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
The Inheriting Harappa Project gratefully acknowledges the assistance of UNESCO International Fund for the Promotion of Culture (IFPC) in the publication of this book.

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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 a cultural and educational initiative of a group of private individuals in collaboration with the Lahore Museum. The project, ‘Rediscovering Harappa’ falls under the genre of ‘museum special exhibitions’ – a genre that has hardly a precedent in Pakistan. What was distinctive was that a substantial portion of the exhibition works were produced through collaborative teamwork 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 twoday 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 Shereen Shahzad, the curator of her own pottery 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. It was in the beginning of 2014, when I approached me in late February 2014 to nurture in the shade of this towering brick guardian of time. Of 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 showcased in the city of Lahore.

One particular instance, ‘Rediscovering 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 have always believed that when there is clarity in thought and its components within the larger project, now titled Inheriting Harappa. There was, however, still the tiny matter of funding this project.

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grants. A most valuable exercise had been gained earlier in 2014 through the writing of a grant proposal for conducting a series of short curatorial workshops at the Lahore Museum. Though unsuccessful with the Prince Claus Fund, it was from that project that the Alam al-Khayal Foundation. Having written this proposal, I received invaluable guidance and advice from a close friend, Dr. Mehmehin 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 or was no longer an important, because the idea 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 main components such as the Internship Programme had been factored into the UNESCO/IFPC timeline nor into its financial components such as the Internship Programme had neither been factored into the UNESCO/IFPC timeline nor into its financial budget for a collaborative project. The idea of the Internship Programme had been an afterthought. But it was to become the central axis which fed the scope 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, once guided for the educational programme. As I worked out the finer details of the overall curatorial content by late 2014, not only had the ballpark budget for the project assumed larger proportions. More critically, it 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, this project is 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 showed a promotional photographic exhibit of the main special exhibition along with some featured portraiture of Muhammad Nawaz and Shehzad Rehman. The big question beyond widespread dissemination, however, is that of the sustainability of the Inheriting Harappa Project and how to sustain its impact. 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 taking ownership and generating the diamond jubilee exhibition, hosting 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 financially towards the educational programme in hiring local porters for wheel-made pottery demonstrations. For both the AAN Foundation in Karachi, and the Alliance Française in Islamabad, 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 researchers and educators Caribbean. The Institute plans to hold an annual International Conference focusing on Indus Civilization studies. The Institute considers this event on an annual basis as they embark upon setting up an Archaeological department at their Sahiwal campus, located quite close to the archaeological site of Harappa itself.

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Rediscovering Harappa

to allow these young minds to grasp the geographical extent, national narratives in the region. An overarching objective was to have subtly influenced notions of cultural identity and people with the land itself, and at ecological concerns and own merit. Moreover, it looked at the relationship of the Indus technological innovations, and ideological strands on their emerging within the last century. It gave students the tools proto-historic Indus Valley Civilization (2600 BC – 1900 BC) by Fall 2015. This course introduced the enigmatic world of the Harappan material culture in the form of an undergraduate religious and cultural legacy of South Asia.

Not only have we been left behind in this exploration, we have -- the Hindu religio-historical legacy of the subcontinent. While Pakistani archaeologists were actively researching and publishing in Sindh. Moreover, if there were any excavations they remained 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, Sheherzade Alam’s note, “Harappa at Jahan-e Jahanara”, is a vignette into her encounter with Muhammad Nawaz and the subsequent founding of her centre amongst this rich heritage, that 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 to the Inheriting Harappa Project’s objectives and its sustainability.

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 the project. We decided to target an audience that is interested in the cultural products of this time period, to inspire a sense of belonging to this historical legacy.

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 very enthusiastic and eager to participate in 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 trainers and docent-guides for school children and the public 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 Pakistan, it does serve as a gateway for students to the cultural products of this time period, to inspire a sense of belonging to this historical legacy.

The exhibition catalogue also documents selected objects in the special exhibition. Our colleague at the Lahore Museum, which would reinforce the larger educational objectives. After the initial response was quite heartening and some five thousand letters informing several private schools about the upcoming exhibition, the educational programme decided to target an audience that had been missing from the museum’s general visitorship – children 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 Pakistan, it does serve as a gateway for students to the cultural products of this time period, to inspire a sense of belonging to this historical legacy.

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 on a critical leg of the project 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 25 invites to local private school systems. 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. This programme was to give children the opportunity to learn about the Harappan culture and its importance in the world. It highlights the significance of the Internship Programme which presented a unique opportunity for young adults to gain insights into these ancient communities and to collaborate in the production of creative interpretive artworks for a world-class special exhibition. This piece especially reflects upon the synergetic 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 provided 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 collection. 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.

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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 Sheherzade 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 could simultaneously show the play of the universe took place through the dynamic elements. Each Elemental gallery opens into a common central space within which a swastika structure is installed. The sequence of the Five Elemental galleries was Water, Earth, Fire, Air and Ether. In the 'Rediscovering Harappa' exhibition, the Water Gallery came into being 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 possible 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 that provide permanence to every 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 advanced tools. The Air Gallery shows the dissemination of knowledge, practices and technologies over vast areas creating mutually beneficial exchanges and networks of co-existence. Such confluences of Air generate subter 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 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 universal in diverse cultures throughout the history of mankind. Whether it represented a power symbol with traditional philosophies, the swastika symbol is also known to be the 'mark of good life' or 'good fortune'. Another interpretation of the word in all traditional cultures. In Sanskrit, the word broadly means 'dynamic force that brings the very universe into existence. The swastika represents a device for generating energy, as it spins 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.

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 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 Shethrezade 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 instead of the physical means. Our architect helped us design 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 gallery 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 jugs 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 galleries. Our architect collaboratively limited the design to construct a wall structure that was stable and that formed clear 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 partly 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 (8 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 up to the artistic threshold, 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 heat and humidity, typical of August and September in Lahore.
Display Units
After much deliberation and searching many websites for architecture and museum types, we finally decided on three different types of display units: the podium case, the terrace case and the wall-fixed case. These texts, originally written in English, were included in the catalogue section of this book. Urdu translations related to these display units were also included. These texts, originally written in English, were 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 in English and Urdu. The major hunt was to find a vendor who offered vinyl wall printing in Lahore, as we 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 lettering texts on walls were extremely labor-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 worthwhile 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, we decided 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, Contemporary Potteries & Interpretable Artworks’. This consisted of a photographic exhibition of significant Harappan artefacts that were the property of the Lahore Museum’s collection plus an exhibition of the Indus Civilization, in addition to potteries of Sheherdzade Alam and a group of replicas by Muhammad Nawaz. The vinyl wall texts for this exhibition were also included. We aimed to present this exhibition in two regions as completely as possible, meaning that we would print the same high quality and quantity we required for our special exhibition. We estimated. But the final results were spectacular and worthwhile all the resources and patience that went into having these installed.

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The travel 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. At the very outset, we had identified three potential venues for the travel exhibition. These were public institutions: in Karachi, the National Museum in Karachi has one of the most impressive permanent collections related to the Indus Civilization. In the National Museum in Karachi has one of the most impressive permanent collections related to the Indus Civilization. In the end, we found a vendor who assured us that he could produce the quality and quantity we required for our special exhibition. We estimated. But the final results were spectacular and worthwhile all the resources and patience that went into having these installed.

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Vinyl Wall Texts
Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units. Within each Elemental gallery, a set of wall texts introduced the display units.

Contemporary Potteries & Interpretable Artworks’ This consisted of a photographic exhibition of significant Harappan artefacts that were the property of the Lahore Museum’s collection plus an exhibition of the Indus Civilization, in addition to potteries of Sheherdzade Alam and a group of replicas by Muhammad Nawaz. The vinyl wall texts for this exhibition were also included. We aimed to present this exhibition in two regions as completely as possible, meaning that we would print the same high quality and quantity we required for our special exhibition. We estimated. But the final results were spectacular and worthwhile all the resources and patience that went into having these installed.

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 just in the very nature of stakeholders in this venture that 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 the 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’s ‘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, in formal launch its activities 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 offered to them 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 unique and provided access to a very new set of audiences -- Karachi’s educated elite and Islamabad’s diplomatic community.

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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 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 geography and 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, we organized two special events for our interns in order to explore the infinite possibilities inherent in teamwork for a common goal – to reconnect Pakistani people with their history and culture. These events were: 

- **A sense of responsibility and ownership through knowledge-building**
- **A sense of empowerment through consistent and continued practice**
- **A sense of appreciation in Pakistan.**

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.
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 are 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 within the Mature Harappan period of 2600 BC to 1900 BC, there are a number of artifacts from other sites as well, such as Jalipura and Cholistan. Moreover, the collection also comprises pre- and early Harappan (7000 BC to 2600 BC) artifacts 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, who 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 of the various mounds they were excavated. Information which objects came from Harappa, but we do not know from where objects came, is generally mentioned but the find-spot where objects came, is mentioned no such dates, but then, this was to be expected since the references for this listed information are the old museum registers. 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 this, then 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 Modelled 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 weights and measures, fishnet sinker beads, oil lamps, jewelry items like bead necklaces and bangles, bronze arrow and spear heads, large terracotta figurines and statuettes, architectural components, especially monolithic architectural elements such as lintels, wall slabs and columns, clay models of buildings,

Circular platforms on the archaeological site of Harappa
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Excavations
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 between 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 about 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 this, then was to be expected since the references for this listed information are the old museum registers.
heads, stone sharpeners and burial pottery. The Indus collection has a range of pottery vessels from miniaturized sizes 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 pots, sherds, both painted and unpainted, with appliqué, notched and grooved designs. One of the most charming groups of objects is that of the skilfully hand-modeled terracotta toys. These are cubic dice, chess gamers, and an assortment of wild and domesticated animal figurines such as bulls, rhinoceros, rams, dogs, toy cats, clay rattle-balls, bird figurines and bird whistles.

The square 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 slate, 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 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 ca. 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 heads, 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 Torsos. 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 Torsos 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 (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 Pothohar region, northern Punjab and also from places like Khusalgarh, Injra and Mikhail in Attock division, Haripur in Harana 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, 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.

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Rediscovering Harappa

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 protohistoric period are from the Mature Harappan (2600 BC - 1900 BC) sites of Harappa and Mohenjo-Daro, and some from Jallepur and Cholistan. One section in the gallery also displays replicas. The artefacts 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 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 rebuild 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 global importance of the Harappan Civilization. Its internships 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.
Chapter Three

EDUCATING THE PUBLIC: DISCOVER, CONNECT AND SHARE
Education 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 titled ‘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 Education & Public Programme (IHEPP). In many ways both the special exhibition and the educational programme share a common theme that is not only under-represented (as compared to other ancient civilizations/historical era), but a domain where there was much room for improvement in the actual content being taught. As the programme was conceptualized it was important to be introspective and to search for our cultural moorings from within our land – to instil 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 misconceptions 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:

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- Clay pottery workshop activities
- Docent-guided tours of the special exhibition (for schools and families)
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Rediscovering Harappa

The preparatory phase of 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 we knew that 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 at 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 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

creating connections
Guided Tours of ‘Rediscovering Harappa’

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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 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
Rediscovering Harappa

The Animals activity book, front cover

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

The initial ground work for this activity book was done over the summer by a group of interns who were assisting the Heritage Lahore 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. It was from this concept that an activity book called The Animals came into being.

Each child visiting the exhibition as part of a registered school 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. 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, 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 sealing-making activity were incorporated. This component of the programme was inspired by Sheherzade Alam’s Janjan-e Jahan–e Jahan Ara Project and her passionate commitment to introduce children to a craft practice. The setting for these workshop activities was the 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 Yamin and Ustad Rashid 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 take children through 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.
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 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.

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 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.

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 Docents Training Workshop. This was the first time that something of this kind was being initiated at the Lahore Museum.

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.
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 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 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 three 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 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 Lakhano-Daro while Dr. Mehjabeen Abidi Habib brought forward her findings on the Indus river system in sustaining the civilization. Dr. Aamina 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 Tarar 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. Fazruld Maush and Dr. Shahid Ra op 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 ‘Scraps, Iconography and Symbolism’ was explored by Mr. Nafis 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.

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.
Rediscovering Harappa

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.

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.’

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 Dr. J. M. Kenoyer, the archaeologist who worked on the Harappa 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 Centre for Traditional Arts for children ages eight to twelve, was established on 3rd October 2010. Here, 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

Sheherezade Alam

Harappa at Jahan-e Jahan Ara

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.’

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 headaddresses, 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:

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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 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.
Children mixing colour powder pigments for creating a rangoli pattern

Award ceremony at Jahan-e Jahan Ara

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

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

Sheherezade helping a young student display his clay works

A display of Harappan replica potteries in the gharonda

Craft display at Jahan-e Jahan Ara

Rangoli pattern with a cluster of oil lamps in the centre

Harappa at Jahan-e Jahan Ara

Rediscovering Harappa
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 prehistoric 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.
Third Millennium BC to Third Millennium AD

**LEGACY**

Mature Harappan Period (2600 - 1900 BC)

- Trade Links: Dilmun (Bahrain), Magan (Oman), Meluhha (Indus)
- Town Planning: Grid Structure - Drainage - Waste Management - Water Harvesting
- Craft Technologies: Final Pottery - Bead Making - Toy Bullock Cart
- Shulavatra: Sign Board - Read Factory at Chanhu-daro
- Priest-king Sculpture: HARP (Harappa Archeological Research Project)
- HARP (Harappa Archaeological Research Project) Pakistan-American joint mission
- Preservation of Harappa: Burial of original site & Reconstruction on top

**KEY**

- Mature Harappan Period
- Post Harappan

**Timeline**

- BC 2600 - 1900

- BC 2600: Carnelian Beads Trade
- 2500: Bead Factory at Chanhu-daro
- 2350: Shu-ilishu Cylinder Seal (Mesopotamia)
- 2200: Evidence of contact with Meluhha (Indus)
- 2020: Dholavira Sign Board
- 1900: Shulavatra Sign Board

- BC 1900:
  - Shankhavi Cylinder Seal (Mesopotamia)
  - Evidence of contact with Meluhha (Indus)
  - Shulavatra Sign Board

**Pre-Harappan**

- BC 2600:
  - Harappan Cemetery R37
  - Carnelian Beads Trade

**Post-Harappan**

- AD 2100:
  - Harappa Excavation by Alexander Cunningham

**Inheriting Harappa**

- June - August 2015, Lahore Museum

**Rediscovering Harappa**

- John Marshall publishes in the Illustrated London News

**Artefacts, Sites & Excavations**

- Graphite Pencil, Pen, Ink and Acrylic Gouache on Paper
- Sticker Paper, Emulsion on Board

- 4 x 16 ft (122 x 488 cm)
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, Garweriwalla 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.
Harappan Artefacts

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

Pot Sherds with Notched Design
Cholistan
2600-1900 BC
Terracotta, handmade, fired
17.8 x 17.8 cm
P-2759

Terracotta Beads (used as Net Sinkers)
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
11.4 x 1.9 cm
P-1759

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-1288, P-1380, 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-1285, 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-720, P-721, P-726, P-725

Terracotta goblets used for drinking purposes.

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-1160, 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
16.5 x 8.3 cm (largest)
P-832, P-1619, P-1600

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.

Shell Ladles
Harappa & Mohenjo-Daro
2600-1900 BC
Shell, handmade
7.0 x 5.1 cm
P-460, P-470, P-1619, P-1680

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

Terracotta Beads (used as Net Sinkers)
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
11.4 x 1.9 cm
P-1759

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-1288, P-1380, 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-1285, 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-720, P-721, P-726, P-725

Terracotta goblets used for drinking purposes.
Rediscovering Harappa

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

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

Interpretive Artworks

The Great Bath (Ground Plan)
Copied by Jabran A. Tarig, 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. Tarig, Anosh N. Butt (BNU);
Hassan Bilal (Naqsh); Wafa Alhfor (KC); Uzair Rashid, Tariq Azi (IUB)
Terracotta Clay, fired
35.5 x 25 inches (90 x 63.5cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015,
Lahore Museum
Water Gallery

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

Dholavira Site Plan
Copied by Pakeeza 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

Lotthal Site Plan
Copied by Anosh N. Butt (BRU)
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

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, Hassan Bilal (Naqsh)
Graphite Pencil & Pen on Tea-Stained Paper
41.5 x 28 inches (105.2 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**

**Rediscovering Harappa**

**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

- **Terracotta Jar**
  - Mohenjo-Daro
  - 2600-1900 BC
  - Terracotta, wheel-thrown, fired
  - H: 35.9 x 40.0 cm
  - P-1291

- **Terracotta Jar**
  - 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
  - H: 20.9 x 40.0 cm
  - P-1304

- **Ribbed Pot Shards**
  - 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

**Terracotta Pot**

- Mohenjo-Daro
- 2600-1900 BC
- Terracotta, wheel-thrown, fired
- H: 13.2 x 8.5 cm
- P-1524
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

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
7.6 x 3.8 cm (left)
P-528, P-525

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

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

Dog Figurines
Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade
5.1 x 3.2 cm (left)
P-1445, P-540

On display: P-534, P-536, P-526, P-538

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

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: 16 cm
P-2199

Buff Ware Pot
Mehrgarh
5000-2500 BC
Terracotta, handmade, fired
H: 15 cm
P-2149

Goblet with Horizontal Black Bands
Mehrgarh
5000-2500 BC
Terracotta, handmade, fired
H: 16 cm
P-2149

Buff Ware Pot
Mehrgarh
5000-2500 BC
Terracotta, handmade, fired
H: 15 cm
P-2167

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

Dog Figurines
Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade
5.1 x 3.2 cm (left)
P-1445, P-540

On display: P-534, P-536, P-526, P-538

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

Earth Gallery

On display: P-534, P-536, P-526, P-538

Rediscovering Harappa
Pot Sherd (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 Sherd (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 Sherd (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

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

Boar Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
1.9 x 3.2 cm
P-1455
On display: P-555

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

Dog Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
8.9 x 5.5 cm
P-1466

Animal Figurine
Mohenjo-Daro
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

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

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

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

Pot Sherd (Painted)
Harappa
2600-1900 BC
Terracotta, handmade, fired
10.2 x 5.1 cm
P-721, P-376, P-765

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

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

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

Boar Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
1.9 x 3.2 cm
P-1455
On display: P-555

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

Dog Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
8.9 x 5.5 cm
P-1466

Animal Figurine
Mohenjo-Daro
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

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

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

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

Pot Sherd (Painted)
Harappa
2600-1900 BC
Terracotta, handmade, fired
10.2 x 5.1 cm
P-721, P-376, P-765

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

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

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

Boar Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
1.9 x 3.2 cm
P-1455
On display: P-555

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

Dog Figurine
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
8.9 x 5.5 cm
P-1466

Animal Figurine
Mohenjo-Daro
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

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

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

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
Rediscovering Harappa

**Storage Jar (broken)**
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
7 x 5.1 cm (large pot), 7.6 x 1 cm (jar)
P-762, P-758, P-709

**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

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

**Simple Pot**
Mohenjo-Daro
5000 - 2500 BC
Terracotta, handmade, fired
H: 9.05 cm
P-2151

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

**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-1106

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

**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-1106

**Circular Seal**
(Mehrgarh)
5000-2500 BC
Terracotta, handmade, fired
Painted brown
Dia: 6.09 cm
P-2193

**Boat-Shaped Grinding Stone**
Mohenjo-Daro
5000-2500 BC
Stone, handmade, fired
13.02 x 8.04 cm
P-2170

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

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

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

**Faiz Muhammad Painted Grey Dish**
(Mehrgarh)
5000-2500 BC
Terracotta, handmade
Dia: 16.5 cm
P-2161
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 Faez Najam (LUMS), Muhammad Ashfaq (PU), Samara Shahid (LCW), Affa Noor (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 (45.7 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
20 x 17 inches (48 x 44 cm)
Inheriting Harappa Internship Programme, Jun-Aug 2015, Lahore Museum
Earth Gallery

First Street, Mohenjo-Daro
Scanned Photograph and Digital Print
16 x 12 inch (40.6 x 30.4 cm)
Source: Unknown

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

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

The Granary, Harappa
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 Sameen 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 (UJP)
Acrylic on Paper
20 x 20 inches (50.8 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

Bowl 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

Jar with Ibex
Reproduced by Kida 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 Minakhi 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.
Rediscovering Harappa

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
20.9 x 10.2 cm
P-1244

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-277

Terracotta Cakes [Triangular]
Kot Diji & Cholistan
3300-2900 BC
Terracotta, hand-made, fired
8.9 cm (left), 9.5 cm (right)
P-341, P-3057

Perforated Pot Sherds
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
10.8 x 7.6 cm
P-1317, P-1318

Perforated Jar
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
12.2 x 5.7 cm (large)
P-700, P-705

Fired Brick
Mohenjo-Daro
2600-1900 BC
Terracotta, moulded, fired
19.2 x 14.6 cm
P-277

Terracotta Cakes [Triangular]
Kot Diji & Cholistan
3300-2900 BC
Terracotta, hand-made, fired
8.9 cm (left), 9.5 cm (right)
P-341, P-3057

Perforated Pot Sherds
Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
10.8 x 7.6 cm
P-1317, P-1318

Perforated Jar
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
12.2 x 5.7 cm (large)
P-700, 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 is depicted on top.

Seal
Harappa
2600-1900 BC
Steatite, handmade, fired
2.7 x 2.7 cm
P-9178
A square seal with the figure of a rhinoceros and a manger placed in front. 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

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

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

Rhinoceros Figurine
Harappa
2600-1900 BC
Terracotta, handmade, fired
8.3 x 4.5 cm
P-85
On Display: P-519

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

On Display: P-517 (Harappa)
Bronze Plate and Lid
Mohenjo-Daro & Harappa
2600-1900 BC
Bronze, handmade, fired
P-1237, P-489

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

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

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

Terracotta Cakes (Oval)
Choklatan
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

Burial Pot (Cemetery H)
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
7.6 x 7.0 cm.
P-1301; On Display: P-1099

Fire Gallery
Rediscovering Harappa

Rediscovering Harappa
Rediscovering Harappa

**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, HK 12036)

**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

**Elephant 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

**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

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- Reproduced by Labana (LCW)
- Acrylic & Graphite Pencil on Paper
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**Rhinoceros Tablet (copper)**
- Digital Photograph and Print
- 4 x 6 inches (10.1 x 15.2 cm)
- P-1599 (Mohenjo-Daro, HK 12036)
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.
Rediscovering Harappa

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 is depicted 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
1.5 x 3.4 cm
P-917A

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

Inscription Seal
Harappa
2600 - 1900 BC
Terracotta, handmade, fired
1.2 x 4 cm
P-304

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
1.3 x 3.7 cm
P-915

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

Inscription Seal
Harappa
2600 - 1900 BC
Terracotta, handmade, fired
1 x 2.5 cm
P-1718
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
2.7 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
2.3 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
2.8 x 2.8 cm
P-1739
A square seal with the figure of an elephant. 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.

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-1418, P-1435
Stone Weights
Mohenjo-Daro
2600-1900 BC
Stone, handmade, fired
0.6 x 0.6 cm (smallest)
P-1207, P-1218, P-1224, P-1226, P-1209, P-1208, P-1210, P-1211, P-1212, P-1213, P-1214, P-1212, P-1213, P-1222

Bullock Cart
Mohenjo-Daro & Harappa
2600-1900 BC
Terracotta, handmade, fired
H: 14 x L: 14 x W: 6.5 cm (Cart)
H: 9 x L: 7.5 x W: 5.5 cm (Bullock)
P-1480, P-1645, P-2927
On display: P-1593 (Bullock)

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

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

Interpretive Artworks
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
Rediscovering Harappa

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

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

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

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-6426)
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 3.1 cm (top), 1.5 x 3.1 cm
P-1789 , P-1715
Lahore Museum Collections

Indus Inscription Seals (oval-shaped)
Digital Photograph and Print
Image Dimensions: 3 x 6 inches each (7.6 x 15.2 cm)
Seal Dimensions: 1.2 x 4 cm
P-1789, P-1715
Lahore Museum Collections

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

Inheriting Harappa

Internship Programme, Jun-Aug 2015,
Lahore Museum

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.
Rediscovering Harappa

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.

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
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Pen & Coloured Pencil on Tea-Stained Paper
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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.
**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.

On display: P-1746, P-901, P-1732, P-1748, P-1819

**Unicorn Seal**
*Mohenjo-Daro*
2600-1900 BC
Steatite, handmade, fired
3.8 x 3.8 cm
P-1746

A square seal with the figure of a unicorn and an 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
1.8 x 1.8 cm
P-1717

A small square seal with a cross pattern.
Rediscovering Harappa

Ether Gallery

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

Gamesmen Pieces
Harappa & Mohenjo-Daro
2600-1900 BC
Terracotta, wheel-thrown, fired
2.5 x 1.3 cm
P-1094, P-1098, P-1083, P-1081
P-1086, P-1080, P-1091, P-1099, P-1095

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

Burial Jar (Cemetery R 37)
Harappa
2600-1900 BC
Terracotta, wheel-thrown, fired
29.2 x 9.5 cm
P-826

Toy Whirls
Mohenjo-Daro
2600-1900 BC
Terracotta, handmade, fired
Diam: 6.4 cm (left), Diam: 4.5 cm (right)
P-1096, P-1059
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

**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

**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

**Skeleton with Burial Pottery Fragments**
Digital Photograph
Credits: Copyright J.M. Kenoyer/harappa.com, Courtesy Dept. of Archaeology and Museums, Government of Pakistan

**Interpretive Artworks**
Ether Gallery

Rediscovering Harappa
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
80.01 x 39.45 cm
1996.1

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

Swastika Gallery

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 39.45 cm
1996.1

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

Storage Jar
Harappa 1996
Terracotta, wheel-thrown, fired
40.64 x 34.04 cm
1996.7
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Date</th>
<th>Material</th>
<th>Size/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dish-on-Stand</td>
<td>1996</td>
<td>Terracotta, wheel-thrown, fired</td>
<td>31.75 x 29.72 cm</td>
</tr>
<tr>
<td>Oil Lamp Stand</td>
<td>1996</td>
<td>Terracotta, wheel-thrown, fired</td>
<td>7.62 x 17.78 cm</td>
</tr>
<tr>
<td>Perforated Jar</td>
<td>1996</td>
<td>Terracotta, wheel-thrown, fired</td>
<td>26.92 x 11.43 cm</td>
</tr>
<tr>
<td>Charpaye with Human Figurines</td>
<td>1996</td>
<td>Terracotta, handmade, fired</td>
<td>8.12 x 7.62 cm each</td>
</tr>
<tr>
<td>Painted Dish &amp; Pot</td>
<td>1996</td>
<td>Terracotta, wheel-thrown, fired</td>
<td>10.16 x 5.81 cm each (Painted Pots)</td>
</tr>
<tr>
<td>Ram Figurines</td>
<td>1996</td>
<td>Terracotta, handmade, fired</td>
<td>7.62 x 5.33 cm each</td>
</tr>
<tr>
<td>Bird Figurines</td>
<td>1996</td>
<td>Terracotta, handmade, fired</td>
<td>6.35 x 3.81 cm</td>
</tr>
<tr>
<td>Gaming Board with Gaming Pieces</td>
<td>1996</td>
<td>Terracotta, handmade, fired</td>
<td>26.67 x 26.67 x 6.35 cm (Gaming Board)</td>
</tr>
<tr>
<td>Necklace &amp; Belt</td>
<td>1996</td>
<td>Terracotta, handmade, fired</td>
<td>48.26 cm / 40.96 cm</td>
</tr>
<tr>
<td>Painted Pots and Miniature Jars</td>
<td>1996</td>
<td>Terracotta, wheel-thrown, fired</td>
<td>8.89 x 10.16 cm (Painted Pots) Diam: 2.54 cm (Miniature Pots)</td>
</tr>
</tbody>
</table>

**Notes:**
- Charpaye with Human Figurines:
  - Charpaye:
    - 5.58 cm each (Figurines)
- Rhino Figurine:
  - 10.16 x 5.81 cm each
- On display: 1996.70
- On display: 1996.68 b
- 1996.70 a & b
- 1996.50, 1996.51 a-f, 1996.52 a-f
- 1996.68 a
Tiger Figurine
Harappa
1996
Terracotta, handmade, fired
5.0 cm x 10.16 cm
1996.71a

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

Toy Cart with Ox Figurines
Harappa
1996
Terracotta, handmade, fired
10.16 x 17.27 cm (cart)
5 x 6.15 cm (each ox figurine)
1996.62, 1996.66 a & b; On Display: 1996.63

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

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

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Rediscovering Harappa

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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/V-1
Vase with out-curved rim, elongated neck, small round belly and a flat narrow base. Dry raku glaze on outer surface.

Dish
Terracotta, wheel-thrown, fired
H: 7.7 cm, Diam: 32.5 cm
SZ/D-5
Red ware deep dish internally embellished with grooved design and externally treated with black slip.

Pot-like Dish
Terracotta, wheel-thrown, fired
H: 10.5 cm, Diam: 36 cm
SZ/P-1
Pot with featureless rim decorated with incised lines. Base is round and red colour is applied between incised lines.

Pot
Surrey, UK
1984
Stoneware, wheel-thrown, fired
H: 11 cm, Diam: 27 cm
SZ/P-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: 9.0 cm, Diam: 32 cm
SZ/D-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 micaeous 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 micaeous 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 micaeous 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/F-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-5
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/A-2
Vase with flared rim and elongated neck. Cream micaeous slip.

Globular Pot
Lahore
2009
Terracotta, wheel-thrown, fired
H: 10.5 cm, Diam: 18 cm
SZ/A-6
Globular pot with slightly everted rim, round base and cream slip.

Pot
Lahore
2008
Terracotta, wheel-thrown, fired
H: 10.3 cm, Diam: 9 cm
SZ/A-8
Globular pot with out-turned projecting rim. Treated with 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: 31 cm, Diam: 11.5 cm
SZ/F-7
Globular pot with short neck and flat narrow foot.

Pot
Toronto, Canada
2005
Red Stoneware, wheel-thrown, fired
H: 8 cm, Diam: 11 cm
SZ/F-4
Unglazed pot. Rim is out-curved projecting with narrow foot and flat base.

Globular Pot with Finial Lid
Lahore
1982
Terracotta, wheel-thrown, fired
H: 21 cm, Diam: 20.5 cm
SZ/F-6
Red ware with round base.

Vase
Lahore
1985
Terracotta, wheel-thrown, fired
H: 30 cm, Diam: 19 cm
SZ/F-4
Vase with out-curved rim and elongated neck. Chromium red glaze.
Rediscovering Harappa

Inheriting Harappa Project Team
Sheherezade Alam, Founder
Dr. Tehnyat Majeed, Project Director & Chief Curator
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Dr. Mehmood Abidi Habib, Ecologist
Dr. Qasid Mallah, Khairpur University
Dr. Shazad Raquut, COMSAT
Dr. Fazrad Masah, Punjab University
Nafees Ahmad, Punjab University
Hassan Khokhar, Keeper, Harappa Museum
Mantasri Hussain Taras, Norelist
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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.