountain deities, warrior deities, sky burial, and Buddhist and Bonpo didactic concepts. In Tibetan Buddhism the Khyung became combined with the Indian Garuda. Early Buddhist period.

9 Plaque adorned by two khyungs. 14th century.

10 Chanadorje, the bodhisattva of skillful means, is a very popular Buddhist protector deity- 14th century.

11 Khyung, the ancient eagle deity of Tibet. 14th century.

12 Chanadorje, the bodhisattva of skillful means. 14th century.

13 Khyung, the ancient eagle deity of Tibet. Early Buddhist period.

14 A turtle of rare patina and beauty. 14th century.

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Amulets

1 Khyung with a prominent crown featuring the triple jewels. 14th century.

2 A monkey in attitude of prayer. A manifestation of Chenrezig, the bodhisattva of compassion. 14th century.

3 Chenrezig the bodhisattva of compassion. 14th century.

4 A rare Khyung. A parasol and vase crown the ring containing the Khyung. The tail of the bird appears to extend below the ring forming the base. Early Buddhist period.

5 A Buddha in the 'witness' aspect sewn onto a leather pouch containing sacred verses. Pouches like this are popular in Tibet; the mantras inside are believed to confer protection and good fortune on the wearer. The Thogchag adds significantly to its sanctity.

6 A four-armed Chenrezig. This the most popular form of this deity. 14th century.

7 XXX

8 Palden Lhamo, one of Tibetan Buddhism's most popular and superior protectresses, riding a mule. Early Buddhist period.

9 A Khyung, this squat figure radiates a raw vitality. It grasps a wriggling serpent in its mouth. The serpent represents the water spirits and their containment, and therefore control over waterborn diseases. 14th century.

10 A large Thogchag which includes two highly stylized dorjes. 15th century.

11 Khyung, a well detailed specimen of unusual form. 14th century.

12 A cluster of chortens above the mantra "Orn mani padme hum". This mantra invokes the boundless compassion of the bodhisattva Chenrezig. Early Buddhist period.

13 Khyung. A beautiful and early variety of Tibet's native eagle deity, worn down with use to an almost abstract form. Early Buddhist period

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Amulets

1 Dorje gyatram, double dorje made up of pearls, symbolic of the origin of the Buddhist cosmos and tantric practice, the double dorje is the ultimate symbol of vajrayana. Early Buddhist period.

2 Khyung. Its horns flank the triple jewels. Early Buddhist period.

3 Standing Lokeshvara. Identified by the lotus and mudra (hand position) this is one of the favourite deities of Tibet. 16th century.

4 A four-pronged dorje on a bronze plaque bearing the mantra "Om ba dza satwa hum". This is the mantra of the deity of purification, Vajrasattva. 17th century.

5 A monkey mounted on a horse. This is a Taoist motif absorbed by Tibet. 15th century.

6 A ram's head, originally a pre-Buddhist motif associated with fertility and protection. Certain mountain gods such as Grabye Gyalpo are said to manifest as ram's heads. Buddhist period.

7 Plaque with the Rigsum Gonpo deities Chenrezig. Chenadorje and Manjushri, and the mani and vajra mantras. 16th century.

8 A tsha-tsha mold used to produce torma, sacred cakes used in occult rituals. Early Buddhist period.

9 A skull bead. The skull in Tantric Buddhism symbolizes the emptiness of all worldly phenomena. Early Buddhist period.

10 Tsepu, the protector, graces this buckle used to bind scriptures. Early Buddhist period.

11 A head of Tsepu graces this buckle used to bind scriptures. Early Buddhist period.

12 A monkey. A Sino-Tibetan motif. pre-Buddhist period.

13 Plaque with the seven syllable mani mantra. 17th century.

14 An gau shaped pendant. 17th century.

15 Khyung. This whimsical piece captures the mirthful Tibetan spirit. 17th century.

16 Dorje surmounted by triple jewels. This is a very fine example of a ritual thunderbolt. 16th century.

17 Endless knot. One of the eight auspicious signs symbolises the universality of the Buddhist teaching, and is a popular good luck symbol. 17th century.

18 A small striding lion. Early Buddhist period.



Giant Panda (Scientific name Ailuropoda melanoleuca)

This is a Tibetan myth on how the giant panda got its markings. The story starts with four young shepherdesses that are killed while trying to rescue a panda from a hungry leopard. When the other pandas heard of what has happened, they decide to hold a funeral to honour the girls' sacrifice. To honour the deceased girls, the white pandas arrived at the funeral wearing black armbands. The pandas were so sad, and so moved by the ceremony, that they began to cry. As their tears rolled down their faces, the dye from the black armbands began to run and mingle with their tears. As they rubbed their eyes, the black dye made big spots. In their grief, they clutched at their ears and began hugging one another closely. The black dye marked the areas where the pandas touched themselves and each other. The pandas vowed never to wash off the black dye as a remembrance of the girls and the sacrifice they made.

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	**The Tibetan Yak** The Tibetan Yak, a wild undomesticated ox found in the mountains of Tibet. They are agile, nimble, sure climbers and good swimmers roaming icy mountainsides and valleys where they commonly graze on grass. Yaks have very long and coarse hair that hangs nearly to the ground like a fringe. They vary in colour, depending on their state of captivity. Wild yaks can grow to around 1.8 metres, domesticated forms are smaller as a result of crossbreeding with cattle.

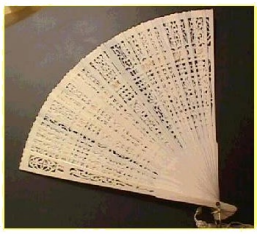
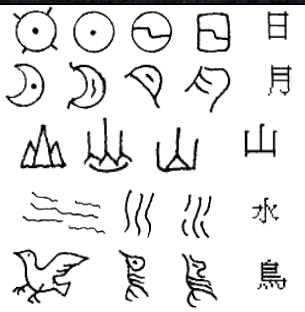
China

	The God of Wealth The God of Wealth is the most widely worshipped deity among the Chinese. He was reputed to have been a warrior, riding a black tiger and hurling pearls that exploded like bombs. Associated with this much-adored deity is the money tree, with branches of coins strung together and fruits of gold ingots, all ready to be shaken down. His birthday is on the fifth day of the New Year and elaborate feasts are prepared in his honor on the fourth day. Farmers and villagers believe the God of Wealth controls the wealth of the world, distributing it to each family once a year. It is the hope of getting a larger portion during the coming year that each family worships him so devoutly.
	**Chinese Dragon** The dragon symbolises the Chinese people and the people from Chinese origin considered themselves, with a certain amount of pride, 'descendants from the dragon'.
	**Bronze Ding** Bronze vessels were used during the Shang and Zhou periods in ancestral rituals. Ancestors, it was believed, could intercede on behalf of the living, provided they were honoured and respected. The bronze vessels were kept in ancestral halls and used during a variety of feasts and banquets. Most bronze vessels were used for food or to heat or cool a millet-based wine. Others served as water basins or jugs. Wine vessels dominated during the Shang, but ritual changes in the middle of the Western Zhou period resulted in a shift toward food vessels.
	**Dulcimer** At the last years of Ming dynasty (1368 - 1644 A.D.) the dulcimer was introduced into China and was named Yang Qin (meaning foreign mandolin). It is an important musical instrument placed on the front of Chinese Orchestra and used for giving performances of regional and national music.

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	**Junk** Chinese junks have sails made of strips of cloth. Sails of this type were used in ancient times and are still used today. They run along the boat, from front to rear. The sails can turn to catch the wind, and can be rolled up part way or all the way. Each sail has several flexible bamboo poles going across it. These poles give the sails an excellent airfoil shape
	**One man puppet theatre** These were originally used to entertain children with religious stories. Consisting of a man dressed in
	**Chimera** A Fantasic creature spawned by chaos; The typical chimera, is a mishmash of lion body, set with the head of a goat and the neck and head of a small dragon, though nearly any other variation has been reported. Chimera are the result of magical experiments, animal grafting and foul sorcery on occasion, though some have mated in the wild and produced even more bizarre offspring.
	**Bronze Jia** The mask on this jia of the mid-Dynasty as the pattern of "Tao Tie," a legendary monster with a tremendous appetite. Jia's like this were used for wine during early Chinese rituals.
	**Rickshaw** Invented in the late 18th century, this was and still is a popular mode of transport around the main towns and cities in China.
	**Chop Sticks** Chopsticks of bamboo or wood, and subsequently of ivory and precious metals, originated in China as early as the Shang dynasty (*c.* 1766-*c.* 1122 BC) and from there spread throughout East Asia. Eating utensils, consisting of a pair of slender sticks held between the thumb and fingers of one hand, that predominate in much of East Asia and are used in conjunction with East Asian-style cuisine world-wide.

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	**Chinese Worry Balls** Exercise Ball Description and Directions Chinese therapy balls have long been famed as of the three treasures of Baoding, China. First produced during the Ming Dynasty (1368-1644), therapy balls have often been improved through the ages by skilled Chinese craftsmen. Originally, these balls were simple, solid cylindrical objects. Later, handicraftsmen began designing hollow balls and inserting sounding plates that produced high and low tomes when used.
 	**Fan** China has probably the longest historical record of continuos fan making in the world, where both men and women use fans. *Shan* is the general term for all Chinese fans, however, China has many varieties of fans, each with their own name. The earliest written reference to a fan in China is in AD 121 where reference was made to a large leafed plant that was used as a fan.
	**Mah Jongg** The origin of this game is quite a mystery, many people and countries have clamed it for them selves over the past 100 years. The aim is to collect sets of tiles according to the number and type shown on the face of each tile. A player takes and discards a tile each turn and the first player whose hand consists entirely of a legal goes "Mah Jongg".
	**Chinese symbols** TsÕang Chieh invented the Chinese script was inspired by an extraordinary occasion. He observed the footprints of birds and animals that lines and shapes were perceptible and distinct. TsÕang Chieh then drew pictures of the objects according to their shapes and forms. In time these pictures were reduced and simplified to a few lines and highly stylized.

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