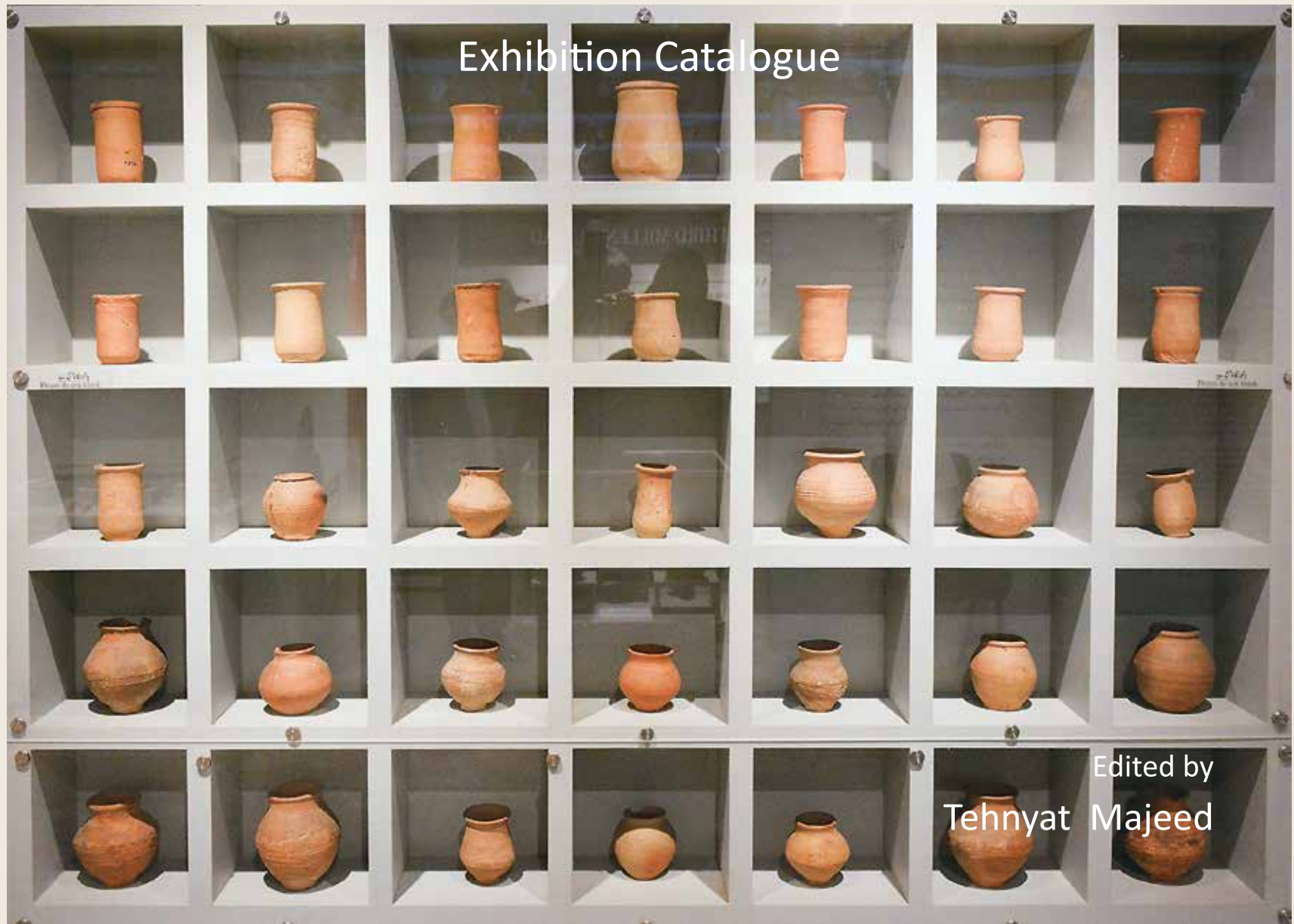


Rediscovering Harappa | Through the Five Elements

A Special Exhibition at the Lahore Museum



Exhibition Catalogue

Edited by
Tehnyat Majeed



REDISCOVERING HARAPPA

Through The Five Elements

A Special Exhibition at the Lahore Museum

Edited by Tehnyat Majeed

Contributions by Zeb Bilal, Sumaira Samad & Sheherezade Alam

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Map of Indus Sites & Their Contemporaries

Graphite Pencil, Pen and Ink and Acrylic Gouache on Tea-Stained Paper

6.75 ft x 10.5 ft (206 x 320 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum

This map is composed of 42 rectangular tiles. The production of this large artwork resulted from a collaborative exercise in which all thirty artist-interns participated, whether it was in the preparation of tea-stained sheets of paper or in creating the base square grids in order to transfer the map in pencil on each rectangular tile. The final rendition in pen and ink was achieved by the consistent line work of two artist-interns, while two others added colour to the location markers.

ACKNOWLEDGMENTS

Cultural and artistic projects of a high quality are naturally a result of close collaborations between individuals, institutions, and organizations. The *Inheriting Harappa* Project was fortunate to find its greatest benefactor in the form of the Lahore Museum. In fact, the *Inheriting Harappa* Project and the Lahore Museum, because of their shared vision of preserving the most ancient legacy of this land, were firmly united in their efforts to achieve the objectives of this project. The UNESCO International Fund for the Promotion of Culture Award (IFPC) 2015-2016, secured by the *Inheriting Harappa* Project in a global competition, came at the most opportune moment and ignited passion into the project's activities. This generous award made it possible for us to achieve the high standards we set for our exhibition.

Throughout the project, many helpers and supporters appeared. One of the first contributions, in the form of some fifty large cushions for the *Inheriting Harappa* Internship Programme, was provided in the studio by Unifoam. Alam al-Khayal Foundation (AKF) was quick to come forward with financial and moral support contributing towards the success of our two-day Public Lecture Series by bringing to Lahore our distinguished guest speakers from Karachi, Islamabad, Harappa and Khairpur and providing them accommodation and transport during their stay. AKF has also supported the ongoing *Inheriting Harappa* educational programme. We were fortunate and delighted to partner with AAN Foundation in Karachi and the Alliance Française d'Islamabad in Islamabad for hosting our travel exhibitions in the two cities, respectively.

Next, we have our thirty odd 'artist-interns' – the *simurgh* of the *Inheriting Harappa* Internship Programme. To these must be added the numerous university students from various academic institutions in Lahore who became docent-guides and discovered their own potential as talented spokespeople for the Harappan Civilization. And not to be missed were four university graduates who wrote descriptive labels that animated the objects on display. All of these young individuals were remarkable in their perseverance, commitment and energetic contributions that made Harappa visually and intellectually accessible to the public and that particularly inspired over a thousand young school children to *rediscover* Harappa in our educational programme.

By the grace of the Almighty and the prayers and good will of all those who were involved, directly or indirectly, the *Inheriting Harappa* Project was blessed to become the instrument for showcasing the legacy of a highly sophisticated civilization, a tolerant society that existed more than five thousand years ago in the same lands we occupy today in the sub-continent. All contributors to this venture have been listed at the end of this book. We thank them for bringing their heart and soul to this project.

INTRODUCTION



Introduction

‘Rediscovering Harappa: Through the Five Elements’ opened on 21st November 2015 at the Lahore Museum. This special exhibition was organized by the *Inheriting Harappa* Project, a cultural and educational initiative of a group of private individuals in collaboration with the Lahore Museum. The intention of this project has been to revive an interest in the heritage of the Indus Valley Civilization, especially amongst the people who presently occupy the lands that once formed this extensive ancient civilization.

In March 2015, the *Inheriting Harappa* Project received the UNESCO International Fund for the Promotion of Culture (IFPC) Award to install this special exhibition and to organize an educational programme and host a website for these activities. The special exhibition used a unique curatorial approach to make the Harappan world accessible to all age groups. The framework of nature’s Five Elements, namely Water, Earth, Fire, Air and Ether, divided the larger exhibition space into five distinct galleries in which original Harappan artefacts from the Lahore Museum’s permanent collections were on display. These objects, whether clustered together or standing alone, inspire specific themes that were supplemented by interpretive material like photographs, descriptive panels, drawings, maps and a Timeline Mural made by young Pakistani students of the fine arts, visual communication and design, history, archaeology and architecture.

From each ‘Elemental’ space in the exhibit, visitors moved into a transition zone where replicas of Harappan pottery were

placed to show aesthetic continuities between the past and the present. These replicas were made by the late Muhammad Nawaz, a local potter from Harappa whose work had inspired another Pakistani potter, Sheherezade Alam, to retell the story of Harappa. Sheherezade’s pots were featured in the central zone of the installation: it was, in fact, her lens of the elements that we borrowed to *rediscover* Harappa and to bring alive its mysterious remains. Her clay works constituted the magnetic centre where each Elemental space converged, only to transform into another Elemental space that then became a new point of departure. This dynamic of convergence and emergence attempted to reveal countless tales from the Harappan world, weaving together the tangible and intangible cultural strands of an ancient past into the quintessential fabric of today.

As a term, ‘Harappa’ represents the entire Indus Valley Civilization. It was the first city of this civilization to be discovered and therefore is considered the ‘type’ site. ‘Harappan Culture’ is another popular term now used for the Indus Valley Civilization.

‘Rediscovering Harappa’ falls under the genre of ‘museum special exhibitions’ – a genre that hardly has a precedent in Pakistan. What made it peculiarly distinctive was that a substantial portion of the exhibition works was produced through collaborative team work by young artists in an Internship Programme designed by the *Inheriting Harappa* Project and hosted by the Lahore Museum. Further, the special exhibition was accompanied by a two-day Public Lecture Series and a dynamic educational programme

which continues for the duration of the exhibition till 21st April 2016. These two public events and activities were substantially supported by the Alam al-Khayal Foundation. ‘Rediscovering Harappa’, in many ways, has been a pioneering effort towards bringing a unique type of museum exhibition first to the city of Lahore and then to two other metropolitan centres in Pakistan. ‘Harappan Connections: Ancient Artefacts, Contemporary Potteries & Interpretive Artworks’ was the smaller travel exhibit emerging from this special exhibition, which was showcased in the cities of Karachi and Islamabad during January 2016. In this particular instance, *Inheriting Harappa* collaborated with AAN Foundation in Karachi, and the Alliance Française d’Islamabad, in the capital city.

A remarkable feature of the ‘Rediscovering Harappa’ special exhibition is that it has been – from its fundamental conceptual and intellectual content, to planning, implementation and production – a fully Pakistani effort. The idea originated with Sheherezade Alam, who wished to organize a display of her own potteries along with the clayworks of Muhammad Nawaz who had passed away in November 2013. Sheherezade had worked closely with Nawaz, and thus wished to pay tribute to his fine craftsmanship and to promote the five thousand-year old clay legacy of this land. She had titled this small exhibition ‘Inheriting Harappa’ when she approached me in late February 2014 to curate this body of works, keeping an educational mission as its objective. Harappa was totally new ground for me. As an art historian of the late medieval Islamic period in the Middle East, I was reluctant to move into third millennium BC South Asia. But the moment I entered into a dialogue with Harappan material culture, I was spellbound. In fact, the more I learnt about this ancient civilization, the greater my conviction that the Indus Valley Civilization had to be brought to our conscious awareness so that we could take ownership of this inspiring legacy. The most pervasive and striking quality of the Indus remains that resonated deeply with me was that of humility: there was no

glorified individual, no evidence of palaces, no overt display of wealth, neither in their homes, nor in their graves. Most Indus objects were small and unassuming, and I could understand why Indus in comparison with its contemporary Mesopotamia and Egypt seemed almost lacklustre. Indus artefacts could be easily dismissed as commonplace, but on close engagement, they opened up an intricate web of magical and sophisticated vistas that reveal the love, joy, playfulness and spiritual qualities of the people who made these objects. Indus is about the extraordinary in the very ordinary things of life. During this period of intense study, I was able to achieve clarity in formulating the exhibition and its components within the larger project, now titled *Inheriting Harappa*. There was, however, still the tiny matter of funding this project.

I have always believed that when there is clarity in thought and sincerity in action towards a goal and its articulation, all the required resources begin appearing to galvanize it into motion and manifestation. Our first sponsor was the Lahore Museum. In truth, I considered *Inheriting Harappa* a project that belonged to the Lahore Museum. As the oldest cultural institution in Pakistan and the custodian of the material remains of our history and heritage, it made complete sense for this project to be nurtured in the shade of this towering brick guardian of time. Of greater relevance for the project was Lahore Museum’s beautiful and representative selection of artefacts from the Indus Valley Civilization. Therefore, the Lahore Museum coming forth with institutional support, and later investing considerable finances and human resources for this exhibition under the directorship of Sumaira Samad, was one of the most fortuitous moments in the life of this nascent project. In April 2014, I came across the UNESCO International Fund for the Promotion of Culture (IFPC) Call for Applications. It was a long shot because this was a global competition – open to the rest of the world. However, I felt that I was up for it, having the experience of writing several successful applications for smaller individual and personal

grants. A most valuable exercise had been gained earlier in 2014 through the writing of a grant proposal for conducting a series of curatorial professional training workshops at the Lahore Museum. Though unsuccessful with the Prince Claus Fund, part of that project was taken up by the Alam al-Khayal Foundation. In writing this proposal, I received invaluable guidance and advice from a close friend, Dr. Mehjabeen Abidi Habib who had the experience of sitting at the evaluation end of grant-awarding bodies. From her, I learnt for the first time about working out the complex details of a financial budget for a collaborative project. The UNESCO/IFPC application was submitted in May 2014 and duly forgotten, for its results were going to be announced almost a year later in March 2015. Whether the grant proposal was successful was no longer as important, because the application process in itself had helped me create a clear vision, prepare a definite time structure, and circumscribe the scope of the project. More practically, it had articulated a systematic methodology for implementation. These were its greatest benefits. However, on being one of the nine recipients for the IFPC Award that involved 700 applications from all over the world, the *Inheriting Harappa* Project took on greater force, enabling the team to forge ahead with its Harappan mission.

Curating the special exhibition required two fundamental tasks to be carried out simultaneously. The first was regarding the systematic documentation of the Indus collections at the Lahore Museum, which under the research officer in-charge, Aliza Rizvi, had already been started. However, the pace had to be accelerated with sustained efforts to meet tight deadlines. Secondly, for the special exhibition's supplementary and interpretive material, we had to design a whole programme of innovative assignments, both theoretical and practical, and a rigorous schedule for the production of this body of artworks. For this purpose, we designed a summer intensive Internship Programme, inviting applications from talented young students of art, archaeology and history.

For the smooth running of our summer intensive Internship Programme from 1st June 2015 to 30th August 2015 at the Lahore Museum, we had Mazhar Naveed and Ozma Bhatti as coordinators. Equipped with degrees in architecture and fine arts respectively, and with experience of volunteering at the museum, they very competently oversaw the activities of this programme. The idea of the Internship Programme had been an afterthought. But it was to become the central axis which fed into many integral components of the project. Most critically, it was going to provide a set of interpretive visual materials to be installed in the special exhibition, preliminary designs and content for the educational activity book and later on, docent guides for the educational programme. As I worked out the finer details of the overall curatorial content by late 2014, not only had the scope of the project assumed larger dimensions, components such as the Internship Programme had neither been factored into the UNESCO/IFPC timeline nor into its financial proposal. Here too, the Lahore Museum played a leading role in taking ownership of this programme and generously providing a comfortable studio environment for the artist-interns, open access to library resources, and art materials for practical assignments.

While I had designed the broader framework of the Internship Programme, Zeb Bilal further refined the practice-based exercises with her several years of experience teaching art and design and with her exposure of the arts-based industry. She was critical in identifying some of our major vendors. Zeb could translate into a concrete product any conceptual idea or intellectual framework that I proposed or designed. Although her designation was Education Curator, with her main responsibility in the project covering the educational and public programme, Zeb played a pivotal role in the entire exhibition's development. Together we worked on researching and designing the display cases for the Harappan artefacts and Nawaz's replicas, reviewed the colour schemes of the installation walls, deliberated on how artworks

would be produced and presented, selected frames, and took care of curatorial concerns throughout the installation process. Closer to the opening of the exhibition, fate blessed us with Rafia Shafiq, a highly talented, versatile and dynamic personality who comfortably slipped into the role of Programme Coordinator. This position, just before its closing, was taken on by Shariq Khan who had already dedicatedly written a large number of the descriptive labels for the interpretive material installed in the special exhibition. In addition to coordinating the logistical aspects in the production of certain deliverables, his writing and translating skills were extremely valuable as he prepared and finalized the translations from English to Urdu of the special exhibition brochure and the educational activity book. Furthermore, Shariq read the text of this catalogue several times and made valuable suggestions for its improvement. There was truly a 'Harappan force' that brought the 'right' kind of people to work on this project.

In its vision statement, *Inheriting Harappa* Project claims to be a cultural initiative to raise awareness of our Indus heritage, especially amongst Pakistanis who live in the same territories that marked this ancient civilization. But in its scope, the project aims to reach a much wider regional and international audience. For this reason, the project set up a website (www.inheritingharappa.com) for global access and to provide timely and accurate information to its diverse audiences. Moreover, in order to draw Pakistanis from other metropolitan cities such as Karachi and Islamabad, the project showcased a predominantly photographic exhibit of the main special exhibition along with some featured potteries of Muhammad Nawaz and Sheherezade Alam.

The big question beyond widespread dissemination, however, is that of the sustainability of the *Inheriting Harappa* Project and its long-term objectives. While we have been able to connect laterally several disparate threads in the form of individuals,

institutions and resources, we are still considering ways to take this network of connections forward into time. Integral to sustainability is continued institutional support. The project's Public Lecture Series promoted the Lahore Museum as a trailblazer, opening a new platform for cultural discourse on the Indus. Earlier in mid-August 2015, COMSATS Institute of Information Technology, a government-funded university in Pakistan, launched its 1st Harappa International Conference inviting national and foreign scholars, archaeologists and museum curators to contribute towards the latest trends in the field of Indus Civilization studies. The Institute plans to hold this event on an annual basis as they embark upon setting up an Archaeology department at their Sahiwal campus, located quite close to the archaeological site of Harappa itself.

We considered the involvement of private organizations another possibility towards the sustainability of the project. The Alam al-Khayal Foundation (AKF) extended financial support towards providing accommodation and travel costs for all the out-of-station guest speakers and an honorarium for local ones in the *Inheriting Harappa* Public Lecture Series. It also promoted these activities through its website. The AKF also contributed financially towards the educational programme in hiring local potters for wheel-made pottery demonstrations. For both the AAN Foundation in Karachi, and the Alliance Française d'Islamabad, this was the first time that they took up a cultural artistic exhibit that primarily had a didactic and educational objective.

Quite early in the process of engaging with Indus archaeological reports and literature, the idea occurred to me to design a course on the Indus Valley Civilization since nothing of much substance was offered outside of the Punjab University's Department of Archaeology. Besides this institution, perhaps the only archaeological department, to my knowledge, actively involved in this proto-historic period was Khairpur University

in Sindh. Moreover, if there were any excavations they remained fairly quiet, inaccessible and unpublished. An immersive study of published textual material shows that only a handful of Pakistani archaeologists were actively researching and publishing in this discipline. There is, however, a fairly large contingent of Indian and American archaeologists who continue to work productively, presenting new ideas, finds and timely publications. Not only have we been left behind in this exploration, we have become completely disconnected with this inheritance. Harappa is marginalized, neglected and seen as part of the rival ‘other’ – the Hindu religio-historical legacy of the subcontinent. While Indians consciously appropriated this past immediately after the partition in 1947, we in Pakistan disassociated ourselves from it. Our ties to these historical roots have been severed because Harappan culture does not directly connect to the Islamic religious and cultural legacy of South Asia.

Thus came the initiative towards reviving, developing and sustaining an interest in the field of Indus archaeology and Harappan material culture in the form of an undergraduate course called *Exploring the Indus Valley Civilization: The World of the Third Millennium BC* at the Lahore University of Management Sciences (LUMS) that I designed and taught in Fall 2015. This course introduced the enigmatic world of the proto-historic Indus Valley Civilization (2600 BC – 1900 BC) by examining the archaeological record and the surviving material culture as documented and analyzed in the scholarly discourse emerging within the last century. It gave students the tools and knowledge to evaluate Indus society, urban developments, technological innovations, and ideological strands on their own merit. Moreover, it looked at the relationship of the Indus people with the land itself, and at ecological concerns and intellectual debates surrounding the archaeology of Harappa that have subtly influenced notions of cultural identity and national narratives in the region. An overarching objective was to allow these young minds to grasp the geographical extent,

trans-regional interactions, and the cultural patrimony of the Harappan Civilization. It was also meant to serve as a reminder that we live on the very same land where the Harappans lived and that we were only separated from them by time, not by space.

In this effort, it was essential to directly involve the students with the project. Their coursework covered two important assignments at the museum: writing interpretive labels on specific Harappan themes, and conducting a minimum of two docent-guided sessions with school children. The students were initially apprehensive of this very hands-on assignment. But the experience proved fruitful. In their course evaluation, they all reported that the most memorable experience was to have served as trained docent-guides for school children and the public and that they felt immense pride in having contributed to the interpretation of this proto-historic civilization. Even if the course does not churn out future Indus archaeologists from amongst this group, the least it does besides familiarizing them with the cultural products of this time period, is to inspire a sense of belonging to this historical legacy.

Finally, the decision on what to cover in this catalogue by way of essays presented a challenge. Eventually, we decided to include contributions only by individuals who had directly been involved in the *Inheriting Harappa* Project. Foremost, the exhibition catalogue attempts to serve as a manual for similar cultural ventures in the future. In the same vein, it also crystallizes the efforts of the *Inheriting Harappa* Project by documenting the concepts, strategies and processes employed in this project to revive a historical legacy by drawing its relevance to our contemporary contexts. My essay, “Exhibition, Engagement and Cultural Ownership”, deals with the kind of conceptual thinking and physical hands-on activities that went into the setting up of the special exhibition in a museum context. The essay includes qualitative observations on the merit

of flexible approaches, realistic expectations while meeting stringent deadlines and garnering diverse kinds of expertise to achieve the specific goals and standards of this enterprise. It highlights the significance of the Internship Programme which presented a unique opportunity for young adults to gain insight into museum curatorial activities and to collaborate in the production of creative interpretive artworks for a world-class special exhibition. This piece especially reflects upon the synergistic and deeply integrated facets of the internship experience.

The exhibition catalogue also documents selected objects in the special exhibition. Our colleagues at the Lahore Museum provide an overview of the collections, acquisition history and some display strategies of the Indus gallery. They had already started the arduous task of reviewing earlier records, published bulletins and museum registers in order to begin a systematic documentation of the Harappan objects in the permanent collections. Sumaira Samad’s piece, “Indus Collections at the Lahore Museum”, with information provided by Aliza Rizvi, gives us a background into how the collections entered and developed and a flavor of the types and range of material housed in the museum and its public display.

It is now an established trend for museum special exhibitions to organize an appropriate educational and public programme around the exhibition content and theme. Therefore, a set of didactic materials for ‘Rediscovering Harappa’ were planned which would reinforce the larger educational objectives. After discussions with the Lahore Museum, the *Inheriting Harappa* educational programme decided to target an audience that had been missing from the museum’s general visitorship – children from private school systems. In April 2015, the *Inheriting Harappa* Project from the platform of the Lahore Museum sent out letters informing several private schools about the upcoming special exhibition and its accompanying educational programme.

The initial response was quite heartening and some five thousand children were registered for the educational programme that was to be held from November 2015 till mid-February 2016. Zeb Bilal’s essay, “Educating the Public: Discover, Connect and Share”, provides a comprehensive overview of the educational programme and the Public Lecture Series that featured eminent personalities from the fields of archaeology, museums, ecology, history, fiction writing and pottery – individuals who had either closely engaged with the Indus Valley Civilization or had been creatively inspired by this historical period. The essay also addresses the challenges faced in the light of security risks in the country that greatly discouraged and prevented several of the registered schools from sending their students for the educational programme.

In a very different tone, Sheherezade Alam’s note, “Harappa at Jahan-e Jahanara”, is a vignette into her encounter with Muhammad Nawaz and the subsequent founding of her centre of traditional arts for young children. This short photo-essay captures the spirit of joy and colour involved in these traditional art and clay-modeling sessions. In essence, the potter’s centre is another important platform that will contribute towards the *Inheriting Harappa* Project’s objectives and its sustainability.

Last but not least, we have the accompanying catalogue at the end of this volume, featuring the entire corpus of Harappan artefacts and interpretive artworks on display in the special exhibition. While *Inheriting Harappa* is dedicated to everything Harappan, it is essentially a project that hopes to inspire many more of such special exhibitions in Pakistan – cultural, artistic and educational ventures where museums, artists, and educational institutions intimately collaborate to build bridges between the past and the present.

Tehnyat Majeed
31st January 2016

Chapter One

EXHIBITION, ENGAGEMENT &
CULTURAL OWNERSHIP



Exhibition, Engagement & Cultural Ownership

Tehnyat Majeed

The spirit of Harappa has been reawakened. It is a magnetic force bringing together individuals who have felt compelled to connect at a deeper level to this ancient land and time. They entered into a matrix of intellectual, artistic and philosophical pursuits in search of this legacy's sublime essence. These individuals became the *Inheriting Harappa* team that put together a special exhibition, an educational programme, a website and subsequently, this exhibition catalogue.

THE CONCEPTUAL PLAN

The Five Elements: Interpreting the Indus

Synchronicity has characterized the *Inheriting Harappa* Project from its very inception. Just a few months before the project came into existence, I had been deeply immersed in the study of the Five Elements and how they formed the essential world-view of all ancient traditional and classical cultures, whether it was the Chinese, Vedic, Buddhist or Greek. The building blocks of the universe were: Water, Earth, Fire, Air and Ether. It was more than just a meaningful coincidence to find that Sheherezade Alam also used this framework, albeit the four elements, to teach children about pottery. It seemed most appropriate therefore to continue viewing the Harappan world through this lens of the five elements. While respecting the merits of an archaeological perspective for the study of the Indus Valley heritage, I felt that such an empirical approach alone would not be easily accessible to a wide audience which constituted young children, adolescents and adults, most of whom would be unfamiliar with even basic archaeological vocabulary. Yet at the same time, I envisaged a curatorial approach through the qualities of the

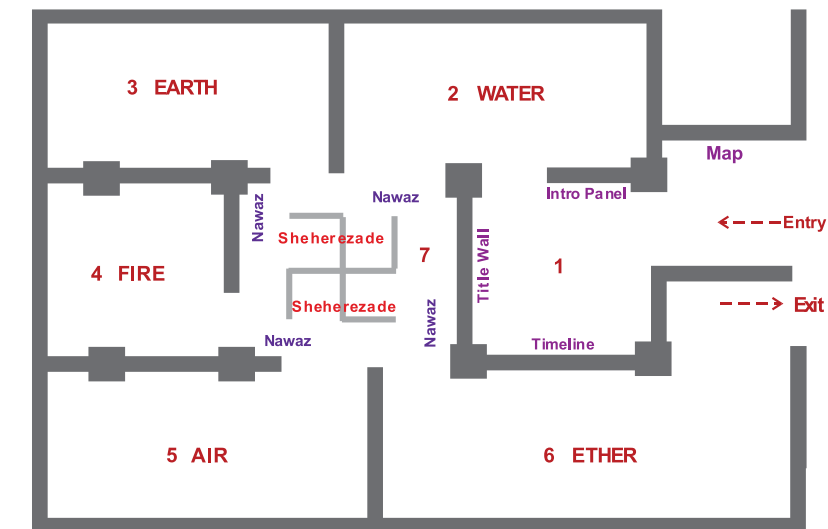
elements that would be inclusive of archaeology and bring out its integrality to the display of this proto-historic culture. The lens of the Five Elements could simultaneously show the play of the tangible with the intangible. From the feedback we received, irrespective of age, most visitors' initial connection to the 'Elemental' framework of our special exhibition 'Rediscovering Harappa: Through the Five Elements', was visceral, followed by an intellectual response. A subtle dialogue was initiated where visitors were connecting at a subliminal level, listening intently to objects speak about their five thousand-year old existence.

Another reason informed the choice for this curatorial framework. Although several missing links between the Harappan world of the third millennium BC and that of the succeeding second millennium BC Vedic civilization prevent us from making a case for direct transmission, the two historical periods share many cultural, artistic and iconographic customs and practices. In the Vedic world-view, we know from Sanskrit texts that the world was made up of the five elements called *pancha mahabhuta*. Water was of a flexible nature, Earth of constancy, Fire of transformative, Air of disseminative character and Ether encompassing all states and being present everywhere. At a fundamental level, every thought, action, emotion, and event occurring in the universe took place through the dynamic of these five elements. Did the Harappans have a similar world-view? We cannot say definitively. But they certainly would have had a profound knowledge and understanding of elemental forces and the power of archetypes. Harappan imagery reflects a deep connection of these people with their natural environment

and particularly with animals both real and fantastic, such as the bull and the cow-like unicorn. And we know that they turned towards the skies to determine the layout of their cities which were oriented along the cardinal axes.

The Five Elements is a similar archetypal paradigm. By using this we are able to create connections between objects and viewers of all age groups – for everyone from a child to an adult understands the very basic qualities of water, earth, fire and air. Ether may be a little elusive because of its imperceptibility. Unlike the other four elements that describe materiality in some way, Ether is the immaterial. In some traditions, it represents space – invisible, conceptual and timeless. In trying to explain the concept of Ether, the Harappan artefacts instead become the interpreters to understand the element's highly abstract, imaginal and ideological qualities that correspond with Harappan culture.

Thus, the conceptual plan of the exhibition design developed with five galleries, each dedicated to one of the Five Elements. These galleries displayed the original Harappan artefacts



Gallery Floor Plan, 'Rediscovering Harappa'

and the interpretive artworks of a group of young Pakistani artists. Thoughtful decisions were made in order to select the artistic material that corresponded to a dominant element. The sequence of the Five Elemental galleries was Water, Earth, Fire, Air and Ether. In the 'Rediscovering Harappa' exhibition, the Water Gallery came first because life on Earth originates with the presence of water. Water signals the fact that ancient settlements emerged around river systems or springs and natural wells that had potable water – clean and safe for drinking. Harappan Civilization grew around the Indus drainage system, as well as on the plains of the now lost Saraswati river. The availability of water gives rise to more permanent settlements, a theme that falls into the domain of the Earth Gallery. The Earth element is life rooting itself by planning foundations and building structures of greater permanence. This paves the way into the Fire Gallery where creative human potential finds expression in the ability to transform earthly materials into complex and sophisticated forms. The Indus Civilization falls into the period called the Bronze Age, during which man had successfully developed the technology of combining copper with tin to produce bronze – an alloy that was stronger and more resilient than either of the two metals and useful for making advanced tools. The Air Gallery shows the dissemination of knowledge, practices and technologies over vast areas creating mutually beneficial exchanges and networks of interdependence. Such confluences of Air generate subtler cultural forms and ideas that find expression in the Ether Gallery. Here, the Ether element manifests higher thought processes and aspirations in iconography and beliefs and customs, connecting the earthly domain with the heavenly realm.

What may appear to be a linear trajectory is essentially a synergy of the elements and their overlapping cycles. At the centre of this dynamic lies the regulating device that simultaneously connects all the elements. Each Elemental gallery opens into a common central space within which a swastika structure is installed.

The Swastika Symbol: An Invisible Power Source

The origins of the earliest known swastika motif are in the Indus Civilization. The Lahore Museum has at least five terracotta square seals with the swastika symbol. The swastika design is carved in intaglio on these seals. Though not in the Lahore Museum's Indus Collections, the swastika motif is known to also appear in combination with images of animals, trees and human figures on the so-called Indus narrative seals.

Like the universal appeal of the Five Elements and their link with traditional philosophies, the swastika symbol is also a universal motif found in diverse cultures throughout the history of mankind. Whether it represented a power symbol in Greece, China or Japan or a religious sacred motif amongst the Hindus, Jains and Buddhists, the swastika was auspicious in all traditional cultures. In Sanskrit, the word broadly means 'good life' or 'good fortune'. Another interpretation of the word derives from the ancient Sanskrit that translates as the 'mark of



Potteries by Sheherezade Alam displayed within the acrylic swastika structure, Swastika Gallery

the Sun'. In other words, the motif was also regarded as a solar symbol, representing a life-generating and sustaining force.

The conceptual structure behind the Swastika Gallery draws on the symbol's most archetypal qualities – the churning of the celestial seas that not only brings the universe into existence but also represents its self-sustaining key. The swastika is the invisible source – it is time, space and energy. It contains within it the seed and also the generating force that integrates creation and all spaces of time – the past, present and future. For these very reasons, the works of contemporary potter Sheherezade Alam have been placed in the central swastika structure. On the peripheral areas, Muhammad Nawaz's terracotta replicas mediate between the past and the present.

The Swastika and the Five Elements have a strong cosmological significance. In order to hark back to a past that is distant by several millennia but with its latent energy still existing in the universe, we have used the swastika symbol and the world-view of the elements as an essential framework to connect to this bygone past.

Much thought went into the design of this three-dimensional swastika structure. Firstly, rendering it in a transparent material such as acrylic transforms the swastika structure into a physically imperceptible form. Then, within the swastika itself, the group of contemporary potteries of Sheherezade Alam on acrylic shelves gives a sense of material forms floating on an invisible grid-like structure. Metaphorically, this represents the idea that underlying all tangible form is an invisible structure or set of principles inextricably linked to earthly life that both govern and support material creation. As a cosmological symbol, the swastika represents a device for generating energy, as it spins anti-clockwise on its axis churning the five elements into a dynamic force that brings the very universe into existence.

The physical form of this central swastika necessarily gives rise to circular movement and traffic. However, to maintain the sequence of the Elemental galleries since each one builds on the preceding one, and to prevent visitors from walking straight across from the Water Gallery into the Ether Gallery, we had to block that passage with three large storage jars of Muhammad Nawaz. These were nicknamed the 'Guardian Pots'. This central gallery was also to serve as a transitional space – a liminal passage from the past into the present. On the periphery of this central Swastika Gallery, in the four corners and along one wall, we placed the replica pots of Harappan potter Muhammad Nawaz. These terracotta facsimiles provide a bridge between ancient Harappan and modern pottery-making traditions.

EXHIBITION DEVELOPMENT

Within the context of Pakistan, 'Rediscovering Harappa' became a platform for experimenting with new aspects of exhibition design for the very first time. There were three fundamental areas where we wanted our exhibit to meet international standards. The first was the physical installation. This involved constructing an exhibition space with seven well-lit galleries within the space of a large hall in the Lahore Museum. The second was to design display cases that were both aesthetically pleasing and secure for the objects. And the third was to put up professional vinyl printed texts on the walls – a novel feature for museum exhibits in Pakistan.

The Physical Structure

Once the conceptual material of the exhibition was worked out, we turned our attention towards the more concrete matter of the physical installation. Our architect helped us design and construct a wall structure that was stable and that formed clear but organic divisions, allowing visitors to move fluidly through the intended sequence of the exhibition space. The dimensions of the galleries were defined by parameters, such as the existing metal pillars standing within the larger hall that broadly divided

it into a 3 x 3 rectangular grid space. Fortunately, such limitations were in our favour because the final size of the galleries was suitable for the kind of cultural artefacts we were displaying. Indus objects, for the most part, are small in size. The relative scales of the artefacts, interpretive artworks and the spaces, on the whole, created harmonious relationships.

Our installation walls were of medium-density fibreboard (MDF) and the 8-foot height of the walls was determined by the size (8ft x 4ft) of the MDF available in the market. Many design decisions had to be considered in the light of the product available in the market. In fact, we were more than often faced with this challenge which constantly required serious attention to detail and creative problem-solving throughout the process. Once the 6042 square feet of wall area was upright and stabilized, the long and rigorous task of priming the MDF was initiated. Our painters had to work in rather tough circumstances of intense heat and humidity, typical of August and September in Lahore. Every stage of the foundational process was put through intense



View of the Water Gallery

scrutiny. Only after our standards were met did we proceed to the more aesthetic tasks of the installation. Dulux and Nippon were the two paint brands we used, with the latter yielding better results. To break the monotony of our neutral grey walls and the predominant terracotta red of our objects, each Elemental gallery was to have one accent wall painted in a colour symbolic of the Element. Water was teal blue, Earth deep rust red, Fire a rich tangerine, Air fresh green and Ether a gold yellow.

Display Units

After much deliberation and searching many websites for exhibition furniture types, we finally decided on three different types of display units: the podium case, the terrace case and the wall-fixed case. This third type affixed to the wall consisted of two items: a horizontally aligned rectangular box for our clay bird figurines and bird whistles and a 5 x 7 square grid structure for our terracotta glasses. Display units were custom-designed to suit the dimensions of our various objects. For this purpose, I worked closely with the Education Curator in making design specifications for each and every one of the 26 display units. These design specifications had also to be worked out for the framing and mounting of our entire collection of interpretive artworks. We were fortunate to find a superb team of carpenters who made some sample display units for us to review. Our final decision was to have these units made of sturdy solid MDF and to use acrylic tops instead of glass which would have been extremely heavy and cumbersome for installation purposes. The carpenter also devised a simple way to secure the objects within the display units.

Vinyl Wall Texts

Within each Elemental gallery, a set of wall texts introduced the significant relationship of Harappan material culture with the related element. These texts, originally written in English, were simultaneously descriptive and philosophical, and have been included in the catalogue section of this book. Urdu translations

were necessary for the majority of the public. My experience and exposure at western museums informed the way I saw these texts installed on the walls. The major hunt was to find a vendor who offered vinyl wall printing in Lahore, as I had never really seen it employed in exhibition spaces here. After much search, we found a vendor who assured us that he could produce the quality and quantity we required for our special exhibition. We found that the techniques used here in Lahore for vinyl printing and transferring texts on walls were extremely labour-intensive and time-consuming, further complicated by electricity outages. As a result, the actual time it took to put up our 17 introductory texts in English and Urdu was more than what we had initially estimated. But the final results were spectacular and worth all the resources and patience that went into having these installed.

THE TRAVEL EXHIBITS

With the intention of taking Harappa beyond the confines of Lahore, immediately after opening at the Lahore Museum on 21st November 2015, the *Inheriting Harappa* team had to start planning for the two travel exhibitions in Karachi and Islamabad, opening in January 2016. Our travel exhibition was called ‘Harappan Connections: Ancient Artefacts,



Vinyl text lettering on the Title Wall

Contemporary Potteries & Interpretive Artworks’. This consisted of a photographic exhibition of significant Harappan artefacts that were part of the Lahore Museum’s permanent collection of the Indus Valley Civilization, in addition to potteries of Sheherezade Alam and a group of replicas by Muhammad Nawaz. The travel exhibit also included a representative collection of interpretive artworks that we reprinted on high quality paper. This relatively smaller exhibit followed a different curatorial approach of themes like Urban Culture, Trade & Technology, Riverine Civilization, Beliefs & Customs, Harappan Timeline and Contemporary Potters: Sheherezade and Nawaz. While ‘Harappan Connections’ was in itself a comprehensive and complete exhibition, it was essentially put together to whet the appetite of visitors so that they would be motivated to see the grander exhibition on the Indus Culture, ‘Rediscovering Harappa: Through the Five Elements’ at the Lahore Museum.

Soliciting venues in these two cities was quite a challenging task in itself. Previously, we had identified three potential venues for the travel exhibition. These were public institutions: in Karachi, the National Museum and in Islamabad either the National Art Gallery or the Lok Virsa. We considered this to be a timely opportunity for these institutions to showcase parts of their permanent collections related to the Indus Civilization. The National Museum in Karachi has one of the most impressive collections of original archaeological material of the Indus, and the Lok Virsa in Islamabad had a representative set of replicas made by Muhammad Nawaz. Discussions were initiated with all three institutions with the hope of forming co-partnerships with the *Inheriting Harappa* Project. Even though Harappa and the Indus Civilization were appreciated for their national importance, not a single institution came forward to participate. This reflects the prevalent state of affairs and attitude towards this historical legacy and also indicates the extremely slow and bureaucratic procedures operative in government institutions. As a result, these institutions were not motivated dynamically to

step forward and claim ownership of this heritage by becoming stakeholders in this venture. In the end, it was perhaps in our favour to search elsewhere for partnerships, as any such institutional collaboration would take several more months, if not years, to materialize.

The two private organizations that were keen to co-partner were also venues that had better organized extensive communication networks that reached diverse audiences. Moreover, they were centres that regularly organized artistic and cultural events. These were also venues frequented by the city’s social and cultural elite. In Karachi, the AAN Foundation generously hosted ‘Harappan Connections’ at its centrally-located venue Gandhara-Art Space. In Islamabad, the Alliance Française enthusiastically took up this project and converted a large classroom into a fine gallery space to install our artworks and potteries. These collaborations were unique and provided access to a very new set of audiences – Karachi’s educated elite and Islamabad’s diplomatic community.

THE INTERNSHIP PROGRAMME

Although the *Inheriting Harappa* Project started taking shape in the spring of 2014, its formal launch occurred after receiving the UNESCO International Fund for the Promotion of Culture Award in March 2015. During the intervening time period, the project had expanded and taken on larger dimensions. One of the important components that had developed during October 2014 was its Internship Programme. This was conceived as a summer intensive programme for young students from diverse disciplines to learn about the Indus Valley Civilization, its history, archaeology and material culture. The Internship Programme was designed to provide opportunities for curatorial research, documentation, artistic production and training as docents and tour guides – all under the supervision and guidance of museum experts. Most of all, the three major opportunities offered to these ‘artist-interns’ were close engagement with the Indus heritage collection in the Lahore Museum, collaborative



'Harappan Connections' travel exhibit at Gandhara-Art Space Gallery, Karachi

group work to produce artworks, and installation of their artistic production in the special exhibition.

In exhibiting cultural historical artefacts, one of the major curatorial challenges is to mediate effectively between objects and visitors – especially when several centuries and millennia stand in between the two. With the archaeological evidence on display, we had to plan a series of artistic and interpretive works which were integral to the exhibition. These we called 'interpretive artworks'.

From the Lahore Museum's platform, the *Inheriting Harappa* Project advertised the Internship Programme to various higher educational institutions of Lahore. Social media such as Facebook also served as an effective instrument for publicity. We received our first set of applications in February 2015, shortlisted the candidates for the interviews and made our first selection. Our second set of interviews was held in April 2015 after which the list of 'artist-interns' was finalized. By mid-May 2015, we had worked out the structure of the entire Internship Programme,



Visitors at 'Harappan Connections' travel exhibit at the Alliance Française d'Islamabad, Islamabad

selected essential readings, and designed assignments and studio work that revolved around the artistic-interpretive products that were going to be installed in the special exhibition. It was going to be an intensive five-day schedule: the first four days dedicated to library study, visual research, gallery visits and studio work, and Fridays for reviewing works-in-progress.

Orientation day, 1st June 2015, was buzzing with energy as young artist-interns gathered at the Lahore Museum's auditorium to register. Orientation packs with all relevant and important information about schedules, teaching methodologies and a set of first-week's assignments was handed out at registration. The Lahore Museum Library was the centre stage for staff and project team introductions, and most importantly, the place where artist-interns were going to spend time in study and research. They were informed about the main objective of the Internship, which was to create positive change towards cultural heritage and to cultivate a sense of ownership for the ancient Indus Civilization.



Tollington Building (City Heritage Museum), Mall Road, Lahore

Our interns came from three cities, Lahore, Bahawalpur and Islamabad and ten different academic institutions. These were Lahore College for Women, Naqsh School of Arts, National College of Arts, Government College, Beaconhouse National University, Kinnaird College, Lahore University of Management Sciences, Punjab University in Lahore, Quaid-i Azam University, Islamabad and one batch of students from Islamia University, Bahawalpur. They brought with them a diverse set of skills drawn from their academic training in the fine arts, textile and graphic design, photography, history, archaeology, and anthropology. Our major criteria for selecting interns was two-fold: one, drawing skills and two, a love for history. We knew that only such qualities would be able to sustain their motivation to engage with the museum artefacts, the required academic readings, the rigour of daily assignments and their journey to the Lahore Museum in the oppressively sweltering June temperatures and during Ramadan – the month of fasting. To our surprise and delight most of them persevered steadfastly and not only participated fully but became completely immersed, bonding closely with each other and remaining so through the



Artist-Intern presenting Indus pottery drawings by her group

completion of the Internship Programme at the end of August 2015.

The Internship Programme fed both the special exhibition and the educational programme. It had three types of training sessions: curatorial training which involved learning basic collections documentation, study and research of cultural artefacts, and content development for the activity books and the Timeline mural. This covered both theoretical learning and studio art for the creation of the interpretive artworks. Artistic production involved map-making, reproducing site plans, interpretive drawings of pottery shapes, decorative motifs and narrative scenes, activity book designs and finally the Timeline mural. Only the best artworks were selected and installed in the special exhibition. Group-work provided a space for individuals to develop team-building skills and dynamic collaborations with peers from different institutions. Some artist-interns continued later as docent-guides. They received a number of docent training sessions to conduct educational activities with school children and guided tours of the special exhibition.

In designing and structuring the Internship Programme, we wanted the interns to first become familiar and fairly conversant with the geographical territories that covered the extent of the Harappan world. This objective was to be achieved by introducing carefully selected visuals in the form of different types of maps and by setting a number of scholarly readings that helped with knowledge-building of the vast extent of the Indus Valley Civilization. The first segment of exercises was called ‘Mapping’. For this, we handed out selected maps locating significant Harappan sites, the Indus river drainage system, Harappan regional trading and cross-cultural networks and a few site plans. These maps were traced, enlarged on a grid, rendered in various ways and contextualized and connected to actual artefacts and individuals by gleaning information from the assigned readings. At the end of each week on Fridays, all interns and project team members would gather for a critique and discussion of works-in-progress. We realized that this feedback was essential not just for the interns but for ourselves to take stock of our approaches and methodologies and to tweak them as needed.

‘Mapping’ was followed by ‘Potteries’ and for these assignments, the interns returned several times to the Indus gallery to observe, draw and photograph the pottery items on display. They were also introduced to a range of Harappan potteries through published illustrations and photographs in books and in digital resources. We organized two special events for our interns in connection with this segment. Since we could not take our interns to Harappa, we decided we would bring Harappa to them. Thus, on this rare occasion, we had our counterparts from the Harappa Museum come and talk about the site, the museum objects and demonstrate archaeological and technical drawings of pots from sherds. Similarly, even though pots are a part of our everyday life, most of us (non-archaeologists and non-art historians) struggle with actually describing pottery forms. Sheherezade Alam came and taught us all ‘how to read a pot’ and also taught the interns basic wheel-throwing techniques.

The internship had an academic, intellectual, and aesthetic component that would translate into practical visual and artistic materials. The greatest challenge of the Internship Programme was to cultivate a sense of ownership for our Harappan cultural legacy amongst our youth and younger generations. The tangible products of this Internship were fairly straightforward: these took the form of visual and textual materials, such as maps, site plans, drawings of potteries, drawings of seals and ornament, clay model-making, designing of educational activity books, object and descriptive labels and photographic images – overall constituting the didactic materials that would help facilitate the understanding of the objects on display in the special exhibition.

While these tangible materials were of utmost significance, at the core, our loftier aspirations were concerned with how much the interns integrate the learning processes employed in this Internship Programme, in order to have a lasting impact into the future. For an integrative process to occur, we placed a great deal of emphasis on collaborative practices within our method of instruction. Obviously this was an approach that we had to constantly review and negotiate as we progressed in this Internship Programme. ‘Collaboration’ as key to our aspirations meant attempting to instill amongst our interns many types of senses and sensibilities through specific activities and practices. These were:

- A sense of belonging through participation
- A sense of community through group assignments and responsibilities and teamwork
- A sense of contribution through production
- A sense of relevance through cultural connections and relationships with history, geography, and material culture
- A sense of trust and empathy through close involvement and engagements with each other, as well as with the Harappan cultural world and its belief systems

- A sense of empowerment through consistent and continued practice
- A sense of responsibility and ownership through knowledge-building

The enthusiasm and dedication displayed by our interns was not only impressive but extremely uplifting. They were reminded time and again that this exhibition was not only for them and their generation, but that it was also going to be their creation, as their contributions were going to bring life and liveliness to the exhibit and help animate the objects by giving them a voice and a story. It was envisaged that in such endeavours, the museum through the *Inheriting Harappa* Project would form enduring and mutually benefitting relationships with educational institutions in Lahore, to establish and promote a culture of historical, artistic and heritage learning, research and appreciation in Pakistan.

The Video Documentary

The Internship Programme also offered the possibility for artist-interns to experiment with a wide range of artistic and visual media. One of our artist-interns, Samid Ali, produced a short video of his fellow artist-interns in action within the Tollington studio space. Once the Internship Programme was over, we gave him a script and commissioned him to make a video documentary. The result was a seven-minute film called *Harappa to Lahore: From Sunrise to Sunset*. Beginning at sunrise on the River Ravi in Harappa, the video features various landmarks on the archaeological site, Indus artefacts in the Harappa museum and scenes of daily life in the modern village. It then follows the railway track back to Lahore, where it foregrounds the Lahore Museum, its exterior façade and gardens before moving northwards to capture the *dhows* boats gliding into the sunset on the River Ravi. For the soundtrack of the video, I requested Ustad Muhammad Hanif, a maestro flutist to render a musical composition of the classical folk melody *Heer* which is based on

a popular romantic tale of the Punjab.

In essence, the *Inheriting Harappa* Project will always strive to be a collaborative venture that brings together individuals from many different disciplines and institutions as equal stakeholders, in order to explore the infinite possibilities inherent in teamwork for a common goal – to reconnect Pakistani people with their history and heritage.

Chapter Two
INDUS COLLECTIONS AT THE
LAHORE MUSEUM



Indus Collections at the Lahore Museum

Sumaira Samad

Origins of the Collections

The entire Indus collection at the Lahore Museum arrived here before the partition of the subcontinent in 1947. Its systematic cataloguing, however, has only recently started. Old Accession Registers in the museum, in tandem with Annual Reports are being consulted to tackle provenance history of the objects in this collection. The major issues for proper documentation remain that of attribution, both dating objects and of determining their site location. Although the bulk of the objects are from the archaeological sites of Harappa and Mohenjo-Daro and fall



Lahore Museum, main façade

within the Mature Harappan period of 2600 BC to 1900 BC, there are a number of artefacts from other sites as well, such as Jalilpur and Cholistan. Moreover, the collection also comprises pre- and early Harappan (7000 BC to 2600 BC) artefacts from Mehrgarh, Amri and Kot Diji, respectively. Thus, the challenge of cataloguing is to determine the site provenance of these objects and their attribution to the various phases of the broader Indus Valley Civilization.

Studying these objects in the attempt to trace their origins and acquisition history brings to light the complex excavation history entangled with these ancient artefacts. Let us take the case of the archaeological site of Harappa itself. As a supervising archaeologist in the Archaeological Survey of India (ASI), Rai Bahadur Daya Ram Sahni started the first extensive excavations at Harappa in 1920. In 1925, this was followed by detailed excavations at Harappa under the supervision of Madho Sarup Vats, when he became the Superintendent of the Northern Circle (a zonal division created by the ASI). Excavation work continued till 1934-35 and comprised of eight seasons. In 1940, Vats dutifully published the results of his and Sahni's excavations in two volumes with text and 139 plates, *Excavations at Harappa: Being an Account of Archaeological Excavations at Harappa carried out between the Years 1920-21 and 1933-34*. Amongst pre-1947 excavations are those of Sir Mortimer Wheeler, Director-General of the ASI from 1944 to 1948.

Thus, in the absence of comprehensive documentation in the old museum records, it is very difficult to determine which



Circular platforms on the archaeological site of Harappa

excavations the objects came from before they were acquired by the Lahore Museum. Extensive research work is required in order to attempt to piece together this story. Particularly useful would be the Vats publication to find these connections and trace the provenance of objects in the Indus collection. In the cataloguing process, two major records are being used to investigate provenance matters: (i) Accession Registers and (ii) Annual Reports.

There are 27 Accession Registers in the Lahore Museum, in which entries have been made regarding the Indus objects that came into the museum from time to time. The information in these entries, obviously, does not follow the current classification based on regional and chronological divisions for collections, such as Pre- and Proto-History or Gandhara, etc. In the 1970s, gallery registers for the Pre- and Proto-History gallery were prepared, apparently based on the old registers. However, these have no dates in them. The place, that is, site location from where objects came, is generally mentioned but the find-spot within the excavation site is missing. For example, we know which objects came from Harappa, but we do not know from which of the various mounds they were excavated. Information on the precise find-spot could help with connecting them to

the excavation season and archaeologist. To find answers for when the objects actually came to the museum and from which excavation, much more sustained research is required.

The other source, that is, the Annual Reports of the Lahore Museum give us some clues on some factual matters and on the development of the collection. For example, in the report of 1929-30, the curator K.N. Sita Ram states: "Three earthen jars from Harappa which were exhibited in the inscriptions gallery were damaged by the public works department contractor while working there and have since been repaired and exhibited." One of the jars could be a large one in the collection that has been pieced together. The next we hear of Harappan objects is from the Annual Report of 1939-40. Sita Ram writes: "One thousand and six hundred antiquities brought from Harappa in May 1939, are being arranged and labelled in the Pre-Historic Gallery." While the Annual Report contains this remark, surprisingly, the old registers of the museum for these years contain no entries for Harappan objects. The gallery register made in the 1970s also mentions no such dates, but then, this was to be expected since the references for this listed information are the old museum registers.

Scope of the Collections

The Lahore Museum has a total of 2223 accessioned objects in the Indus collection. Out of these 1070 are on display and 1153 in storage. The objects from Harappa in the collection of Lahore Museum comprise a wide variety of functional types in a number of different materials. The largest collection is of terracotta objects that include both wheel-thrown and hand-modeled objects. Amongst the variety of original Harappan material, there is fired and unfired terracotta, stone, copper, bronze, steatite and shell. Some of the object types are: small female figurines with elaborate headdress, seals and sealings, weights and measures, fishnet sinker beads, oil lamps, jewelry items like bead necklaces and bangles, bronze arrow and spear

heads, stone sharpeners and burial potteries. The Indus collection has a range of pottery utensils from miniature sized ones to very large storage containers, and a variety of shapes such as bowls, cooking pots, goblets and perforated jars that were used as sieves. There is a large group of potsherds, both painted and unpainted, and with appliqué, notched and grooved designs. One of the most charming group of objects is that of the skilfully hand-modeled terracotta toys. These are cubical dice, chess gamesmen and an assortment of wild and domesticated animal figurines such as bulls, rhinoceros, rams, dogs, toy carts, clay rattle-balls, bird figurines and bird whistles.

The square seal is invariably the most captivating of Indus artefacts and which proliferated across the vast extent of this civilization. The seals and sealings are of various sizes, shapes, materials and patterns. These include square, rectangular and cylindrical seals. The materials used are steatite, terracotta and copper. These depict various real and mythological animals such as elephants, bulls, unicorns, the sign of the swastika, and geometrical designs. Moreover, most seals also contain lines of the still undeciphered Indus script. These seals are an enigmatic



A display of Mehrgarh objects in the Pre- and Proto-Historic Gallery



Harappan artefacts in the Indus Collection

reminder of a past civilization that made them with great skill and care.

It is also important to distinguish between the early Harappan finds in the Indus collection. These objects help the visitors see the continuity of certain objects and forms into the later Mature Period artefacts. The objects from Kot Diji, an early Harappan archaeological site in Sindh are from 3300-2600 BC. These include: chert blades, bangle fragments in terracotta and shell, perforated pot sherds, painted potsherds that are mostly red with black decorations, terracotta cakes, perforated pottery sherds, terracotta beads, shells, stone sling balls, and cone-shaped objects. Similarly, the objects from Amri, another site in Sindh include painted potsherds in various beautiful designs and fine pottery bowls and are dated to the period 3600-3300 BC.

The objects are beautifully crafted. The imagery on the objects is both naturalistic and at times stylized. There is variation in the type and function of similar objects. For example, the animal figurines are of various types - those used as toys with holes in

their sides where perhaps a rod was inserted, whistles, decorative items with bases, those with additional features such as a vessel for drinking water in front of a bird – all of this shows the creativity and lifestyle of the people of that age engaging with their environment and building a society that delighted in artistic expression and playfulness.

Besides original objects the collection includes two types of replicas. There are replicas of a few of the famous objects that were discovered from Indus sites, such as the Priest King, the Dancing Girl and the Red Jasper Torso. The original pieces are housed in museums elsewhere: the Priest King is in the National Museum, Karachi, whereas the Dancing Girl and the Red Jasper Torso are both in the National Museum in New Delhi. The record for when and how these replica objects came into the Lahore Museum is missing. The second set of replicas are objects made by the famous potter from Harappa, the late Mohammad Nawaz, who was trained under the supervision of Dr. Jonathan Mark Kenoyer, the eminent American archaeologist, as part of the work done by the Harappa Archaeological Research Project



Display of terracotta glasses in the Pre- and Proto-Historic Gallery



Photo-documentation of Harappan objects in preparation of the special exhibition 'Rediscovering Harappa'

(HARP), of which Kenoyer was the co-director. Kenoyer donated these objects to the Lahore Museum in 1996.

Display of the Collections

The Harappan collection of the Lahore Museum is classified and displayed under a category called Pre- and Proto-History. Some of the objects dating back to the Stone Age are from a vast area covering the Soan valley, the Potohar region, northern Punjab and also from places like Khushalgarh, Injra and Makhad in Attock division, Haripur in Hazara division, from Swat, Khyber Pukhtunkhwa province, Rohri, Sindh province and from Jabalpur, now in Madhya Pradesh, India. These comprise stone tools, such as scrapers, choppers, cleavers, chert blades, axe-heads, mace-heads, etc. In fact, the Soan River Valley contains the oldest evidence of life in Pakistan – prehistoric stone tools some 500,000 years old, have been found here and of which some have found their way into the Lahore Museum.

A large hall in the museum is dedicated to this Pre- and Proto-History collection. Objects are displayed chronologically starting from the Paleolithic age, through the Mesolithic into



Harappan artefacts on display in the Pre- and Proto-Historic Gallery

Neolithic Mehrgarh – the latter was a cluster of settlements in Baluchistan that existed from 7000 BC to 2500 BC. There is a representative group of artefacts from early Harappan sites in Sindh like Amri and Kot Diji. The dominant group of objects on display that belong to the proto-historic period are from the Mature Harappan (2600 BC - 1900 BC) sites of Harappa and Mohenjo-Daro, and some from Jalilpur and Cholistan. One section in the gallery also displays replicas. The objects are placed in showcases fixed against the wall in linear fashion. The display is further augmented with the use of photographs and a large map of the Indus region.

Conclusion

The collection of Harappan artefacts at the Lahore Museum is very important and it came at the time of the greatest archaeological activity regarding the Harappan Civilization. The presence of the collection in the Lahore Museum more or less



Painted grey ware dish from Mehrgarh, Baluchistan

contemporaneous with the excavations brings out the important and integral link between archaeological missions and finds and museums. It highlights the role museums play in exhibiting and providing educational outreach regarding these finds, in order to re-build the past in the present context. Archaeology is a science, as well as an art. Archaeological interpretation requires a multi-disciplinary team of experts that includes archaeologists, anthropologists, scientists, biologists, geologists, botanists, zoologists, metallurgists, linguists, and artists. Such expertise is needed to piece together different strands of the evidence that come up and to approximate this evidence to the context and reality of the world uncovered. Museums attempt to build on the work done by archaeological missions and teams and with their own multi-disciplinary team translate that work into museum display and education. Museums provide a space for people of present times to engage with the past and find the past in the present by listening to its resonance within them.

The *Inheriting Harappa* Project brings together these linkages and collaborations and provides an opportunity to initiate research into the gaps in the Harappan collection at the Lahore Museum. The fact that the project has received the co-sponsorship of UNESCO/IFPC and the Lahore Museum underscores the



A collection of Indus Burial Pottery

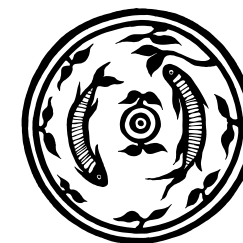
global importance of the Harappan Civilization. Its internship and educational programmes along with the special exhibition bring Harappa to students and students to Harappa. The *Inheriting Harappa* Public Lecture Series brings together the Punjab University's Archaeology Department and scholars and researchers under the framework of a museum exhibition. The taking of this exhibition to Islamabad, the capital city and Karachi, the capital of Sindh province where the other great Harappan city of Mohenjo-Daro is located, not only links the collection at the Lahore Museum with collections outside Punjab, but also serves to highlight the national character of the Harappan Civilization, not only in terms of its geographical spread but also in terms of a common thread that binds us together as a nation.



View of Pre- and Proto-Historic Gallery, Lahore Museum

Chapter Three

EDUCATING THE PUBLIC:
DISCOVER, CONNECT AND SHARE



Educating the Public: Discover, Connect and Share

Zeb Bilal

In May 2014, when the Lahore Museum took the novel initiative of celebrating International Museum Day by hosting a small exhibition, one could almost sense that it was going to be a watershed moment for bigger and better things to come. The exhibition entitled ‘Harappan Pottery’ paid tribute to a world famous Harappan potter, the late Muhammad Nawaz. Showcasing a selection of replica works by this master craftsman, the Lahore Museum, for the first time, became a conduit for a visual dialogue between the ancient past and the present.

Taking cue from the positive interest that this first exhibition elicited, the Lahore Museum, in collaboration with the *Inheriting Harappa* Project and with the generous support of UNESCO/IFPC, has brought forth a second more comprehensive exhibition entitled ‘Rediscovering Harappa: Through the Five Elements’. This special exhibition focuses on the ancient civilization of the Indus and introduces audiences to our legacy of clay spanning over 9000 years.

An integral accompanying component to the special exhibition has been its dynamic educational initiative called the *Inheriting Harappa* Educational & Public Programme (IHEPP). In many ways both the special exhibition and the educational programme signify a landmark event, as something of this scale and depth has never been attempted at the Lahore Museum.

In this essay, I share the various phases through which the IHEPP has evolved, highlighting the central elements that have become a cornerstone of its success and which have transformed

the Lahore Museum into a vibrant learning platform.

CONCEPTUAL GENESIS

Why we need to study Harappa

Harappa, being the cradle of civilization, posits itself as a significant point of departure from where a rich dialogue with our tangible and intangible heritage can begin. As we set out to ‘Rediscover Harappa’ through the lens of the five elements, it was important that the ancient Indus Civilization be read and understood as a web of ‘knowledge systems’ where man had mastered a whole spectrum of technologies and skills. Archaeological evidence has revealed urban town-planning and sanitation, the ability to self-sustain through farming and trade, and the use of an indigenous writing system as just some of the hallmarks of Harappan man. Beyond these cultural and technological achievements, our Harappan legacy also speaks of a unique socio-cultural paradigm that promoted social equality and basic civic values of harmony and tolerance. This cultural zenith was made possible because these knowledge systems and values were being disseminated and shared amongst its people and across its cities spread over a vast expanse of around a million square kilometers.

It was this ethos of knowledge-building and sharing of the Indus people that intrigued me personally and which has subsequently provided the conceptual and foundational framework for our educational and public programme. We felt an urgency to share Harappa with the younger generations of Pakistan as we observed a palpable cultural disconnect with our roots and

heritage. This was particularly evident when a survey of existing school textbooks revealed that the Indus Valley Civilization is a theme that is not only under-represented (as compared to other ancient civilizations/historical eras), but a domain where there was much room for improvement in the actual content being taught. We recognized that it was important to be introspective and to search for our cultural moorings from within our land – to instill a sense of pride and ownership towards our rich legacy of human accomplishment and the surviving clay treasures of Harappa.

The curatorial schema of the special exhibition and the components of the educational programme respond to these aspirations and concerns by bringing forth a multi-layered narrative that fills in voids, corrects discrepancies in content and eventually supplements what is already being taught in school curricula. The IHEPP has been conceptualized to engage the diverse demographic audience that visits the Lahore Museum, but in essence it has been designed to cater to school children between the ages of 8 and 13.

In order to provide a museum experience that is both pedagogical and recreational, one of our underlying aims for the educational programme has been to promote museum literacy and what Nelson Goodman calls a culture of ‘inquisitive looking’. This has been made possible through specially designed pedagogical tools and outreach strategies of the *Inheriting Harappa* Educational and Public Programme. The core components of the latter include:

- A specially designed activity book for children
- Clay pottery workshop activities
- Docent-guided tours of the special exhibition (for schools and families)
- A series of public talks by leading scholars of the Indus

CREATING CONNECTIONS

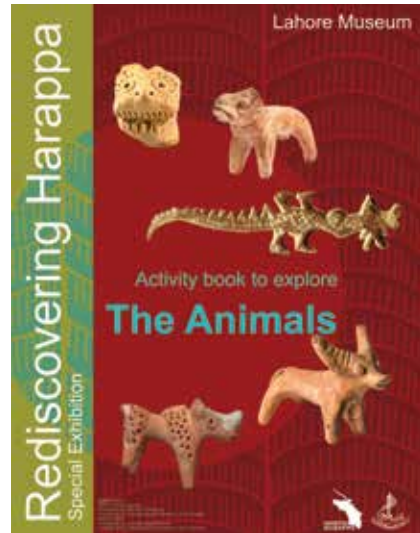
Guided Tours of ‘Rediscovering Harappa’

The preparatory work for the IHEPP began in early April 2015 when we decided to carry out a campaign of formally registering leading private school chains and public sector schools in Lahore to participate in our educational programme. Although school groups do visit the Museum on their own, we wanted to offer registering schools the benefit of an exclusive viewing of the special exhibition with a trained museum guide or docent and an opportunity to participate in a clay pottery workshop activity.

We received an overwhelming response, and more than five thousand children from twenty-two schools registered their interest for the programme that was to be conducted over a period of seven weeks. This initial spadework was important in helping us plan the operative aspects of our programme such as placing orders for activity books, ordering clay, training a team of docents and working out the touring schedule for visiting school groups.

Tools of Dissemination: The Activity Book for Children

One of the most important teaching aids developed for the *Inheriting Harappa* educational programme has been a colourful eight-page activity book. ‘Harappa’ as a topic of study is often perceived as a complex theme and can be particularly difficult to understand from the pages of a textbook. Imagine the difficult task history teachers face in making children relate to an era that dates back to more than 5000 years! In contrast, special exhibitions like ‘Rediscovering Harappa’ provide an opportunity to unpack dense concepts, allowing children to experience and view their tangible heritage first hand. The activity book has been designed as a teaching tool that facilitates this learning experience (bringing their text books to life) and makes the learning process far more interactive and memorable. Whilst in the planning phase, it was decided to develop this activity



The Animals activity book, front cover

book around a theme that would appeal to children between the ages of 8 and 13. With the core idea being to promote a holistic understanding of Harappa beyond the school history textbook, we decided to focus on the relationship between Harappan man and the animals that inhabited the Indus Valley Civilization. It was from this concept that an activity book called *The Animals* came into being.

The initial ground work for this activity book was done over the summer by a group of interns who were assisting the *Inheriting Harappa* Project team in developing the didactic and supplementary artworks for the special exhibition. The design layout of the activity book corresponds to the 'five elements' curatorial scheme and serves as a broad guide to the galleries. The booklet incorporates simple exercises drawing attention to the most significant objects on display and grounding them in easy to understand contextual information. Using simple methodologies that captivate a child's curiosity such as word sorting, spot and draw, fill in the blanks and matching visual

clues to text labels, the children are made to observe and understand the objects as they tour the exhibition.

For instance, walking through the Water Gallery, children encounter a potsherd decorated with a fish-scale pattern and are asked to read or interpret it as evidence of ancient Harappan man catching fish from the Indus River and using it as a source of food. Similarly, in the Earth Gallery, they would be introduced to the concept of 'Settlement and Agriculture' by observing an endearing collection of animal figurines that are representative of domesticated animals. Unpacking Harappa through the framework of the animals, the children learn to appreciate the intangible links between the animal seals and trading networks, or why an otherwise peace-loving Indus man needed to craft bronze spearheads. And lastly, entering the Ether Gallery, numerous unicorn seals introduce the children to the complex symbolism of this mythical creature.

Each child visiting the exhibition as part of a registered school



Children completing an exercise in the activity book as part of their docent-led guided tour

group was provided with his individual copy of the activity book and allowed to take it home as a memory of his visit to the special exhibition. Additionally, the booklet was made available for sale at the ticket counter so that members of the general public and visiting families could enjoy an interactive experience with their children as they walked through the galleries. The activity book has also been translated into Urdu. We felt it was important to do this as a great majority of the visitors to the Lahore Museum who come from nearby small towns and villages are unfamiliar with English. Moreover, the Urdu version would also cater to government sector schools (for which the preferred medium of instruction is usually Urdu).

The activity booklet has been very well-received by visiting school children, teachers and families. It has been used as an essential outreach tool to draw a maximum number of people to the exhibition. Focused advertising campaigns that promoted the activity book were shared on social media platforms. In particular the booklets have been offered free of cost over the weekends to provide low income families a more meaningful museum experience. Additionally, to make them accessible to parents and teachers as a supplementary teaching unit, the booklet can be downloaded from our website www.inheritingharappa.com.

CREATIVE EXPRESSION

The Clay Pottery Workshop Activities

Revisiting our Indus legacy would have been incomplete without incorporating a module that introduced children to the very material and processes with which Harappan man created his clay treasures. In order to add an experiential hands-on dimension to the educational programme, a wheel-throwing pottery demonstration and a clay replica seal-making activity were incorporated. This component of the programme was inspired by Sheherezade Alam's Jahan-e Jahan Ara Project and her passionate commitment to introduce children to this craft practice. The setting for these workshop activities was the



Ustad Rasheed making a clay bowl on the pottery wheel

historical Tollington building (now called the City Heritage Museum) which in itself was a source of fascination for visiting school children.

Two master potters, Ustad Yunus and Ustad Rasheed were specially invited to conduct the wheel-made pottery demonstrations. Children looked on in wonder as a lump of clay centered on a wheel would begin to take the shape of a beautiful pot. The pottery demonstrations have exposed children to a craft practice that is a dying art form and to the nature of clay; from being a malleable material to one that can be fired to survive more than 5000 years. The idea was to acquaint children with the making of clay forms which when viewed in conjunction with artefacts on display in the special exhibition would help foster a deeper appreciation for the clay creations of ancient Harappa and those of the contemporary artists featured in the exhibition.



A young schoolboy showing his clay seal impression

From the perspective of the children, the clay seal-making activity could perhaps qualify as the most enjoyable feature of the programme. Each child was provided with balls of clay and guided on how to create beautiful animal seal impressions from a set of replica clay seals. Students were allowed to take their seals home (as a souvenir) and were given printed guidelines with instructions on 'How to Bake Your Clay Seal' in their home ovens. This feature of the programme made their visit to the museum truly memorable and was designed to allow children to share what they had learnt with their parents.

COMMUNICATION STRATEGY

Docent Training Sessions and the Docent-Guided Tours

In order to make the educational programme cohesive and operational we sequenced the individual components into a 1.5 hour duration docent-guided tour. This included a 45-minute tour of the special exhibition (with *The Animals* activity book), a 30-minute session in the Pottery Workshop and fifteen minutes for capturing a souvenir group photograph of the visiting school children.

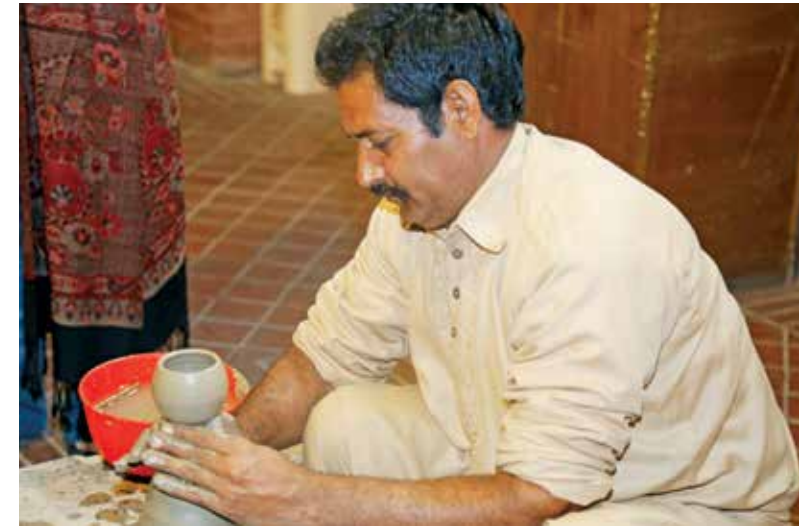
With a large number of schools having registered with us, we were conducting two docent-guided tours on a daily basis and catering to almost sixty children in each tour. Integral to the success and management of these tours was our team of trained museum docents. Within the setting of the museum, the docent is essentially a 'teacher in the museum' or plays the role of a facilitator, helping the audience to interpret and formulate their own understanding of the objects on display.

To ensure that the docents were well-primed to conduct these tour sessions in the special exhibition gallery and in the Pottery Workshop, we carried out a comprehensive Docent Training Workshop. This was the first time that something of this kind was being initiated at the Lahore Museum.

A call for docents was circulated to more than fifteen Lahore-based colleges and universities, by means of a poster campaign and by emailing them. We asked heads of institutes to encourage their students to volunteer and participate in this unique



Children participating in the seal-stamping activity



Ustad Rasheed crafting a small pot



A docent explaining the Timeline to a group of school children

educational outreach programme. After a careful process of interviewing, a group of twenty eight docents (belonging to six different institutes) was selected. The most important quality that we were looking for in each docent was a passionate commitment to contributing to society by sharing knowledge and a love for history and heritage.

In mid-November 2015, two intensive training sessions were held at the Lahore Museum. Each docent was given a comprehensive docent training pack that included several essential texts for reading, a copy of *The Animals* activity book, and a list of images that highlighted the most important artefacts on display. To make the training session more interactive and productive, the docents were teamed up into pairs or groups of three and asked to develop their own unique docent scripts around the basic framework of the activity book. They were introduced to inquiry-based teaching and learning methods as these promote higher levels of understanding in children. Docents were trained to talk about the objects through contextual narratives that

young children could relate to and asked to develop a list of interesting questions (about material, form and utility) that would encourage children to develop 'inquisitive looking' skills. The training session also prepared docents on how to conduct the seal-making activity in the Pottery Workshop and reinforce ideas already introduced in the galleries. Once both training sessions had been conducted, docents were asked to carry out a mock tour within the group to rehearse their timing and script.

By the end of two training sessions each docent was completely familiar with the curatorial framework of the special exhibition, knew the most significant objects on display and was equipped with enough contextual knowledge pertaining to the Indus Civilization, so that they could answer any questions. A group of docents from LUMS was especially well-versed with the theoretical content of the exhibition as they were enrolled in an undergraduate level course *Exploring the Indus* and had to conduct two docent sessions as part of their coursework.



A docent explaining how to read a pot in the Earth Gallery

Docent-Guided Tour in Action

The educational programme with its specially structured docent-guided tours commenced on 30th November, 2016. The 1.5 hour tour would begin with a team of 3 to 5 docents welcoming a group of excited school children into the central foyer of the Tollington building. From here the children were divided into three smaller groups of approximately 20 students each. One group was taken to see the 'Rediscovering Harappa' special exhibition at the Lahore Museum, while the other two groups remained at the Tollington building for their Pottery Workshop activities. The docent-guided tours were conducted in a rotational fashion so as to avoid congestion in the special exhibition gallery. The tours have been a great interactive experience for both the docents and the visiting school children. Having conducted several sessions myself, I have found the children to be extremely inquisitive and brimming with enthusiasm as they learnt and experienced Harappa's legacy first hand. From the docents' point of view, this experience provided them an opportunity to engage with younger children, share knowledge and inspire them to engage with their past.

Since the launch of the programme 23 docent-guided tours have been conducted and a total of 1132 school children have experienced this specially designed educational programme. However, a great number of children are still waiting in queue to experience the docent-guided tour. This is because the educational programme has faced many unforeseen challenges which inadvertently impacted our engagement with registered schools.

In late January 2016, schools were suddenly closed due to the security situation in the country. This meant that all tours scheduled in January and early February were cancelled. Even when schools reopened, they were advised by the government to seek a security NOC (No Objection Certificate) before venturing out on any field trips. Understandably, many schools have been reluctant to reschedule their visit. In addition to this we also faced the challenge of our trained docents being unavailable beyond a certain time period as they had to return to their studies once their universities and colleges were in session. To counter this problem we carried out a second phase of docent training with members of the community.

Based upon the positive feedback we received over the interactive docent tour experience, we extended its reach beyond the registered schools. Some of our trained docents have conducted family tours over weekends and have provided visitors an opportunity to read, reconnect and interpret their Indus heritage. The docent-guided tours were scheduled to end in February 2016. However, due to security disruptions, the educational programme was subsequently extended for the duration of the exhibition.

LINKAGES AND EXCHANGE

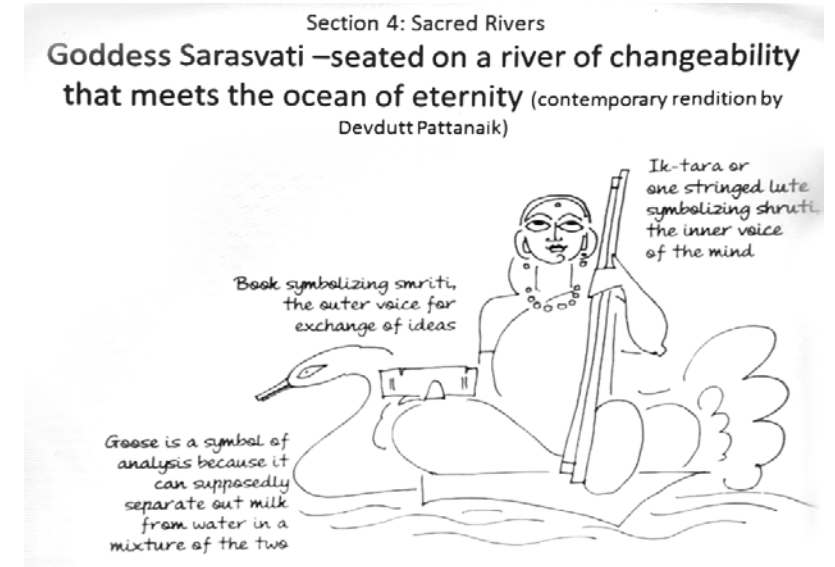
The Public Lecture Series

The *Inheriting Harappa* Public Lecture Series was a central component of our public outreach programme as it connected to our underlying premise of knowledge-sharing. This event

Dr. Mehjabeen Abidi Habib presenting at the *Inheriting Harappa* Public Lecture Series

was specially organized to correspond with the opening of the special exhibition 'Rediscovering Harappa: Through the Five Elements'. Spread over two days from 21st-22nd November 2015, the lecture series aimed to highlight and share with the wider public the scholars, field archaeologists, museum curators, writers and artists who had been working with Indus material and were contributing to keeping the legacy of Harappa alive.

The lecture series was also seen as an opportunity to bring all these people onto one platform, to foster closer linkages within the Indus fraternity and to facilitate an exchange of ideas with regards to the findings connected to Harappa. We felt that it was important to acknowledge and celebrate the contribution of our national scholars so that they may inspire future generations to engage with this ancient civilization. The lecture series was thematically planned so that it would be interesting for general members of the public to attend. It featured a prestigious lineup of ten national speakers who talked about Harappan civilization



Detail of a slide from the presentation, 'Harappan Waters'

from various perspectives.

Under the theme of 'Chronologies, Regionalism & Trade', specific Indus sites came under discussion and their evolution over millennia was explored. Dr. Qasid Mallah, our keynote speaker for the event shared his findings on Lakhajjo-Daro while Dr. Mehjabeen Abidi Habib brought forth the significance of the Indus river system in sustaining the civilization. Dr. Asma Ibrahim through her presentation shed light on the scientific advancements made in studying Indus remains, while Mr. Hassan Khokhar as curator of the Harappa Museum gave an overview of the excavation projects that had been carried out at the Harappan site and talked about the collection of artefacts at the Harappa museum.

Linkages to our Indus roots were discussed by Mr. Aitzaz Ahsan and Mr. Mustansar Hussain Tarrar in their respective book talks under the theme of 'Interpreting Cultural Roots & Identity'.

Likewise, the internationally acclaimed potter and our featured artist in the special exhibition, Sheherezade Alam, shared her experience of working with the late Harappan potter Muhammad Nawaz and the idea behind the 'Jahan- e Jahan Ara' educational pottery workshops she offers to children. Dr. Farzand Masih and Dr. Shahid Rajput spoke under the theme of 'Knowledge Networks' and explained how their respective Departments of Archaeology at the Punjab University and COMSATS have played a role in bringing trained archaeologists into the field. The theme of 'Script, Iconography and Symbolism' was explored by Mr. Nafees Ahmed, who traced the different types of ornaments on female figurines from Mehrgarh to Harappa.

This series of talks was held at the Lahore Museum's auditorium and was attended by a large number of undergraduate students and general members of the public, providing them a unique opportunity to understand the scope of work that has been carried out within Pakistan.

SUSTAINABLE CONNECTIONS

Transforming Lahore Museum into a 'Learning Platform'

Assessing the full impact of the *Inheriting Harappa* Educational and Public Programme (IHEPP) would require a detailed study. However, its potential benefits and impact for our immediate audience is seemingly obvious. The Lahore Museum is frequented by almost 300,000 visitors annually, of which a majority comprises a middle and lower-middle class audience that comes from nearby cities and semi-rural towns. Most of these visitors are semi-schooled or have altogether missed the opportunity of having a formal education. It is against this backdrop that an educational programme at the Lahore Museum is extremely important as it can become an interactive space to learn something new.

While museums in the West have made educational programmes their mainstay, in Pakistan we have been slow on the uptake and

only now is the significance of 'learning at the museum' being fully understood. With the IHEPP we have taken the spirit of the Indus and attempted to sow the seeds for a paradigmatic shift that can be made a core feature at the Lahore Museum. Features such as the activity book and the corresponding pottery workshops provide a worthy model for the Lahore Museum to emulate for its other collections.

Collectively, both the special exhibition and the educational programme have highlighted one of the most significant chapters in our cultural history. Its success lies in that it has been able to offer something of interest to all age groups and to people of diverse backgrounds. In particular, it has brought the educated elite back to the museum - a segment that was wary of frequenting the museum. In essence, the programme has been an effort to formalize the Lahore Museum's educational role in society and to realize a goal that was couched in its wider mission.



The Curator introducing students to the geographical expanse of the Indus Civilization



Group photograph, Lahore Grammar School (Girls' Branch) after visiting the 'Rediscovering Harappa' exhibition



Group photograph, Lahore Grammar School (Boys' Branch) after visiting the 'Rediscovering Harappa' exhibition

We like to consider the thousands of children and adults who have visited the exhibition and experienced the programme first hand as our 'agents of change' who will not only take back with them a strong awareness of their Indus roots but will also return to the museum as discerning viewers. We hope that the Lahore Museum shall be able to build upon this foundation with its future initiatives and sustain an educational focus to become a truly dynamic informal learning platform for its visitors. What underscores the significance of this educational initiative is that we have fostered a web of connections - young school children, large family groups, young adults, community docents, expert scholars, potter artisans and lastly, the *Inheriting Harappa* Project team and the Lahore Museum - all bound together in the spirit of knowledge-sharing that is reminiscent of the Indus.

Chapter Four
HARAPPA AT
JAHAN-E JAHAN ARA



Harappa at Jahan-e Jahan Ara

Sheherezade Alam



Sheherezade Alam

SHEHEREZADE ALAM

'Clay chose me, so that the earth would dance in my hands. The Grand Tradition and the Contemporary are embedded in the vessels formed by these hands.'

Internationally renowned potter Sheherezade Alam had an epiphany when she met Muhammad Nawaz at a clay symposium in Karachi. In Nawaz's delicate clay replicas, she clearly saw many connections with her own work and practice. But what moved her was that this man was himself a vessel to revive ancient traditional forms which were still so contemporary! From this encounter came a kindred bond with the Harappan potter. His terracotta replicas were brought to Lahore to inspire and connect young children to their 5000-year old heritage of clay at Sheherezade's centre of traditional arts called Jahan-e Jahan Ara.



Harappan Potter, Muhammad Nawaz

MUHAMMAD NAWAZ

Muhammad Nawaz belonged to a line of local potters of Harappa. These potters were highly skilled in the art of traditional pottery commonly made in the Punjab. The year 1986 changed Nawaz's standing from a simple village potter to an experimental archaeology potter. That year he became part of the Harappa Archaeological Research Project (HARP) directed by G. F. Dales and J.M. Kenoyer, two leading archaeologists of the Indus Valley Civilization.

Nawaz produced a large volume of terracotta objects replicating Harappan original artefacts in the HARP experimental archaeology project, which were later donated by Kenoyer

to the Lahore Museum in 1996. These included potteries of varying shapes and sizes, animal figurines, female figurines with elaborate headdresses, clay bead necklaces, belts and bangles, toys and bird whistles, and chess pieces and a chess board. His work was exhibited both nationally and internationally: Lok Virsa Museum in Islamabad and the Chazen Museum of Art at the University of Wisconsin, Madison, USA, are two venues to which his work travelled. In addition, because his replicas display fine craftsmanship, they have also been acquired by private collectors.

On 29th November 2013, after returning to Harappa from Islamabad where he constructed a replica of a Harappan kiln at the Quaid-i Azam University, Muhammad Nawaz was suddenly taken ill and passed away. His legacy of replicating Indus wares continues through his nephew, Muhammad Bashir.

In the words of Sheherezade Alam:

In 2006, I met Muhammad Nawaz from Harappa at the ASNA Clay Symposium in Karachi. He showed me the photo albums of his Harappan replicas, made under the guidance of J. M. Kenoyer, the archaeologist who worked on the Harappan excavation team for over thirty years. I was amazed to see several connections with Nawaz's replicas in my own work and practice. But the most important realization from that Karachi symposium was the weak response of people towards this genre of replicas of historical artefacts and more generally to our five thousand-year old living clay heritage. My major concern that our future generations had not been exposed to this legacy was what instigated me to commission Nawaz to make over 200 replicas that would be housed in a small museum of Harappan Pottery that would become a part of my centre called Jahan-e Jahan Ara in Lahore.

Jahan-e Jahan Ara, a Center for Traditional Arts for children ages eight to twelve, was established on 3rd October 2010. Here,



Nawaz painting a terracotta pot (left); Nawaz making clay figurines with children (right)

a set of activities explore clay-pottery, *naqqashi*, *khattati*, and *kathak* classical dance so that children can acquire the essential experience of their cultural heritage in a systematic manner under expert guidance. These experts included potters, Muhammad Nawaz and Muhammad Bashir from Harappa, designer Kamran Maqsood and *kathak* dancer Nahid Siddiqui. Jahan-e Jahan Ara is situated in an oasis of historical trees which to me is like a garden of tranquility. Twice every year since 2010, Jahan-e Jahan Ara has opened its garden of historical trees to young children. Our course called *matti* (the Urdu word for 'earth' or 'clay') is conceived around the four elements earth, fire, water and air. And since the special exhibition's five-elemental framework, I have used Ether which in my conception is literally the vast cosmos. Our living legacy of clay actually goes further back, some nine thousand years into the time period of Mehrgarh, one of the earliest settlements in Baluchistan. Clay is our chief medium. The very contact with it evokes a visceral response in children. And it has its therapeutic qualities, subtly affecting the



A view of Jahan-e Jahan Ara

psycho-emotional body of the one who works with it. Working with clay we are able to explore, learn to touch, sense and feel the elements common to the human and the clay vessel. Each child is encouraged to experiment with clay to develop artistic skills and to draw out inherent creative potentials as he enters the exciting and ancient world of pottery.

On one side of our garden stands the Harappan *gharonda* designed and built by Nawaz himself - in the material and style similar to the kind of house he himself lived in at Harappa. This is the traditional method of mud adobe technique of building walls. Within the interior, he decorated the walls with relief patterns and symbols that are from Harappan iconographic imagery. Also inside the *gharonda*, we have displayed a representative assortment of Nawaz's technically exquisite replicas of Indus artefacts; terracotta pots from different Harappan pottery forms such as a tall black painted and lidded jar, wide containers, dish-on-stand, to clay figurines, toys and terracotta ornaments like bangles, beads and belts. The interior walls of the *gharonda*



Nawaz explaining the different features of a pot to a group of children

are decorated with motifs found on Harappan artefacts. These include the Tree of Life, the Peacock, the Fish, the Harappan Unicorn, and the still undeciphered pictographic letters of the Indus script. Our children love to draw and practice on paper and in clay. We introduce the new vocabulary and terms explaining their meanings, so that they can relate to the truly Harappan clay practice. Through sacred artefacts found in the Indus Valley Civilization, we tell them about archaeology and the kind of beliefs and customs that were prevalent. They learn the ancient shapes made in clay, how to read parts of a pot, and the four basic stages of making a pot. Under a huge mango tree, surrounded by nature and gentle music, these young minds immerse themselves in a joyful play of the five elements.

At Jahan-e Jahan Ara we open the world of traditional wisdom to children. We give them the freedom to think, to express their sense of wonder through their natural curiosity and hands-on experience. Every session begins with an offering and invocation to the five sacred elements, Earth, Fire, Water, Air and Ether, in



Gharonda, Jahan-e Jahan Ara

order to connect our own five senses to these elements. Each child touches, breathes, hears, smells, listens and crosses the boundary of the material plane into a contemplative space. When we tell the children that we are the five elements, it is so refreshing to watch their innate capacity to enter almost silently into pure thought and the realm of ancient sacred wisdom. One child remarked while sitting under the old mango tree: "This feels like a worshipping place". Another, reaching deeper, responded with "I feel the power of fire like love through my heart". Our chant at Jahan-e Jahan Ara is "I belong to Harappa and Harappa belongs to me" and we repeat this several times, simply because by repeating what is authentic the child deeply accepts this amazing fact.

One of the venues to share the clay legacy has been the Children's Literature Festival where pottery demonstrations bring this artistic form to life. I have made it a point to bring the Harappan potters to such venues in order to conduct both demonstrations and hands-on clay workshops. These have been a great success

Entrance of the *gharonda*

as children absolutely love to touch and play creatively with clay. The joy and excitement on their faces as they press a fine Harappan seal onto a ball of clay is a sign that *rediscovering* Harappa is an essential part of their heritage education.

My dream for the future is to inspire teachers, particularly art educators, to create teaching modules which include imaginative writing and learning how to research into our Indus Valley Civilization and bring out its magnificence and importance to all of us.



A display of Harappan replica potteries in the *gharonda*



Craft display at Jahan-e Jahan Ara



Children mixing colour powder pigments for creating a *rangoli* pattern



Rangoli pattern with a cluster of oil lamps in the centre



Clay pots and seals on display at the Jahan-e Jahan Ara workshop



Sheherezade helping a young student display his clay works



Award ceremony at Jahan-e Jahan Ara



Nawaz awarding certificates to participants at the completion of the clay workshop

CATALOGUE





Unicorn Seal

Mohenjo-Daro
2600-1900 BC

Steatite
carved intaglio, fired
5 x 5 cm
P-1815

The Harappan artefacts on display in 'Rediscovering Harappa: Through the Five Elements', are predominantly from the Mature Harappan Phase of 2600 BC to 1900 BC. These are all from the permanent collections of the Lahore Museum which, according to the museum records, were acquired before the partition of the Indian subcontinent in 1947. In addition to these Indus artefacts, we have also included a selection of objects that came from Mehrgarh, a cluster of pre-historic settlements in Baluchistan dating from the 8th millennium BC to the 3rd millennium BC. A total of 53 Mehrgarh-period objects were added to the Pre- and Proto-Historic Collections of the Lahore Museum in 1988. Although from a chronological perspective Mehrgarh is not considered to be a Harappan site, these artefacts present stylistic prototypes for later Indus pottery forms, terracotta toy objects and human figurines. Thus, juxtaposing Mehrgarh objects with Indus artefacts gives us glimpses into a continuous tradition of craft technologies and practices.

This catalogue of objects is arranged according to the gallery plan of the 'Rediscovering Harappa' exhibit. There are six sections for each of the six galleries. Under each section of the Elemental galleries, the first set of objects comprises the original Harappan artefacts, followed by the supplementary artworks under the heading of 'Interpretive Artworks' which were produced by our artist-interns of the *Inheriting Harappa* Internship Programme. The sources for majority of the interpretive artworks were from J. M. Kenoyer's *Ancient Cities of the Indus Valley Civilization* (1998) and G. Possehl's *The Indus Civilization: A Contemporary Perspective* (2003). The artworks featured in this exhibition served an important didactic purpose in making the Harappan world accessible to diverse audiences. In the final section of the central Swastika Gallery, we list the terracotta replicas of Muhammad Nawaz and lastly, the clay potteries of Sheherezade Alam.

The artefacts and artworks were photographed by three individuals: Lahore Museum's photographer Muhammad Badshah, an artist-intern, Samid Ali and a research officer at the museum, Tabish Arslan. The rigorous work of documenting the Indus collection that had been ongoing under the supervision of Aliza Rizvi, was accelerated to meet the deadline of the special exhibition. Several people were involved with the meticulous task of putting together images and their corresponding tombstone information for the exhibition catalogue. Rafia Shafiq collected the data and arranged it systematically in a workable order. Aali Khan Mirjat continued to refine the digital database. Finally, Zeb Bilal pulled everything together, filling gaps in information and preparing a schematic layout for the printers to follow. Immense time and effort has gone into the sequencing of this material to make it into an accessible and useful record for the future.

Water is the *source* of life. All things originating in this element have the qualities of fluidity, adaptation, receptivity, intuition and generation. The most potent symbol of this element is the River Indus – the lifeline of the Harappan culture.

Originating in the Himalayas in the north, the Indus and its floods brought fertile alluvial every year for the growth of crops along its southern route towards the Arabian sea. A reason for the decline of the Harappan Civilization may have been shifting river courses, scant rainfall, prolonged drought and the drying up of another mighty river – the legendary Saraswati. Also called the Ghaggar-Hakra river, the Saraswati vanished sometime around the 2nd millennium BC, but its dry beds remain visible from satellite imagery. Like Mohenjo-Daro and Harappa, the two great cities on the Indus, on the plains of the Saraswati lay the other two great cities of this civilization, Ganweriwala and Rakhigarhi.

The Water element is best represented by the sophisticated drainage system of the towns, the Great Bath of Mohenjo-Daro and the city's 700 wells, the world's most ancient dockyard in Lothal and water harvesting and management in Dholavira. Harappan images of boats, crocodiles, water buffaloes, fish and water fowl, and all objects made from shells are dominated by the Water element.

Water Gallery



Harappan Artefacts



Pointed Goblets

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
16.5 x 8.3 cm (largest)

P-833, P-1308, P-1310, P-1360, P-771

The pointed base results from rapid manufacture off a fast wheel and makes it easy for stacking in the kiln. The grooves around the body may serve as simple decoration, but also allow for better grip. Found only in the largest cities and towns, these cups appear to have been used once and then tossed away, as is the case with disposable terracotta cups in the cities of Pakistan and India today.



Terracotta Goblets

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
14.6 x 8.9 cm (tallest goblet)
13.9 x 8.3 cm (largest round shape)

P-1298, P-1380, P-1387, P-1386, P-1381, P-1296, P-1295, P-1588, P-1299, P-1297, P-1371, P-1586, P-1374, P-1288, P-1372, P-1289, P-1587, P-1375, P-1376, P-1591, P-840, P-841, P-839, P-836, P-832, P-834, P-831, P-827, P-828, P-835, P-710, P-706, P-721, P-726, P-725

Terracotta goblets used for drinking purposes.



Pot Sherds (Fish Scale Motif)

Mohenjo-Daro & Kot Diji
3300-1900 BC
Terracotta, wheel-thrown, fired
11.4 x 1.9 cm (largest)
P-892, P-360



Terracotta Beads (used as Net Sinkers)

Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
17.8 x 17.8 cm
P-1759



Shell Ladles

Harappa & Mohenjo-Daro
2600-1900 BC
Shell, handmade
7.0 x 5.1 cm
P-460, P-470, P-1619, P1600



Pot Sherds with Notched Design

Cholistan
2600-1900 BC
Terracotta, wheel-thrown, fired
11 x 11 cm (largest)
P-2065, P-2067, P-2066



Shell Objects

2600-1900 BC
Mohenjo-Daro
Shell, handmade
20.9 x 36.8 cm
P-1600



Shell Libation Vessels

Harappa & Mohenjo-Daro
2600-1900 BC
Shell, handmade
8.9 x 7.6 cm
P-502, P-480, P-1628



Shell Libation Vessels

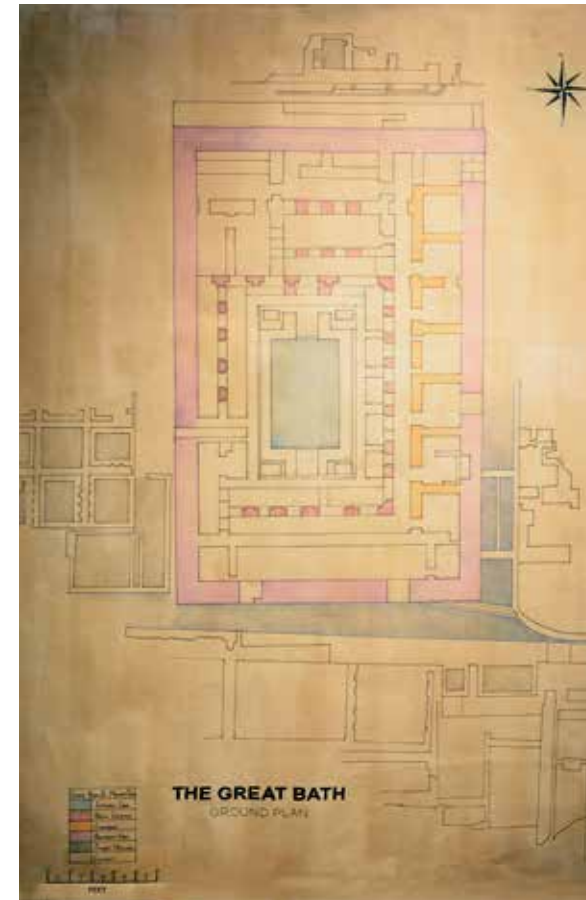
Harappa & Mohenjo-Daro
2600-1900 BC
Shell, handmade
9.5 x 4.5 cm
P-499, P-503, P-1625, P-1605, P-481



Shell Containers

Mohenjo-Daro & Kot Diji
2600-1900 BC
Shell, handmade
9.5 x 5.7 cm (largest)
P-1626, P-385, P-383

Interpretive Artworks



The Great Bath (Ground Plan)

Copied by Jabran A. Tariq, Anosh N. Butt (BNU)
Graphite Pencil & Pen on Tea-Stained Paper
42.8 x 29 inches (108.7 x 73.6 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Great Bath Model

Made by Jabran A. Tariq, Anosh N. Butt (BNU);
Hassan Bilal (Naqsh); Wafa Akhtar (KC); Uzair Rashid, Tariq Aziz (IUB)
Terracotta Clay, fired
35.5 x 25 inches (90 x 63.5cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Great Bath, Mohenjo-Daro

Digital Photograph and Print
8.7 x 16 inches (22 x 40.6 cm)
Credits: Hussain Qazi, April 2015



Lothal Site Plan

Copied by Anosh N. Butt (BNU)
Pen on Tea-Stained Paper
19.7 x 28.2 inches (50 x 71.6 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



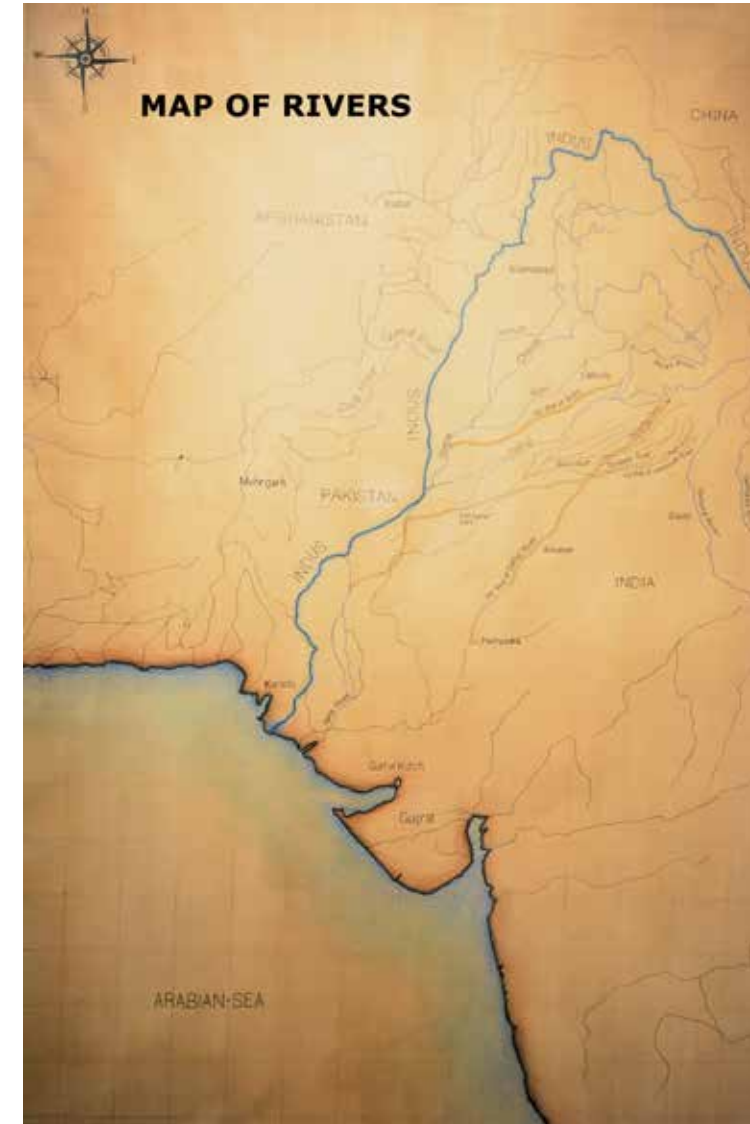
Dholavira Site Plan

Copied by Rida Zainab (NCA), Shumaila Kausar (IUB), Hassan Bilal (Naqsh)
Pen on Tea-Stained Paper
20.7 x 28.5 inches (52.6 x 72.4 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Well, Mohenjo-Daro

Digital Photograph and Print
9.25 x 16 inches (23.5 x 40.6 cm)
Credits: Hussain Qazi, April 2015



Map of Rivers

Copied by Kashif, Hasan Bilal (Naqsh)
Graphite Pencil & Pen on Tea-Stained Paper
41.5 x 28 inches (115.2 x 71.3 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Covered Drains

Scanned Photograph, Digital Print
12 x 16 inches (30.4 x 40.6 cm)
Source: Unknown



Corbelled Arch Drain, Mohenjo-Daro

Digital Photograph and Print
12 x 16 inches (30.4 x 40.6 cm)
Credits: Hussain Qazi, April 2015

The Earth element, very much like our planet Earth, supports life. Earth provides the container for the Water element to be channelled and directed.

The keyword for this element is “Foundations”. With the qualities of strength, stability, solidity, order and concrete form, the Earth element provides the basis on which all material things can then be structured. In the context of Harappan culture, Earth is best represented by ‘earthenware’ pottery, by mud and baked bricks, by architectural remains, and by the grid-system in town-planning that aligns with the four cardinal directions, east, west, north and south. Measures and standards are also a feature of the Earth element. In the cities of the Harappan realm, we find identical standards for bricks and weights.

Every kind of resource that the land hides beneath and grows above, belongs to this element. From artefacts in copper, steatite, carnelian, lapis lazuli to crops like wheat, barley and cotton – all are boons of the Earth element.

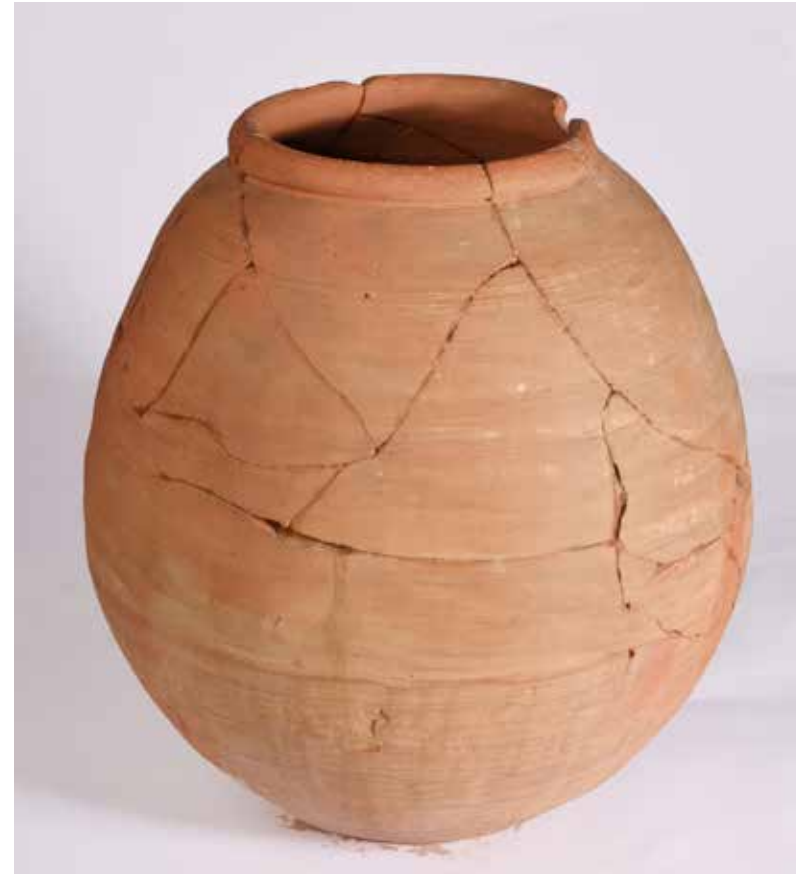
Earth Gallery



Harappan Artefacts



Storage Jar
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
H: 76.2 cm approx.
Site excavation no: DK 5244



Storage Jar (broken)
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
H: 35.56 cm approx.
P-765



Storage Jar (broken)
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
H: 16.51 cm
P-1139



Terracotta Jar
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
20.9 x 40.0 cm
P-1291



Terracotta Jar
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
9.5 x 6.4 cm
P-1304



Terracotta Pot
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
12.0 x 9.5 cm
P-1524



Ribbed Pot Sherds
Jalilpur, Cholistan
2600-1900 BC
Terracotta, wheel-thrown, fired
10.2 x 7.6 cm (right)
P-2018, P-2011



Wet Ware Plain Globular Jar
Mehrgarh
5000- 2500 BC
Terracotta, handmade, fired
H: 39 cm
P-2148



Buff Ware Small Globular Pot
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 6.06 cm
 P-2156



Globular Pot with Decorative Bands
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 15 cm
 P-2155



Tumbler
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 11 cm
 P-2167



Buff Ware Rattle (perforated)
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 6 cm
 P-2176



Goblet with Horizontal Black Bands
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 17 cm
 P-2168



Buff Ware Pot
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 16 cm
 P-2149



Humped Bull Figurine
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, handmade, fired
 12.7 x 5.7 cm
 P-1467



Goat Figurine
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, handmade, fired
 1.9 x 3.2 cm
 P-1449



Cow Figurine
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, handmade, fired
 12.7 x 5.7 cm
 P-1468



Water Buffalo Figurine
 Harappa
 2600-1900 BC
 Terracotta, handmade, fired
 6.4 x 3.2 cm
 P-537
 On display: P-524



Dog Figurines
 Mohenjo-Daro & Harappa
 2600-1900 BC
 Terracotta, handmade, fired
 5.1 x 3.2 cm (left)
 P-1445, P-540
 On display: P-534, P-536, P-526, P-538



Ram Figurines
 Harappa
 2600-1900 BC
 Terracotta, handmade
 7.6 x 3.8 cm (left)
 P-528, P-525



Pot Sherds (Painted)

Kot Diji
3300-2600 BC
Terracotta, wheel-thrown, fired
10.2 x 5.1 cm (largest)
P-363, P-357, P-362, P-369



Pot Sherds (Painted)

Amri
2600-1900 BC
Terracotta, wheel-thrown, fired
11.5 x 8.9 cm (largest)
P-414, P-427, P-432, P-410



Pot Sherds (Painted)

Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
16.5 x 10.8 cm (largest)
P-884, P-874, P-1550, P-1541



Dog Figurine

Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
8.9 x 5.1 cm
P-1466



Animal Figurine

Harappa
2600-1900 BC
Terracotta, handmade, fired
6.4 x 3.2 cm
P-539



Animal Figurine

Harappa
2600-1900 BC
Terracotta, handmade, fired
8.3 x 5.8 cm
P-533



Humped Bull Figurines

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade, fired
7.6 x 3.8 cm (top)
P-1471, P-530
On display: P-527



Water Buffalo Figurine

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade, fired
4.5 x 3.2 cm
P-1450
On display: P-523, P-1482



Boar Figurine

Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
1.9 x 3.2 cm
P-1455



Miniature Pots

Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
1.3 x 1.9 cm (smallest)
P-811, P-756, P-755



Bull Figurines

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade, fired
8.9 x 6.4 cm (left)
9.5 x 7.6 cm (right)
P-1464, P-560
On Display: P-555



Small Pot and Lid

Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
7.6 x 5.1 cm (pot)
5.7 x 5.7 cm (lid)
P-1343, P-1581



Miniature Jar
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, wheel-thrown, fired
 4.5 x 3.2 cm
 P-1347



Buff Ware Female & Male Figurines
 Mehrgarh
 5000- 2500 BC
 Terracotta, handmade, fired
 H:6.07 cm (female), H:9.04 cm (male)
 P-2191, P-2187, P-2188



Terracotta Jar
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, wheel-thrown, fired
 20.3 x 10.2 cm
 P-1373



Small Pots and Jar
 Harappa
 2600-1900 BC
 Terracotta, wheel-thrown, fired
 7 x 5.1 cm (large pot), 7.6 x.1 cm (jar)
 P-762,P-759, P-709



Storage Jar (broken)
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, wheel-thrown, fired
 P-1145



Terracotta Jars
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, wheel-thrown, fired
 27.9 x 11.4 cm (tall jar), 7.6 x 5.1 cm (small jar)
 P-1292, P-1306



Humped Bull Figurine
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 Painted brown
 3.06 x 6.03 cm
 P-2190



Buff Ware Miniature Pot and Terracotta Bangle
 Mohenjo-Daro
 2600-1900 BC
 Terracotta, handmade, fired
 1.9 x 3.2 cm
 P-1455



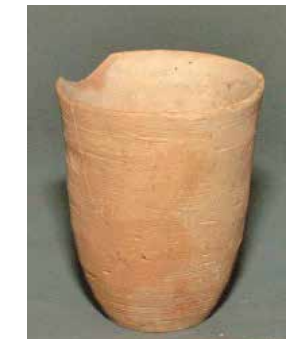
Faiz Muhammad Painted Grey Dish (partly broken)
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade
 Dia: 16.5 cm
 P- 2161



Circular Seal (inter loop and floral design)
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 6 x 4.09 cm
 P-2193

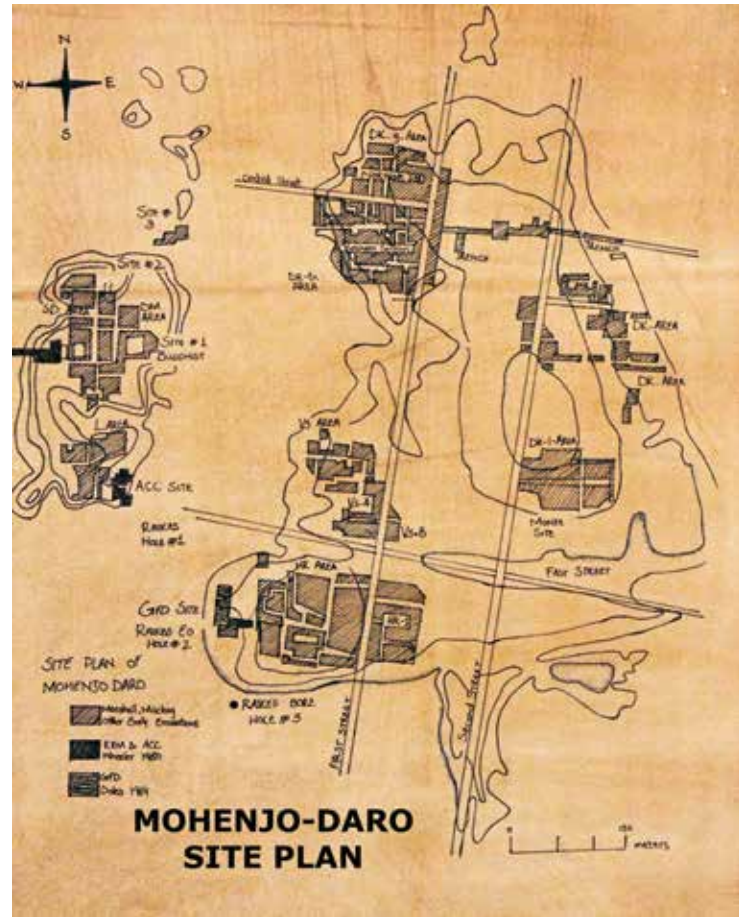


Boat-Shaped Grinding Stone
 Mehrgarh
 5000-2500 BC
 Stone, handmade, fired
 12.02 x 8.04 cm
 P-2170



Plain Pot
 Mehrgarh
 5000-2500 BC
 Terracotta, handmade, fired
 H: 9.05 cm
 P-2151

Interpretive Artworks



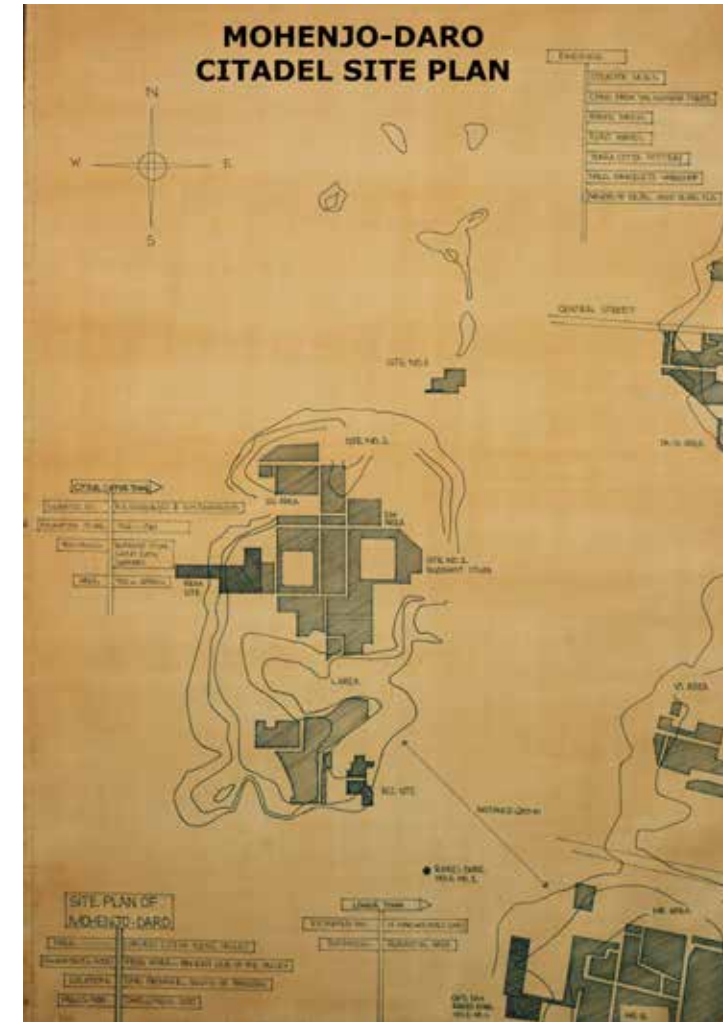
Mohenjo-Daro Site Plan

Copied by Shumaila Kausar (IUB), Javaria Ahmad (BNU)
 Graphite Pencil & Pen on Tea-Stained Paper
 14.9 x 11.9 inches (37.8 x 30.2 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
 Lahore Museum



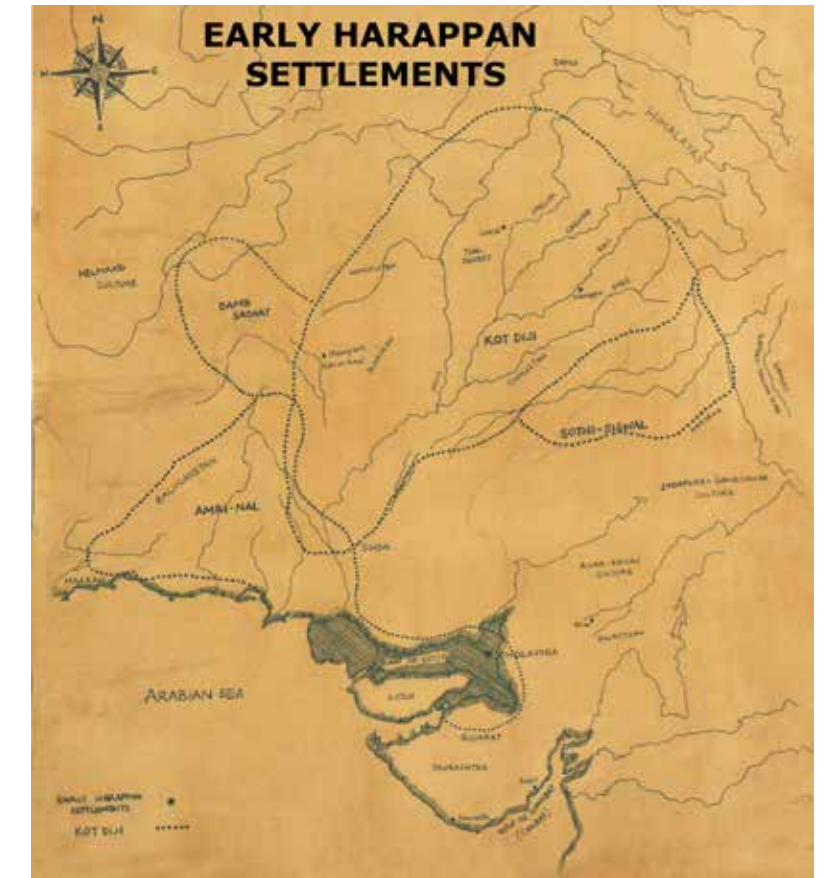
Harappa Site Plan

Copied by Nael Najam (LUMS), Muhammad Ashfaq (PU), Samara Shahid (LCW), Afifa Noon (IUB)
 Graphite Pencil & Pen on Tea-Stained Paper
 18 x 18 inches (45.7 x 45.7 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
 Lahore Museum



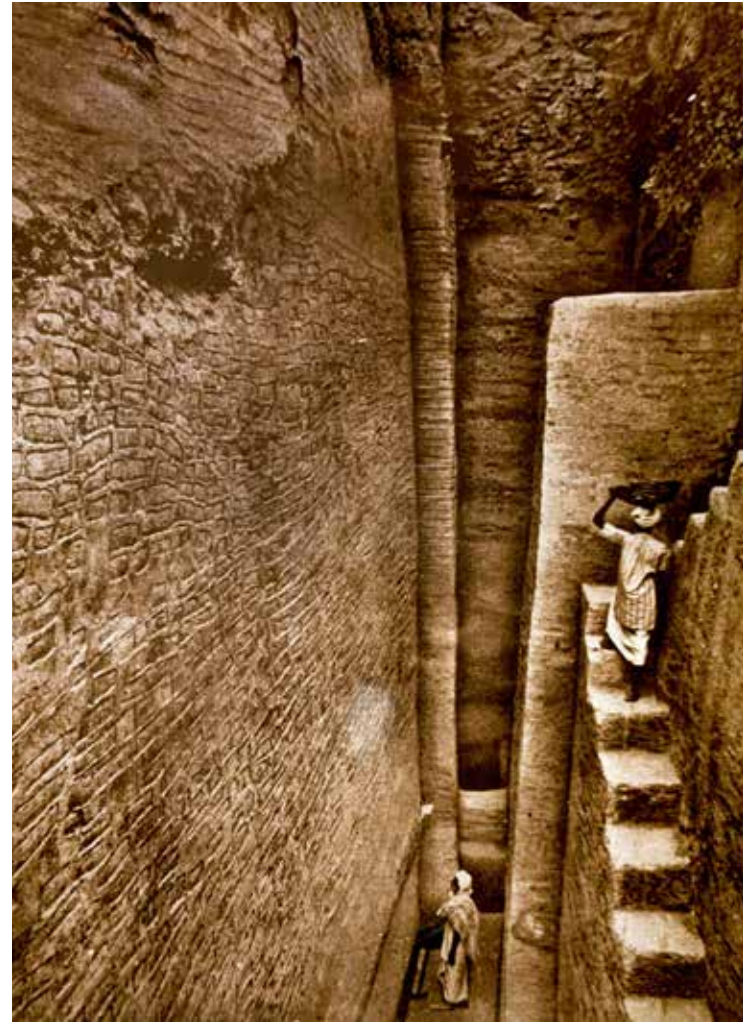
Mohenjo-Daro Citadel Site Plan

Copied by Javaria Ahmad (BNU)
 Graphite Pencil & Pen on Tea-Stained Paper
 18 x 27 inches (115.2 x 71.3 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
 Lahore Museum



Map of Early Harappan Settlements

Copied by Minahil Gillani (LUMS)
 Graphite Pencil & Pen on Tea-Stained Paper
 19 x 17 inches (48 x 44 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
 Lahore Museum



Citadel Mound (Defensive Wall), Harappa

Scanned Photograph and Digital Print

16 x 12 inch (40.6 x 30.4 cm)

Source: Mortimer Wheeler, The Indus Civilization (1968), Plate I



Side Street, Mohenjo-Daro

Scanned Photograph and Digital Print

16 x 11 inches (40.6 x 27.9 cm)

Source: Unknown



Stupa Mound, Mohenjo-Daro

Scanned Photograph and Digital Print

12 x 16 inches (30.4 x 40.6 cm)

Source: Unknown



The Granary, Harappa

Scanned Photograph and Digital Print

12 x 16 inches (30.4 x 40.6 cm)

Source: Unknown



Circular Platforms (Mound F), Harappa

Scanned Photograph and Digital Print

12 x 16 inches (30.4 x 40.6 cm)

Source: Unknown



First Street, Mohenjo-Daro

Scanned Photograph and Digital Print

12 x 16 inches (30.4 x 40.6 cm)

Source: Unknown

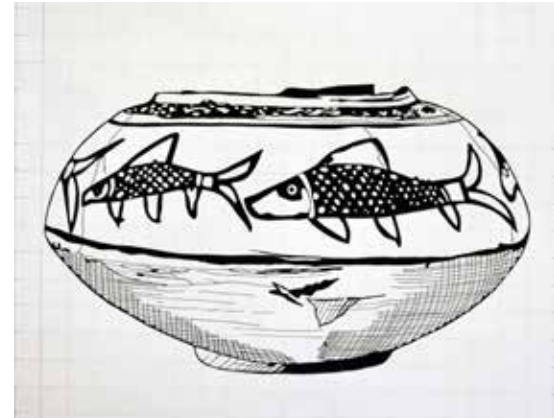


Pot with Water Buffalo Head (Kot Diji)

Reproduced by Samreen Fatima (LCW)

Acrylic on Paper
20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum

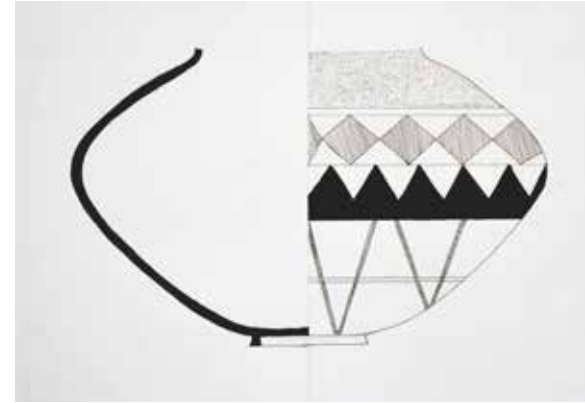


Bowl with Fish (Nal)

Reproduced by Shumaila Kausar (IUB)

Acrylic on Paper
20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum

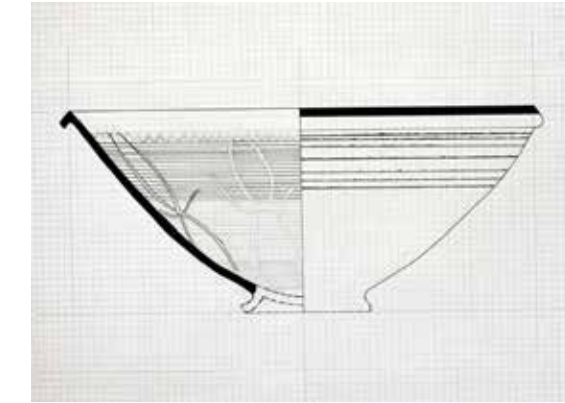


Pot with Geometric Pattern

Reproduced by Hadiqa Khan (LUMS)

Acrylic on Paper
20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Dish with Insect Motif

Reproduced by Hasna Shafi (BNU)

Acrylic on Paper
18.5 x 20 inches (47 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Pot with Ibex, Pheasant and Goat (Nausharo)

Reproduced by Javaria Ahmad (BNU)

Acrylic on Paper
20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Pot with Humped Bull and Pipal Tree

Reproduced by Javaria Ahmad (BNU)

Acrylic on Paper
20 x 19.9 inches (50.8 x 50.5 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum

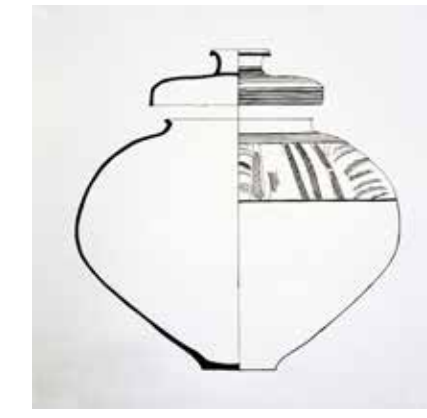


Jar with Ibex

Reproduced by Rida Zainab (NCA)

Acrylic on Paper
19 x 20 inches (49 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Lidded Pot

Reproduced by Minahil Gillani (LUMS)

Acrylic on Paper
20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum

Fire purifies and transforms the Earth element. Taking the concrete forms of Earth, the element of Fire through technical precision and inspiration alchemically transmutes all material substances into their higher forms.

“Creative Expression” is the keyword for the Fire element. It involves all the evolutionary stages in the complex process of maturation. Technological developments in the Harappan Civilization from smelting and alloying copper, kiln fired clay pots and steatite seals to the intricate carnelian bead production are some of the specialized activities that come under the domain of the Fire Element.

While there is ample evidence of flint, blades, drills and all kinds of craft tools, the more destructive aspect of the Fire element symbolized by weapons and military arsenal is surprisingly lacking amongst the Harappan archaeological discoveries. Bronze spears that have been found were used to hunt wild animals and for protection. The fire altars of Kalibangan and the numerous hearths found in residential areas and the practice of cremation are all related to this element.

Fire Gallery



Harappan Artefacts



Spear & Arrow Heads in Bronze (broken)

Harappa
2600-1900 BC
Bronze, cast
23.5 x 7.6 cm (largest)
P-661, P-663, P-664, P-665, P-658, P-659



Bronze Pot with Inverted Plate on Top

Mohenjo-Daro
2600-1900 BC
Bronze, cast
25.4 x 17.8 cm
P-1287



Bronze Axe

Mohenjo-Daro
2600-1900 BC
Bronze, cast
20.9 x 10.2 cm
P-1244



Chert Blades

Harappa
2600-1900 BC
Stone, handmade
P-435



Fired Brick

Mohenjo-Daro
2600-1900 BC
Terracotta, moulded, fired
19.2 x 14.6 cm
P-1777



Perforated Pot Sherds

Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
10.8 x 7.6 cm
P-1317, P-1322, P-1319, P-1320



Terracotta Cakes (Triangular)

Kot Diji & Cholistan
3300-1900 BC
Terracotta, handmade, fired
8.9 cm (left), 9.5 cm (right)
P-341, P-2057



Perforated Jar

Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
12.2 x 5.7 cm (large)
P-750, P-705



Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
2.4 x 2.4 cm
P-1730

A square seal with the figure of a tiger and an offering bowl. Indus script on top.



Seal
Harappa
2600-1900 BC
Steatite, handmade, fired
2.7 x 2.7 cm
P-917B

A square seal with the figure of a rhinoceros and a manger placed in front. Indus script is depicted on top.



Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
3.7 x 3.7 cm
P-1747

A square seal with the figure of an ox (zebu bull) with high horns. Indus script is depicted on top.



Seal
Harappa
2600-1900 BC
Steatite, handmade, fired
3 x 3 cm
P-902

A square seal with the figure of an elephant and manger below the trunk. Indus script is depicted on top.



Bull Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
7 x 9 cm
P-1646



Rhinoceros Figurine
Harappa
2600-1900 BC
Terracotta, handmade, fired
8.3 x 4.5 cm
P-535
On Display: P-519



Lion Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
7.6 x 5.7 cm
P-1472
On Display: P-517 (Harappa)



Deer Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
10.2 x 3.2 cm
P-1462



Oil Lamp
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
7.0 x 4.5 cm
P-618



Burial Pot with Stand
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
18.4 x 9.5 cm (pot); P-1108
9.5 x 5.7 cm (stand); P-1119



Burial Pot (Cemetery H)

Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
7.6 x 7.0 cm.
P-1101; On Display: P-1099



Terracotta Cakes (Oval)

Cholistan
2600-1900 BC
Terracotta, handmade, fired
10 cm, 10.25 cm
P-2058, P-2061



Bullock Cart

Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, Handmade, Fired
P-562, P-1643, P-1648, P-1649



Bronze Plate and Lid

Mohenjo-Daro & Harappa
2600-1900 BC
Bronze, handmade, fired
P-1237, P-689



Seal

Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
2.4 x 2.4cm
P-1725

A square seal with the figure of a horned bull and manger placed below its mouth. Indus script is depicted on top.



Stone Weights

Harappa
2600-1900 BC
Stone, Handmade, Fired
P-823, P-822, P-824, P-818, P-816, P-819, P-820, P-815, P-817

Interpretive Artworks



Gharial Seal
 Digital Photograph and Print
 2 x 6 inches (5.1 x 15.2 cm)
 Credits: Copyright J.M. Kenoyer/Harappa.com, Courtesy Dept. of Archaeology and Museums, Govt. of Pakistan.



Elephant Tablet (copper)
 Digital Photograph and Print
 4 x 6 inches (10.1 x 15.2 cm)
 P-1599 (Mohenjo-Daro, DK 12036)



Gharial Seal
 Reproduced by Joveria Hamid (LCW)
 Graphite Pencil on Paper
 9 x 12 inches (22.8 x 30.4 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Rhinoceros Tablet (copper)
 Digital Photograph and Print
 4 x 6 inches (10.1 x 15.2 cm)
 P-1599 (Mohenjo-Daro, Hr 5769)



Kiln, Harappa
 Digital Photograph and Print
 11 x 17 inches (27.9 x 43.1 cm)
 Credits: Copyright Harappa Archaeological Research Project, Harappa.com, Courtesy Dept. of Archaeology and Museums, Govt. of Pakistan



Tiger with Horns Seal
 Reproduced by Hasna Shafi (BNU)
 Graphite Pencil on Paper
 11 x 10 inches (27.9 x 25.4 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Rhino Seal
 Reproduced by Labana (LCW)
 Acrylic & Graphite Pencil on Paper
 9 x 9 inches (22.8 x 22.8 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Elephant Seal
 Reproduced by Joveria Hamid (LCW)
 Graphite Pencil on Paper
 11 x 9.5 inches (27.9 x 24.13 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum

The Air element takes the refined forms produced by Fire and connects this disparate material into a matrix of complex social, political, economic and intellectual interactions. Diffusion, dissemination, expansion and connection are all aspects of Air. Its keyword is “Communication”.

The concept of a ‘Civilization’ can only be conceived because the Air element creates communication, linkages and exchanges between the cities, towns, villages and hinterlands in the vast spread of the Harappan territories. Air signifies the process of urbanization and the inter-relationships and inter-dependencies produced between individuals in forming communities and societies.

The most potent tool of Air is language. And its intelligent expression translates into strategy. The evidence of a Harappan writing system on a variety of objects from pots, potsherds, seals and sealings and one possible signboard found in Dholavira, and the extensive communication networks of overland and maritime trade, both internal and external reaching into Central Asia, the Arabian peninsula and the Middle East, all arise out of the element of Air.

Air Gallery



Harappan Artefacts



Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
2.8 x 2.8 cm
P-1749

A square seal with the figure of a bull eating food in a manger. Indus script is depicted on top.



Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
2.3 x 2.3 cm
P-1727

A square seal with the figure of a mythical bejewelled animal with a tiger-like face and a cow-like body. Indus script on top.



Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
3 x 3 cm
P-1757

A square seal with the figure of a long-horned bull. Indus script is depicted on top.



Inscription Seal
Harappa
2600-1900 BC
Steatite, handmade, fired
1.3 x 3.7 cm
P- 915



Inscription Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
1.5 x 3.1 cm
P-1715



Inscription Seal
Harappa
2600-1900 BC
Steatite, handmade, fired
1.5 x 3.4 cm
P-917A



Inscription Seal
Harappa
2600-1900 BC
Terracotta, handmade, fired
1.2 x 4 cm
P-904



Inscription Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
1 x 2.5 cm
P-1718



Inscription Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 1.2 x 3.9 cm
 P-1719



Inscription Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 1.1 x 3.9 cm
 P-1722



Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 2.3 x 2.3 cm
 P-1735
 A square seal with the figure of a bull eating food from a manger. Indus script is depicted on top.



Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 2.8 x 2.8 cm
 P-1738
 A square seal with the figure of a bull eating food from a manger. Indus script is depicted on top.



Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 2.4 x 2.4 cm
 P-1726

A square seal with a bull and a manger. Indus script on top.



Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 2.7 x 2.7 cm
 P-1729
 A square seal with an ox (Zebu Bull). Indus script is depicted on top.



Seal
 Mohenjo-Daro
 2600-1900 BC
 Steatite, handmade, fired
 2.8 x 2.8 cm
 P-1739
 A square seal with the figure of an elephant. Indus script is depicted on top.



Bird Figurines
 Mohenjo-Daro & Harappa
 2600-1900 BC
 Terracotta, handmade, fired
 H:5.5 x L: 6.5 x W: 5 cm
 P-1440, P-1433, P-1434, P-509
 On Display: P-515, P-514, P-512, P-507,
 P-531, P-511, P-513, P-1439, P-1438, P-1435



Necklace

Mohenjo-Daro
2600-1900 BC
Steatite, semi-precious stones, shell
30.5 x 10.2 cm
P-899



Necklace

Mohenjo-Daro
2600-1900 BC
Faience, shell, steatite, semi-precious stones, bronze and gold, handmade
90.2 x 69.8 cm
P-1685



Stone Weights

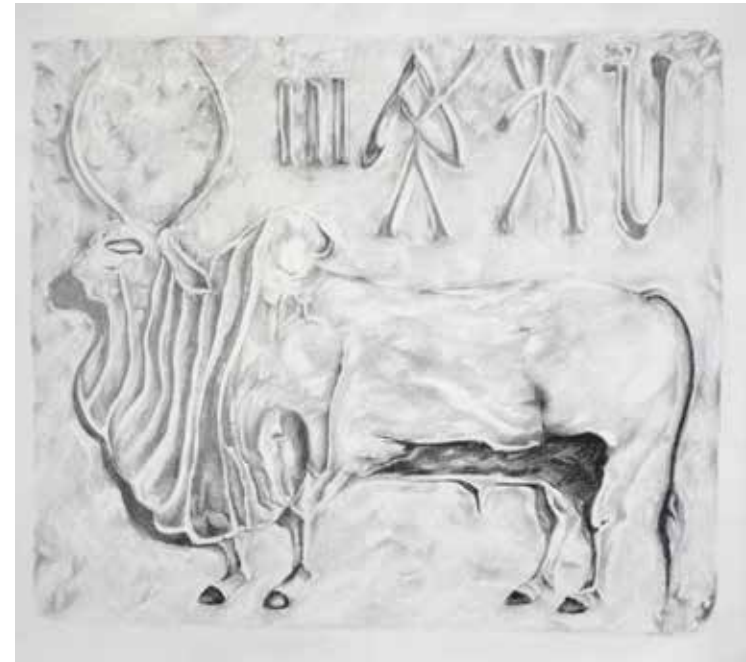
Mohenjo-Daro
2600-1900 BC
Stone, handmade, fired
0.6 x 0.6 cm (smallest)
P-1207, P-1218, P-1224, P-1196, P-1206, P-1209, P-1208, P-1216, P-1189,
P-1217, P-1219, P-1220, P-1227, P-1211, P-1210, P-1201, P-1223, P-1215,
P-1214, P-1212, P-1213, P-1222



Bullock Cart

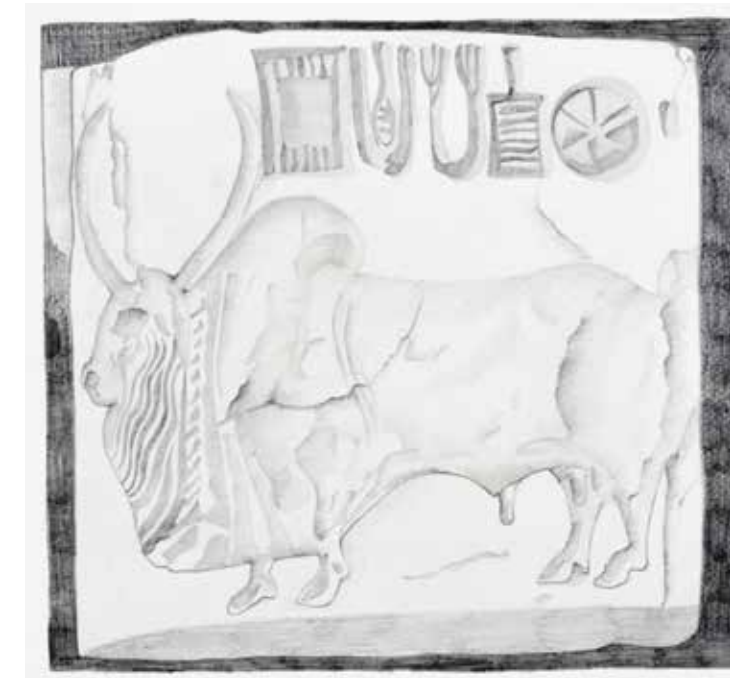
Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade, fired
H: 1.4 x L: 14 x W: 6.5 cm (Cart)
H: 9 x L: 7.5 x W: 5.5 cm (Bullock)
P-1485, P-1645, P-2327
On display: P- 1453 (Bullock)

Interpretive Artworks



Zebu Bull Seal

Reproduced by Unaiza Ismail (NCA)
Graphite Pencil on Paper
17.2 x 20 inches (43.6 x 50.8 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Zebu Bull Seal

Reproduced by Javaria Ahmad (BNU)
Graphite Pencil on Paper
7.5 x 8 inches (19.1 x 20.5 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Indus Inscription Seal (steatite)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimensions: 1.5 x 3.4 cm
P-917-A (10675)
Lahore Museum Collections



Indus Inscription Seals (steatite)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches each (7.6 x 15.2 cm)
Seal Dimensions: 1.2 x 2.1 cm (top), 1.5 x 3.1 cm
P-1789, P-1715
Lahore Museum Collections



Indus Inscription Seal

Reproduced by Joveria Hamid (LCW)
Graphite Pencil on Paper
3.7 x 8.5 inches (9.5 x 21.6 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Mohenjo-Daro and the Indus Civilization
by Sir John Marshall (1931)

Two volumes documenting the archaeological excavations at Mohenjo-Daro carried out by the Government of India between the years 1922 and 1927.



Indus Inscription Seal (oval-shaped)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimensions: 1.2 x 4 cm
P-904 (E.1260)
Lahore Museum Collections



Indus Inscription Seal (cylindrical-terracotta)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimensions 1.3 x 3.2 cm
P-911a (G.256)
Lahore Museum Collections



Unicorn Seal Impression (Round)

Digital Photograph and Print
Image Dimensions: 6 x 6 inches (15 x 15 cm)
Seal Dimensions: Diam 3.8 cm
P-1821 (Mohenjo-Daro DK-6420)
Lahore Museum Collections



Deity grasping Two Tigers

Reproduced by Samara Shahid (LCW)
Graphite Pencil on Paper
10 x 10 inches (25.4 x 25.4 cm)

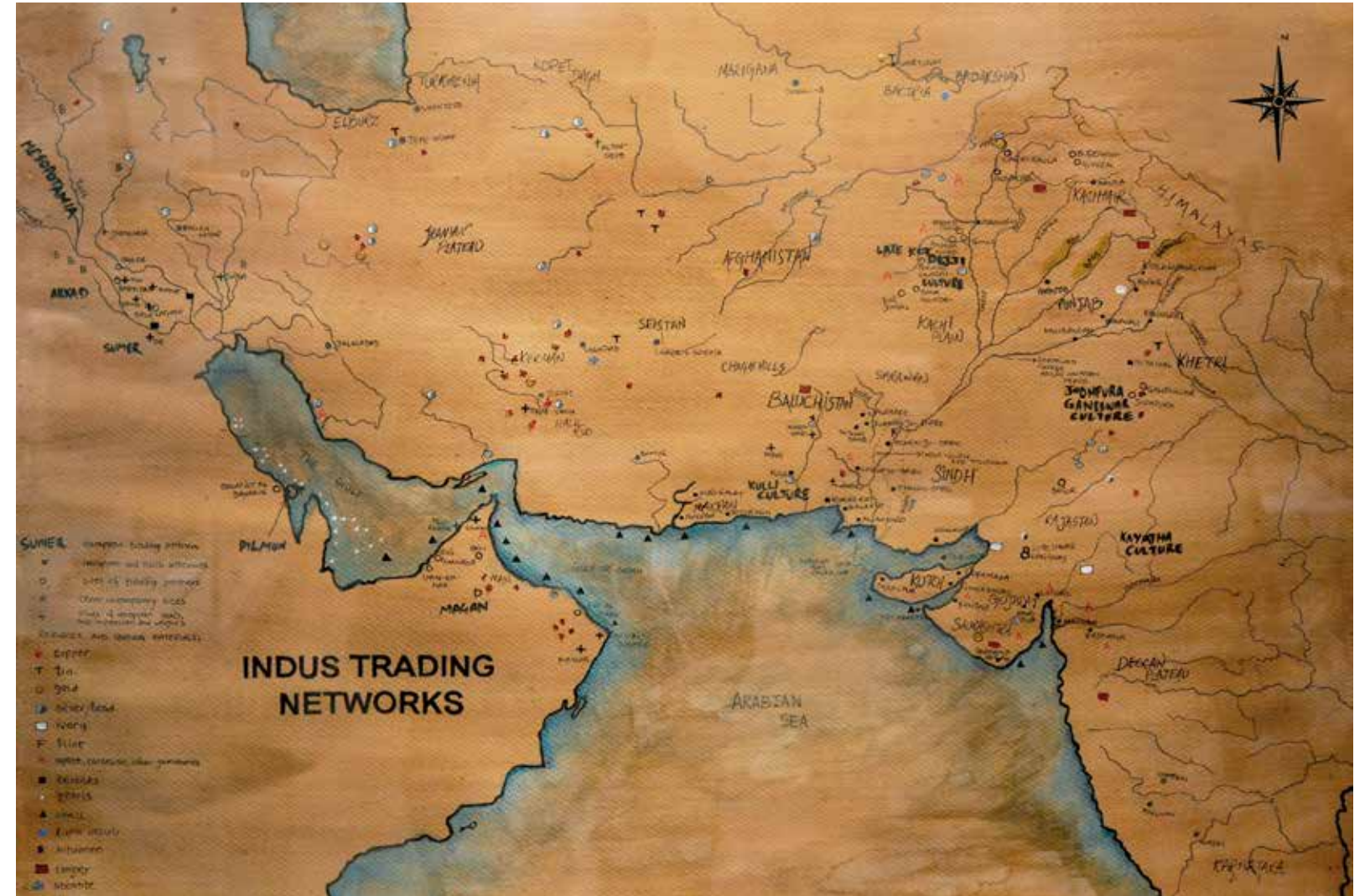
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Shiv in Yoga Posture

Reproduced by Javaria Ahmad (BNU)
Graphite Pencil on Paper
7.5 x 7 inches (19 x 17.7 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Map of Indus Trading Networks

Copied by Rahma Shahid (LUMS)
Pen & Coloured Pencil on Tea-Stained Paper
20 x 30 inches (50.8 x 76.2 cm)

Exploring the Indus Valley Civilization, LUMS Undergraduate Course,
Fall Semester 2015, Lahore.

Of all elements, Ether eludes definition. Yet it is the one element that encompasses all four elements of Water, Earth, Fire and Air and produces through their dynamic interaction knowledge, power, ideology, philosophical thinking, religious beliefs, funerary customs and ceremonial rituals. The keyword for Ether is “Integration”.

Ether provides access to the realm of higher abstract thought – to the divine source. It is the conceptual space where all physical fragments and material threads converge into a coherent spirit containing the universal essence. The alignment of cities, navigation of the seas based on the fixed constellations or movements of the Sun, and the veneration of nature deities are all indicative of this element in defining man’s relationship with the cosmos. Ether is sound, it is silence and it resonates with stillness.

Ether Gallery



Harappan Artefacts



Unicorn Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
2.8 x 2.8 cm
P-1740

A square seal with the figure of a unicorn and an altar below its head. Indus script is depicted on top.

On display: P-1750, P-1813, P-1817, P-1818



Unicorn Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
1.9 x 1.9 cm
P-1733

A square seal with the figure of a unicorn and altar below its head. Indus script is depicted on top.

On display: P-1728, P-1734, P-1736, P-1741



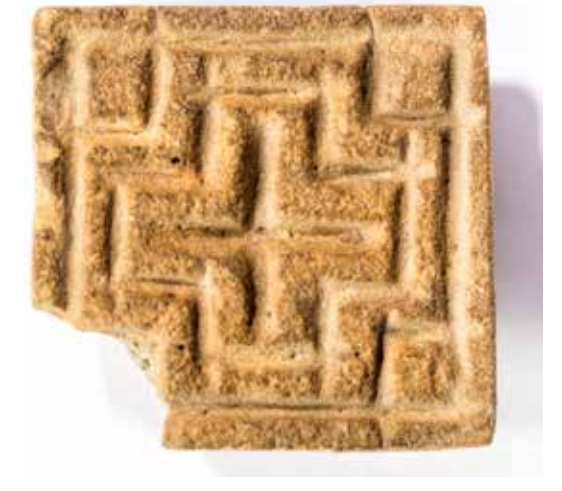
Seal
Harappa
2600-1900 BC
Terracotta, handmade, fired
1.6 x 1.6 cm
P-912

A small square seal with the swastika motif.



Unicorn Seal
Mohenjo-Daro
2600-1900 BC
Steatite, handmade, fired
3.8 x 3.8 cm
P-1746; On display: P-901, P-1732, P-1748, P-1819

A square seal with the figure of a unicorn and an altar below its head. Indus script is depicted on top.



Seal
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
1.8 x 1.8 cm
P-1717

A small square seal with a cross pattern.



Burial Jar (Cemetery R 37)

Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
29.2 x 9.5 cm
P-826



Rattles

Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
5.1 cm
P-1654, P-1661, P-1655, P-1656



Toy Whirls

Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
Diam: 6.4 cm (left), Diam: 4.5 cm (right)
P-1996, P-1659



Gamesmen Pieces

Harappa & Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
2.5 x 1.3 cm
P-1096, P-1094, P-1098, P-1083, P-1081
P-1086, P-1080, P-1091, P-1039, P-1095



Dice

Harappa
2600-1900 BC
Terracotta, handmade
3.2 x 3.2 cm
P-1077, P-1076

Interpretive Artworks



Tree Deity, Goat Sacrifice and the Seven Witnesses

Reproduced by Labana (LCW)

Acrylic on Paper

10 x 10.5 inches (25.4 x 26.7 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Decorative Patterns from Harappan Potteries

Black Pen and Acrylic Paint on Paper

Each square tile: 6 x 6 inches (15.24 x 15.24 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Shiv as 'Master of Animals'

Reproduced by Samara Shahid (LCW)

Graphite Pencil on Paper

20 x 20 inches (50.8 x 50.8 cm)

Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum



Skeleton with Burial Pottery Fragments

Digital Photograph

Credits: Copyright J.M. Kenoyer/harappa.com, Courtesy Dept. of Archaeology and Museums, Government of Pakistan



Unicorn Seals

Digital Photograph and Print
Image Dimensions: 6 x 6 inches each (15 x 15 cm)
P-1748, P-1736, P1745, P-1728, P-1741, P-1746, P-1724
Lahore Museum Collections



Indus Inscription Seal (steatite)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimension: 1.5 x 3.8 cm
P-1737
Lahore Museum Collections



Indus Inscription Seal (cylindrical)

Digital Photograph and Print
Image Dimensions: 3 x 6 inch (7.6 x 15.2 cm)
Seal Dimensions: 1.3 x 3.2 cm
P-911
Lahore Museum Collections



Bull Fight Seal

Reproduced by Labana (LCW)
Acrylic on Paper
9.5 x 10.6 inches (24 x 27 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum



Composite Animal (Tiger, Bull, Cow) Copper Tablet

Digital Photograph and Print
Image Dimensions: 4 x 6 inches (10.2 x 15.2 cm)
P-1758
Lahore Museum Collections



Indus Narrative Seal

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimensions: 1.3 x 3.2 cm
P-1720
Lahore Museum Collections



Indus Inscription Seal (steatite)

Digital Photograph and Print
Image Dimensions: 3 x 6 inches (7.6 x 15.2 cm)
Seal Dimension: 1.3 x 3.7 cm
P-915
Lahore Museum Collections



Shiv as 'Master of Animals'

Reproduced by Labana (LCW)
Graphite Pencil on Paper
20 x 20 inches (50.8 x 50.8 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum

Swastika Gallery



Muhammad Nawaz



Painted Pot with Lid and Stand
Harappa
1996
Terracotta, wheel-thrown, fired
57.15 x 22.6 cm
1996.3



Large Storage Jar
Harappa
1996
Terracotta, wheel-thrown, fired
71.12 x 55.6 cm
1996.2



Large Storage Jar
Harappa
1996
Terracotta, wheel-thrown, fired
80.01 x 59.43 cm
1996.1



Storage Jar
Harappa
1996
Terracotta, wheel-thrown, fired
40.64 x 39.37 cm
1996.4



Painted Storage Jar
Harappa
1996
Terracotta, wheel-thrown, fired
43.18 x 39.37 cm
1996.6



Black Ware with Painted Stand
Harappa
1996
Terracotta, wheel-thrown, fired
40.64 x 34.04 cm
1996.7



Dish-on-Stand

Harappa
1996
Terracotta, wheel-thrown, fired
31.75 x 29.72 cm
1996.12



Oil Lamp Stand

Harappa
1996
Terracotta, wheel-thrown, fired
7.62 x 17.78 cm
1996.32



Perforated Jar

Harappa
1996
Terracotta, wheel-thrown, fired
26.92 x 11.43 cm
1996.17



Bird Figurines

Harappa
1996
Terracotta, handmade, fired
8.12 x 7.62 cm each
1996.64 a & b



Gaming Board with Gaming Pieces

Harappa
1996
Terracotta, handmade, fired
26.67 x 26.67 x 6.35 cm (Gaming Board)
3.55 cm each (Gaming Pieces)
1996.50, 1996.51 a-f, 1996.52 a-f,
1996.53 a-f



Lion Figurine

Harappa
1996
Terracotta, handmade, fired
6.35 x 3.81 cm
1996.68 a
On display: 1996.68 b



Charpate with Human Figurines

Harappa
1996
Terracotta, handmade, fired
13.97 x 5.58 cm (Charpate)
5.58 cm each (Figurines)
1996.60, 1996.81



Painted Dish & Pot

Harappa
1996
Terracotta, wheel-thrown, fired
Diam: 25.4 cm (dish)
Diam: 10.16 cm (pot)
1996.21, 1996.36



Ram Figurines

Harappa
1996
Terracotta, handmade, fired
7.62 x 5.33 cm each
1996.69 a & b



Rhino Figurine

Harappa
1996
Terracotta, handmade, fired
10.16 x 5.58 cm
1996.70 a
On display: 1996.70 b



Necklace & Belt

Harappa
1996
Terracotta, handmade, fired
48.26 cm / 60.96 cm
1996.45, 1996.48



Painted Pots and Miniature Jars

Harappa
1996
Terracotta, wheel-thrown, fired
8.89 x 10.16 cm (Painted Pots)
Diam: 2.54 cm (Miniature Pots)
1996.37, 1996.38, 1996.40, 1996.33, 1996.28,
1996.20



Tiger Figurine
 Harappa
 1996
 Terracotta, handmade, fired
 5.0 cm x 10.16 cm
 1996.71a



Toy Cart with Ox Figurines
 Harappa
 1996
 Terracotta, handmade, fired
 10.16 x 17.27 cm (cart)
 5 x 6.35 cm (each ox figurine)
 1996.62, 1996.66 a & b; On Display: 1996.63



Tops
 Harappa
 1996
 Terracotta, handmade, fired
 2.54 cm; Diam: 3 cm
 1996.54 a & b



Bangles
 Harappa
 1996
 Terracotta, handmade, fired
 Diam: 10.16 cm
 1996.46 a & b



Animal Figurines
 Harappa
 1996
 Terracotta, handmade, fired
 4.5 x 5.8 cm
 1996.67 a & b



Unicorn Figurines
 Harappa
 1996
 Terracotta, handmade, fired
 7.62 x 8.12 cm
 1996.65 a & b



Bird Figurines with Nest
 Harappa
 1996
 Terracotta, handmade, fired
 8.89 cm (nest)
 1996.75, 1996.74, 1996.80, 1996.73



Ox Figurine
 Harappa
 1996
 Terracotta, handmade, fired
 7.62 x 10.16 cm
 1996.72

Sheherezade Alam



Globular Pot

Lahore
1980
Stoneware, cast from mould, fired
H: 28 cm, Diam: 27.5 cm
SZ/W-1

Pot with slightly everted rim and narrow flat base decorated with regular triangular design. Outer surface is treated with matte glaze.



Vase

Toronto, Canada
1996
Raku Clay, wheel-thrown, fired
H: 25 cm, Diam: 14 cm
SZ/F-11

Vase with out-curved rim, elongated neck, small round belly and a flat narrow base. Dry raku glaze on outer surface.



Pot-like Dish

Terracotta, wheel-thrown, fired
H: 10.5 cm, Diam: 36 cm
SZ/F-1

Pot with featureless rim decorated with incised lines. Base is round and red colour is applied between incised lines.



Dish

Terracotta wheel-thrown, fired
H: 7.7 cm, Diam: 32.5 cm
SZ/W-5

Red ware deep dish internally embellished with grooved design and externally treated with black slip.



Pot

Surrey, UK
1984
Stoneware, wheel-thrown, fired
H: 11 cm, Diam: 27 cm
SZ/W-4

Open-mouthed pot with everted beaded rim. Embossed dotted design is depicted on body.



Dish-like Pot

Toronto, Canada
2005
Terracotta, wheel-thrown, fired
H: 9.9 cm, Diam: 32 cm
SZ/W-6

Open-mouthed dish-like pot with everted projecting rim having short neck. Surface is well burnished, demonstrating glazed surface.



Globular Pot

Lahore
2008
Terracotta, wheel-thrown, fired
H: 13.1 cm, Diam: 16 cm
SZ/A-1

Globular pot with featureless rim and slightly elongated flat narrow base. Incised line is depicted on neck and outer surface is treated with buff slip. Mica is also visible on the surface.



Open-mouthed Pot

Lahore
2008
Terracotta, wheel-thrown, fired
H: 12.5 cm, Diam: 17.8 cm
SZ/A-3

Pot with out-turned projecting rim, narrow base, externally treated with a white micaceous slip visible on surface.



Globular Pot

Lahore
2008
Terracotta, wheel-thrown, fired
H: 11 cm, Diam: 16 cm
SZ/A-5

Globular pot with out-turned projecting rim and round base. Creamy micaceous slip on outer surface.



Vase

Lahore
2008
Terracotta, wheel-thrown, fired
H: 13.5 cm, Diam: 14 cm
SZ/A-7

Vase with everted rim and elongated neck. Base is flat and creamy micaceous slip is applied on outer surface.



Vase

Toronto, Canada
1996
Stoneware, wheel-thrown, fired
H: 14.3 cm, Diam: 11.2 cm
SZ/W-3

Vase with out-curved projecting rim and small flat base. Blue-grey slip on outer surface.



Globular Pot

Lahore
1980
Terracotta, wheel-thrown, fired
H: 10.5 cm, Diam: 19 cm
SZ/E-4

Red ware pot externally treated with black glazed slip. Narrow rim with constricted throat and globular body.



Globular Pot

Toronto, Canada
1996
Stoneware mixed with ilmenite, wheel-thrown, fired
H: 9.5 cm, Diam: 11.5 cm
SZ/F-4

Unglazed globular pot with out-turned projecting rim.



Globular Pot

Toronto, Canada
2005
Black stone ware, wheel-thrown, fired
H: 8 cm, Diam: 10.5 cm
SZ/F-3

Globular pot with out-turned projecting rim, slightly long neck and flat narrow base. Line decoration with red slip.



Vase

Bhopal, India
2009
Harappan Clay, wheel-thrown, fired
H: 11.3 cm, Diam: 10 cm
SZ/W-2

Vase with flared rim and elongated neck. Cream micaceous slip.



Pot

Lahore
2008
Terracotta, wheel-thrown, fired
H: 10.1 cm, Diam: 9 cm
SZ/A-8

Globular pot with out-turned projecting rim. Treated with cream slip.



Globular Pot

Lahore
2008
Terracotta, wheel-thrown, fired
H: 10.5 cm, Diam: 19 cm
SZ/A-6

Globular pot with slightly everted rim, round base and cream slip.



Surahis

Toronto, Canada
2006
Terracotta, wheel-thrown, fired
H: 20 cm, Diam: 21.5 cm (left); H: 30 cm, Diam: 16 cm (right)
SZ/E-1, SZ/E-3; On display: SZ/E-2

Red ware surahis with everted rim, elongated neck and globular body.



Globular Pot

Toronto, Canada
2005
Red Stoneware, wheel-thrown, fired
H: 10 cm, Diam: 11.5 cm
SZ/F-7

Globular pot with short neck and flat narrow foot.



Globular Pot with Finial Lid

Lahore
1982
Terracotta, wheel-thrown, fired
H: 25 cm, Diam: 29.5 cm
SZ/E-6

Red ware with round base.



Pot

Toronto, Canada
2005
Red Stoneware, wheel-thrown, fired
H: 8 cm, Diam: 11 cm
SZ/F-8

Unglazed pot. Rim is out-curved projecting with narrow foot and flat base.



Vase

Lahore
1985
Terracotta, wheel-thrown, fired
H: 30 cm, Diam: 19 cm
SZ/F-6

Vase with out-curved rim and elongated neck. Chromium red glaze.

CONTRIBUTORS

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Ayesha Zahoor

Mahnoor Syed

Sadaf Idrees

Punjab University (PU)

Muzammil Arshad

Labore Grammar School (Faculty)

Madiha Iftikhar

Guest Speakers

Dr. Asma Ibrahim, Director, State Bank of Pakistan Museum

Dr. Mehjabeen Abidi Habib, Ecologist

Dr. Qasid Mallah, Khairpur University

Dr. Shahid Rajput, COMSATS

Dr. Farzand Masih, Punjab University

Nafees Ahmad, Punjab University

Hassan Khokar, Keeper, Harappa Museum

Mustansir Hussain Tarrar, Novelist

Aitzaz Ahsan, Cultural Historian, Lawyer

Sheherezade Alam, Potter

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Muhammad Suheyl Umar, Translations (English to Urdu)

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Haji M. Rafiq, Perfect Wood Works

Muhammad Ashfaq, New Style Aluminium and Glass

Collaborating Partners

Alam al-Khayal Foundation
Nudrat B. Majeed, Director

AAN Foundation and Gandhara-Art Space

Amna Naqvi, Director
Malika Abbas, Gallery Curator
Kamran Yousaf, Manager

Alliance Française d'Islamabad

Farah Rahman, Director
Umer Nazir, Accountant
Meraj Butt, IT in-charge
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Ustad Muhammad Hanif, Flute Player and Music Composer
Ustad Yunus, Potter
Ustad Rasheed, Potter
Faiza Bhatti
Lahore Museum Carpenters, Security Staff, Drivers, Gallery
Attendants and Assisting Support Staff

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Disclaimer: The *Inheriting Harappa* team is responsible for the choice and the presentation of the facts and opinions in this book, which are not necessarily those of UNESCO and do not commit the organization.



The Lahore Museum opened its present building to the public in 1894. The museum's collection of approximately 60,000 objects represents the cultural treasures of the vast Indian subcontinent. More than that, the museum is a symbol of diversity – a melting pot of Buddhist, Jain, Hindu, Sikh, Pagan, Christian and Islamic ideals and concepts. This takes the form of sculptures, manuscripts, paintings, textiles, ceramics, metalwork, seals, coinage and much more. Nowhere else can one find evidence of such pluralism in Pakistan.

The Inheriting Harappa Project aspires to bridge cultural and chronological gaps between the objects fashioned by ancient people and their modern viewers. Through its visually evocative special exhibition “Rediscovering Harappa: Through the Five Elements, the project retells the stories that bring alive the human connections of these artefacts. It ultimately hopes to inspire the nearly 300,000 annual visitors at the Lahore Museum to enter into meaningful dialogues with the objects on display.



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