

Pottery Products of Bhaktapur, Nepal: A Study of Tourist and Tourism Perspectives

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Abstract

The major goals of this study are to investigate ceramic items as a significant tourist attraction in Bhaktapur. Therefore, the topic of this essay is pottery products in Bhaktapur, community involvement, using materials and production techniques, forms, and varieties as sources of tourist attractions, issues with protecting pottery products and promoting tourism, and solutions that are directly related to pottery products and tourism in Bhaktapur. History justifies that from the pre-historic culture in the world the practices of making potteries were existed. Products made of pottery date back to prehistoric cultures around the globe. This custom first appeared in this region's Indus Valley Civilization around 2500 BC. It also existed in Nepal starting in the third century BC. Bhaktapur's pottery items are being developed from a tourism standpoint as a means of luring tourists. Consequently, pottery square is progressively growing in popularity as a hub of tourist attractions. Despite all of its humorous aspects, ceramic items and pottery square still don't make the most of their potential. For examining the causes,

inadequate investigation and research has been done in this area. It has both a research need and an academic issue. This document has been created in order to fill up the research gaps and difficulties. This study was created utilizing both qualitative and quantitative data; as a result, it is based on a mixed-methods research design and methodology. The information was produced using both primary and secondary data.

Keywords: pottery products in *Bhaktapur*, involving community, using materials, methods and forms of productions, tourism attractions, problems and solution measures

1. Introduction

Pottery is the art of creating vessels and other items out of clay and other ceramic materials and then firing them at high temperatures to give them a tough and long-lasting shape. Stoneware, porcelain, and earthenware are the principal types. A pottery is also the name of the location where a potter creates such items (plural "potteries"). According to ASTM International, "any burnt ceramic goods that contain clay when manufactured, excluding technical, structural, and refractory items" are considered pottery (ASTM, 2007).

Numerous stone sculptures and other works of art, such the fish palette from *Grotte de Rey*, the horse head from *Mas d'Azil*, the Venus of *Laussel*, *Kostenki*, and *Brassempouy*, and the engravings on bone from Creswell Crags, have been found from the various prehistoric sites across Europe, Africa, and Asia (Burkitt, 1992, pp. 141-143). One of the earliest human inventions, pottery predates the Neolithic era. Examples of artifacts from this era include the 29,000–25,000 BC *Gravettian* culture Venus of *Dolni Vestonice* figurine found in the Czech Republic and the 18,000 BC pottery vessels found in Jiangxi, China. Artifacts made of early Neolithic and pre-Neolithic pottery have been discovered in the following locations: Sub-Saharan Africa (9,400 BC), South America (9,000–7,000 BC), the Russian Far East (14,000 BC), *Jomon* Japan (10,500 BC), and the Middle East (7,000–6,000 BC) (Roosevelt, 1996, pp. 264–349).

Clay is very easily available thing which can found everywhere in different forms. It is also considered as an easily molding material for the purpose of art creation and craftsmanship. Artists can mould different shape and size to the clay according to their requirements. Therefore, clay was used as the construction material for creation of art objects from the very early. Terracotta in its varied uses and applications, thus affords us an idea of not only the artistic attainments of the people, but about their life and culture, and fashions of times in respect of dress, coiffures and ornaments (Mitra, 1972, p 100). In this context Pandey (1981-82, p. 1) further writes that:

As clay was freely available everywhere and with a slight tough of figures it could be easily molded to any shape, since beginning of Neolithic age. The people of Neolithic period frequently used it to make various kinds of utensils of their domestic use and figurines of human beings, the deities and the animals. Terracotta formed the most popular medium not only of the artistic expression but also for personal ornaments like beads, bangles and rings documentations like sealing's, children's toys and objects of domestic and ritualistic needs.

In this connection, Pandey further adds that, since the beginning of the Neolithic era, clay has been widely available and, with a tiny amount of figure toughness, easily shaped into any shape. It was widely employed by the Neolithic people to create figurines of humans, gods, and animals as well as a variety of household items. In addition to being the most widely used medium for artistic expression, terracotta was also used for children's toys, household and ceremonial artifacts, sealing's, and jewelry for personal ornamentation including beads, bangles, and rings (1981–1982, p. 1).

In Russia's middle Volga region, on the banks of the Samara River, the oldest pottery ever discovered in Europe was discovered. It dates to approximately 6700 BC. The *Yelshanka* culture is renowned for these locations. Around 5500–4500 BC, the earliest inhabitants of Europe manufactured pottery in the Linear Pottery culture, which was slightly later than that of the Near East. Extensively painted pottery reached very high artistic peaks in the Greek civilization in the ancient Western Mediterranean; several tomb artifacts still exist today. The intricate painted ornamentation on Minoan pottery featured natural themes (Cooper, 2010, pp. 36-37).

The classical Greek culture began to emerge around 1000 BC featuring a variety of well crafted pottery which now included the human form as a decorating motif. The pottery wheel was now in regular use. Although glazing was known to these potters, it was not widely used. Instead, a more porous clay slip was used for decoration. A wide range of shapes for different uses developed early and remained essentially unchanged during Greek history (Cooper, 2010, p. 42).

The Indus Valley Civilization, which flourished around 2500 B.C., is where the art and images of terracotta originated in this subcontinent. Figures representing a variety of human, animal, and plant life subjects can be found there, including terracotta or steatite seals with *Pashupati* and other works of art (HMG, 1996, p. 100). The "Mesolithic" ceramic tradition, which originated among the Vindhya hunter-gatherers of Central India around this time, included ceramics in the cord-impressed style. In adjacent areas, this ceramic style was also present throughout the later Proto-Neolithic phase (Singh, 2009, p. 76).

With a provenance spanning from 7,000–6,000 BC, this ancient pottery style—also discovered at the *Lahuradewa* site—is now the oldest known ceramic tradition in South Asia (Barker & Goucher, 2015, p. 470). Known as the ceramic Neolithic and *Chalcolithic* periods, *Mehrgarh* Period II (5,500–4,800 BC) and *Merhgarh* Period III (4,800–3,500 BC) are when wheel-made pottery first appeared. Pieces known as the "*ed-Dur vessels*" are examples of pottery that may be found at several Indus Civilization sites. These pieces originated in areas near the *Saraswati* and Indus Rivers (Cahill, 2012, p. 104).

Archaeological discoveries in Nepal, particularly those involving broken utensil pieces, female and animal figures, small dolls, and other artifacts from *Lumbini*, *Kapilvastu*, and *Banjarah* in Western Nepal, are acknowledged as the genuine proof of the antiquity of the 3rd-century BC terracotta workmanship (Rajbandari, 1989, p. 16). A more prominent media during the *Lichchhavi* period was terracotta art. It appears from descriptions of inscriptions and archaeological discoveries from the excavations at *Dhumbarahi* and *Handigaon* that this type

of handicraft was present and was practiced throughout the reign of the *Lichchhavi* kings. Not only did this technique gain popularity in the early and late medieval eras, but it continues to do so now (Dulal, 2022, p. 370).

The terracotta image of the goddess *Matrika* is indicated by the *Lichchhavi* inscription of *Patan Sankhamul Sikubahi* from 495 AD. This is genuine evidence of the *Lichchhavi* period's tradition of creating terracotta images (Vajracharya, 2030, p. 211). The figures of lions, elephants, horses, cows, and buffalo discovered during the 1966 excavation of *Dhumbarahi* date to the seventh or eighth century CE (Banarjee, 1966, p. 28). Similar to this, figures such as *Umamaheswor*, *Kuber*, a dancing couple, lions, elephants, horses, and various *Lichchhavi* era items have been found from the excavation of *Handigaon* (Thapa, 2027, pp. 15–17; in Chhetry & Rayamajhi, 2056, p. 191).

The middle Ages were a profitable time for producing household goods and clay sculptures. Built in the thirteenth century CE by *Abhayaraj Vajracharya*, the *Mahabuddha* Temple in *Patan* was modeled after the *Bodhagaya* temple of Lord Buddha (Pandey (1981-82, p. 9). The craft of molding and crafting terracotta figurines and cutlery is still practiced and preserved in modern civilization.

Because of variable arts, architectures, dances, traditions, monuments, places, ponds and others attractions, *Bhaktapur* is regarded as a living paradise of the cultural universe. As tourist and tourism perspectives it is known as wonderful destination in the world where several tangible and intangible cultural heritages can be observed. Basically, *Bhaktapur* core is famous for its four squares such as Durbar Square, *Taumadi* Square, *Dattatreya* Square and Pottery Square through the tourism perspective. Among them, pottery square is considered wonderful centre for observing overall view of pottery production processes and opportunity for purchasing beautiful specimens as souvenirs objects.

Therefore, no doubt, the pottery squares and pottery products of *Bhaktapur* are known as the important sources for alluring plenty of tourists in every year. Although regarding pottery products indigenous technology, producers and craftsmanship, their forms, sources of attraction for the tourists, problems and challenges hindering over this occupation and marketing it as tourism product are the major issues which are still not adequately done in the field of academia. These are virgin and current issues from the perspective of study and research. Hence, for the proper solution of the problems and fulfilling the research gaps, this paper entitled *Pottery products of Bhaktapur, Nepal: a study of tourist and tourism perspectives* has been prepared.

2. Research Problem

Through the lenses of investigation and study, the pottery produced in *Bhaktapur* as the source of its enticing tourists is a special subject. In *Bhaktapur*, you can find a number of pottery products that serve as examples. Numerous academics have already conducted studies on *Bhaktapur's* architectural structures, visual arts, sculptures, and socio-cultural life. However, no studies of this kind have been done specifically in the context of pottery items as significant sources of tourism. The significant issue and knowledge gaps are what motivated the

preparation of this study work. So, after investigating the issue and knowledge gaps, researchers have posed the following queries, such as what indigenous technology is used in *Bhaktapur* for the production of ceramic products? How much do pottery items count as a contributing factor to *Bhaktapur's* tourism industry? and what issues have posed difficulties for the quality of the work and for promoting tourism?

3. Objectives

Pottery products of *Bhaktapur* are an important source for tourism attraction is the main issue of this study. In addition, this study deals with a brief introduction to *Bhaktapur* and the history of pottery products, with the simple or general goals of identifying the local technology and craftsmanship used for the process of making pottery products in *Bhaktapur*, examining the significance of pottery products in the promotion of tourism, and exploring the main issues with pottery product craftsmanship and making recommendations.

4. Review of Literatures

Home (1952) *Ceramics for the Potter*, Bhattacharya (1963) *The Canvas of Indian Art*, Rado (1969) *An Introduction to the Technology of Pottery*, Mitra (1972) *Excavation at Tilaurakot and Kudan and Exploration in Nepalese Terai*, Ryan & Radford (1987) *White wares: Production, Testing and Quality Control: Including Materials, Body Formulations and Manufacturing*, Burkitt (1992) *The Old Stone Age: A Study of Palaeolithic Times*, Dodd & Murfin (1994) *Dictionary of Ceramics*, Roosevelt (1996) *The Maritime, Highland, Forest Dynamic and the Origins of Complex Culture*, Singh (2009) *A history of Ancient and Early Medieval India: from the Stone Age to the 12th Century*, Cooper (2010) *10,000 Years of Pottery*, Cahill (2012). *Paradise Rediscovered: The Roots of Civilization. Vol.1*, Park (2014) *Heritage Tourism*, and Getty. edu. (2017) *Art & Architecture Thesaurus full Record*, (Getty Research) have been reviewed for generating theoretical knowledge for this paper.

Likewise, Nepali (1965) *The Newars*, Regmi (1966) *Medieval Nepal (Vol-II)*, Pandey (1981-82) *The terracotta of Nepal*, Rajabhandari (1989) *Nepalako mrimaya kalako pariprekchhyama Chandeswori mandir sthit mrimmaya murtiharu*, Levy (1992) *Mesocosm, Hinduism and the organization of a traditional Newar city in Nepal*, Slusser (1998) *Nepal Mandala (Vol- I)*, Vaidya & Shrestha (2002) *Bhaktapur Rajdarbar*, Shrestha (2016) *The Famous Pottery Squares of Bhaktapur*, Dhaubanjari (2015) *Jati Vyavastha (Newar Samudayako Sandarbham)* and Dulal (2019) *Cultural Tourism in Bhaktapur* have been reviewed for generating empirical knowledge and finding the research gaps as well.

5. Methodology

Scientific research approach was used to construct this study report. Both qualitative and quantitative data were used in its preparation. In light of this, it is founded on a hybrid research design and strategy. To investigate its aforementioned goals and close any research gaps, the methods and processes were used. Primary and secondary data are known as its main sources of information. Observation and interview techniques have been used to get primary data from the field. In this study total 36 visitors have been selected as respondents, among them 22 men (61.11%) and 14 women (38.89%). Interviews with tourists were done in order to gather

primary data, such as the reason for their trip to *Bhaktapur*, the city's top attraction, and their preference for *Bhaktapur*-made souvenirs. Reliable journals, documents, books, published and unpublished relevant reports are the main sources of secondary data.

6. Conceptual Framework

For generating theoretical and practical knowledge during the study researcher has applied theoretical and empirical approaches in accordance with the requirements of the issues. Along with the sketching historicity of terracotta products in the world and Nepal this paper helps to explore the exact situation of the different issues associated with pottery productions and tourism of *Bhaktapur*. Hence, to fill the aforementioned research deficiencies, problems and fulfilling the determined objectives the following conceptual framework has been adopted.

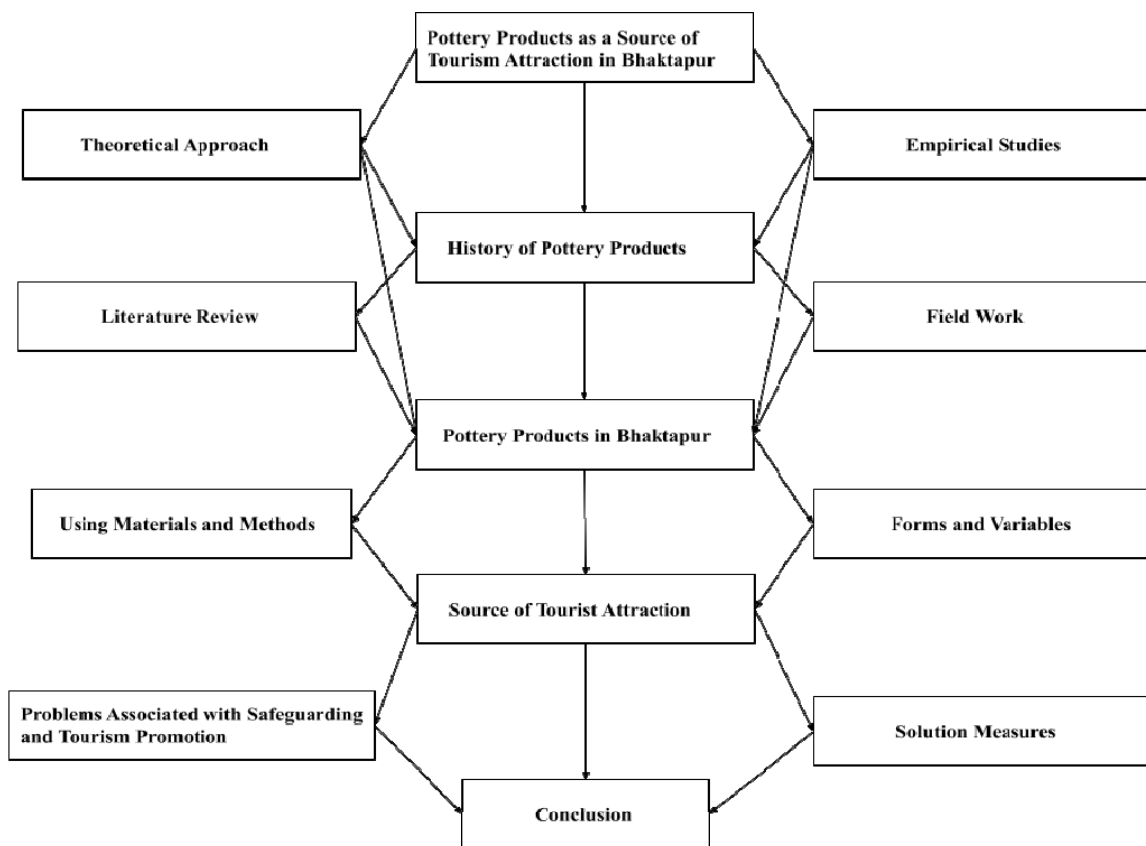


Figure 1. Conceptual framework

As per the key words, problems, objectives and afore mentioned figure, pottery products of *Bhaktapur*, using materials and methods, forms and verities of productions, as source of tourism attractions, problems associated with safeguarding and promotion of tourism and solution measures have been discussed in this paper.

7. Results

In order to identify the primary sources for this study, the researcher used field research

techniques such as interviewing and observation. Researchers in this procedure posed questions like, "What materials and processes do you use?" in relation to forms and types of clay products. Which utensil types do you like to produce? What are the primary obstacles to cultural preservation and tourism promotion? What should be said to the concerned community, and which sites do you like to go to? Which *Bhaktapur*-produced goods do you prefer to bring home as gifts? Likewise, for generating secondary information regarding the issues reviewed of relevant literatures have been done. Finally, in the course of analysis of data and measuring the findings, this paper has presented including with different issues such as pottery products of *Bhaktapur*, involving community using, materials and methods, forms and varieties of productions, as source of tourism attractions, problems associated with safeguarding and promotion of tourism and solution measures in chronological order.

7.1 Pottery Products in Bhaktapur

As elsewhere, history shows, the people in *Bhaktapur* have been using the utensils of pottery products from the time immemorial. It means they have had traditional knowledge of such types of craftsmanship molding clay into different shape, size and items as the primitive occupation. They have had also knowledge and technology to create terracotta sculptures and figurines. In medieval period this tradition was emerged as an important and popular occupation among the people of *Bhaktapur*. The exquisite nine terracotta sculptures of the goddesses *Navadurga* on display at the National Museum were produced during King *Jitmitra Malla's* (1673–1696 A.D.) reign. According to one of his inscriptions (NS 797 *Bhadra Sudi Ditiya Stella at Etachok*), he made striding with carved images of the *Asthamatrika* group of female deities and got drawn in illustrations over the surface of the wall on the east. This repair work was done in *Etachock*, which is west of *Mulchock* (Regmi, 1966, p. 228). No doubt, this is considered significant evidence to justify the antiquity of terracotta products and craftsmanship of *Bhaktapur*.

Therefore, pottery making is a wonderful culture and tradition of Nepal especially of *Bhaktapur* in the past and present as well. In *Bhaktapur* core, there is a square apart from the squares of *Durbar*, *Taumadi* and *Dattatreya*, is the pottery square. There are two pottery squares which are very famous for making clay utensils by using traditional knowledge, skill and technology. They lay southern part of the *Durbar* square and south west of *Taumadhi Tole*, where one can view dense settlement of *Prajapati*, an ethnic group of the *Newar* community (Dulal, 2019, p. 271).

As previously pointed out, the heart of *Bhaktapur* includes two well-known pottery squares: one at *Taumadhi* and the other near *Suryamadhi tole*. The first one can be found from *Taumadhi Tole*, which lies a little to the southwest. Everybody watches the rows of clay works drying in the sun and the treadle-power wheels along the damp lanes. Slightly south of *Dattatraya* Square, in *Suryamadhi*, is where you'll find the next one. It is the oldest and, according to the locals, a more commercial pottery square than the first.

Through the tourists and tourism perspectives, *Taumadhi* Pottery Square is recognized as a better choice to visit. It is due to adoptive location of it with just south of *Bhaktapur* *Durbar* Square, where one can observe magnificent souvenir shops featuring clay objects for sale.

Every visitor is greeted at the *Taumadhi* Pottery Square entrance by hefty, antique wooden wheels, the majority of which have been replaced with weighted tires that spin more quickly, and by pavements piled high with brand-new, freshly crafted clay pots that are left to dry in the sun.

7.2 Involving Community

Prajapati is an authentic group for pottery making skill and technology. They belong to *Jyapoo* group according to the division of *Newar* caste. As per the local people there is no class and caste discrimination and hierarchy between them on the basis of using black clay and red clay. So, there is no class and caste classification among them, they all are remained within a single group (Dulal, 2019, p. 271). As per Nepal Ceramic Cooperative there are around 10,000 people involved in this industry in Nepal. The majority of the people involving in this business are located in *Bhaktapur* district.

A variety of former ethnic groups are referred to as "*Newars*" because they have been merged into a single, homogenous society with shared linguistic and social customs throughout centuries of interbreeding (Nepali, 1965, p. 18). Mainly, the *Newar* caste can be classified into six major hierarchical groups. Priestly castes, high castes, upper castes, lower castes, unclean castes and untouchable castes are the major divisions that can be observed in the *Newar* community. Religiously they are also divided into Hindu and Buddhist as well. Brahmans, *Chhathar*, *Panchar*, *Tini*, *Jyapu* (level-1), *Tama*, *Kumha* and *Awa*, *Jyapu* (level-2), *Jyapu* (level-3), *Chipi*, *Cyo* or *Cya*, *Dwin*, the borderline- clean *thars*, *Nae*, *Jugi*, *Don*, *Kulu*, *Pore*, *Cyamakhala*, *Halahulu* are the major *thars* of *Newars* found in *Bhaktapur* (Levy, 1992, pp. 78-85).

Prajapatis a sub caste belongs to *Jyapus* groups. *Prajapatis* (the potters) live with the same potter group that they can share ideas and commonly use the place to bake the pots, too (Dulal, 2019, p. 94). The term *Jyapoo* is compounded of two terms *Jya* means work and *Poo* meaning a variety of paddy known as *Tauli* paddy which applied to a large section of *Newars* who constitute the predominant agricultural population of the valley. They are seldom found outside the valley of Nepal. They are also known by such appellations '*Kisan*' and *Maharjan* (Nepali, 1965, p. 167). *Jyapus*, carry out a distinctive method of cultivation by hand using only a spade for digging and turning the soil (Banerjee, 1980, p. 16).

Observing a family that has worked together for so many generations is captivating. Everybody participates in the process of making a pot throughout the pottery production process. The elderly women are in charge of tending to the pots stored for coloring and drying, while the elderly men, the skilled artisans, transform the mud into magnificent vessels in a matter of minutes. While young women are busy processing and beating clay, the young men are frequently involved in moving large loads of mud from one corner of the square to the other (Shrestha, 2016). Schoolchildren are also helping their parents' dry clay pots in the square's large courtyard. They proceed from their houses to the furnace carrying baskets full of clay pots and gathering them. Pottery making is not a simple task as it seems. It is a very difficult job which has been conducted as a profession by the *Prajapatis* from the very earlier.

7.3 Using Materials and Methods

Different varieties of clay are used around the world for pottery goods, including Kaolin, ball clay, sedimentary clay, fire clay, stoneware clay, China developed kaolin, which is the reason why it is sometimes referred to as "china clay." Ball clay is malleable in fine-grained form. Sedimentary clay may include some biological material. Fire clay is usually extremely flexible, however it has a little less flux than kaolin. Stoneware clay can be used to make stoneware. Common red clay and shale clay are not ideal for pottery, unless there are unique circumstances around a specific deposit. Tiny amounts of the incredibly plastic clay bentonite clay can be added to short clay to make it more flexible (Home, 1952, p. 16).

According to Hinduism, clay is the most significant material for picture sculpting. According to the Hindu religious text *Kalikagam*, it is highly recommended to use the clay from holy rivers and the tops of hills for creating terracotta sculptures (Rao, 1985, p. 76). Similar to this, the Shiva *Puran's Vidhyaswor Samhita* emphasizes the use of clay from rivers, lakes, and ponds to create images (Dange, 1987, p. 875). The clay from ponds, water wells, rivers, and the clay connected with plant roots are all thought to be more pure and lucrative for shaping terracotta sculptures, according to *Samrangana Sutradhara* (Bhattacharya, 1963, p. 43).

The creators used exceptionally good, quality of clay and by means of a system of firing which produce a hard, smooth, shell-like surface, their masonry seems to defy all weathers besides displaying a most artistic coloring (Pandey, 1981-82, p. 12). In the middle Ages, artisans mostly used clay lumps of the *Gathicha*, *Pancha*, *Hakucha*, and *Gija* varieties to create terracotta art pieces (Rajbhandari, 1989, p. 22). The clay artifacts of the medieval era were completely burned in the fire. The photographs were placed on a straw pile inside a brick building and baked for approximately a day and a night (Pandey, 1981–82, p. 12).



In Bhaktapur, Prajapati people are engaged in the production of pottery

In *Bhaktapur* for pottery productions *Prajapati* sub-clan group among the *Newar* community plays vital role and have been fully using their pottery making skill and indigenous technology

for making images of gods and goddesses, animal figures, dolls, utensils and other several forms of arts from the very earlier. Pottery making is very difficult, sensitive, complex and responsible task which has been conducted as a profession. *Prajapati* are known as the master and authentic creators of this form of art.

Bhaktapur ceramics are regarded as better than those from other places, mainly because they use black clay known as *Dyo Cha*, which is unique to *Bhaktapur* and literally translates to "clay of God." It's considered to have a flexible character, making it the ideal mud for ceramics. It can only be dug for once a year, and only by *Bhaktapur's Prajapatis* (Shrestha, 2016). They use only black clay as the raw material rather than the red one. Red clay is also used for making liquor which they called *Lancha*. After giving the shape of the utensils they used *Lancha* for making attractive and sharper to their potteries (Interview: Binod Kumar Prajapati, 2074/12/23).

The main methods and processes used to create pottery items include hand-building, the potter's wheel, granulate pressing, Injection moulding, Jiggering and jollying, Roller-head machines, Pressure casting, RAM pressing, Slip casting, and 3D printing. The first method of forming was hand construction. Throwing, which derives from the Old English term *thrown* and meant to twist or turn, is another name for the potter's wheel. Granulate pressing is the process of forming pottery by applying pressure to granulated, semi-dry clay inside of a mold. An established shape-forming technique for thermoplastic and some metal components, injection moulding was used for the dinnerware sector (Anwar, Messer, Davies, & Ellis, 1995, pp. 95-98). Jiggering and jollying operations are carried out on the potter's wheel and allow the time taken to bring wares to a standardized form to be reduced. Roller-head machine is for shaping wares on a rotating mould, as in jiggering and jollying, but with a rotary shaping tool replacing the fixed profile (Rado, 1969).

Unlike slip casting in plaster moulds, where the capillary forces equivalent to a pressure of about 0.1-0.2 MPa, pressure casting in specially designed polymeric materials allows a mould to be subject to application external pressures of up to 4.0 MPa (Dodd & Murfin, 1994). By pressing a prepared clay body bat into the desired shape between two porous moulding plates, RAM pressing is used to shape ceramics. Slip casting works well for forming shapes that cannot be created using other techniques. A highly absorbent plaster mold is filled with a liquid slip that is created by combining water and clay body. The most recent development in creating clay items is 3D printing.

Clay needs to be prepared before it can be sculpted. Kneading ensures an even distribution of fluids throughout the body. The clay body has to have any trapped air removed. De-airing is the process of doing this, and it can be carried out either mechanically by a vacuum pug or manually by Wedging. After shaping, it is dried before being burned. The main steps used in the pottery-making process include green ware, leather-hard, bone-dry, biscuit, and glaze fired. Unfired items are referred to as green ware. At this point, bodies are in their most pliable state when there is enough moisture in the air (as they are soft and malleable, and hence can be easily deformed by handling). Clay bodies that have partially dried out are described as being leather-hard. The clay item has a moisture level of 15% at this point. Clay bodies are said to be

"bone-dry" when their moisture content is at or close to 0%. The object is ready to be fired at that moisture level. The clay is referred to as biscuit (or bisque) after it has been formed into the desired shape and baked in the kiln for the first time. The last firing, known as glaze firing, occurs throughout the creation of certain pottery. A glaze may be applied to the bisque form and the piece can be ornamented in many ways (Ryan & Radford, 1987).

Firing pottery can be done using a variety of methods, with a kiln being the usual firing method. Both the maximum temperature and the duration of firing influence the final characteristics of the ceramic. Thus, the maximum temperature within a kiln is often held constant for a period of time to *soak* the wares to produce the maturity required in the body of the wares (<https://websites.milonic.com>). The earliest forms of pottery were made from clays that were fired at low temperatures, initially in pit-fires or in open bonfires. They were hand formed and undecorated. Earthenware can be fired as low as 600 °C, and is normally fired below 1200 °C. (Getty.edu., 2017).

The environment in a kiln can influence how the completed goods look during the firing process. Clays and glazes can oxidize because to an oxidizing atmosphere created in the kiln by allowing too much air in. Kilns can be heated using electricity, burning wood, coal, or gas. Coal and wood can influence the appearance of exposed goods by adding smoke, soot, and ash to the kiln when used as fuels. In order to safeguard the items being burnt in wood or coal-fueled kilns, *saggars*, or ceramic boxes, are frequently put inside the kiln. Modern gas- or electricity-powered kilns are cleaner and easier to regulate than older wood- or coal-fired kilns, and they frequently allow for shorter firing times. (<https://websites.milonic.com>).

Pottery is made by forming a ceramic (often clay) body into objects of a desired shape and heating them to high temperatures (600–1600 °C) in a bone fire, pit or kiln and induces reactions that lead to permanent changes including increasing the strength and rigidity of the object. Much pottery is purely utilitarian, but some can also be regarded as ceramic art. A clay body can be decorated before or after firing (<https://www.foodandwine.com>). Altogether there are eight stages such as dry clay stage, slip stage of clay, plastic (workable) stage of clay, leather hard stage of clay, bone dry stage of clay, bisque ware stage of clay, glaze firing stage of clay and the secret final creation stage that use for the production of potteries.

The potters' precise palm movements transform the cones of moist black clay into sleek vessels, making it appear quite simple. It seems like they could make anything out of clay at times, like they had magical hands. People have to dig down more than 10 to 12 feet, which makes it a dangerous and difficult job that could even be fatal. Making pottery is a more complicated procedure than it first appears, particularly in Nepal where cultural norms and tradition serve as the only sources of guidance for all work (Shrestha, 2016).

In *Bhaktapur*, simply, there are five stages such as clay collection, smoothened process, shaping or making the pottery, drying and coloring and the firing process for making pottery. Firstly, they collect special black clay by digging out around 10 feet down the surface. Secondly, they mould the clay with water for making smoothness according to the requirement. Thirdly, they put the clay in over the while and starting to give the shape of the pottery. The fourth stage is drying and coloring the pottery where women are looking in chare in this work.

The fifth and final step is firing. All the prepared raw clay pots are placed along with straw in layers and covered through the ashes from the top. It takes 3-4 days to get fired (Interview: Binod Kumar Prajapati).

A significant number of craftsmen still employ the methods that have been passed down from generation to generation. The majority of potters still utilize crude tools; however there have been advancements in the machinery and tools used by them recently. The potters ensure that the authenticity of the mud vessels they have been making since the beginning of time does not change, regardless of whether they use sophisticated or archaic tools (Shrestha, 2016).

Quality of clay, spade, digging pick, gridding and molding instruments, bamboo basket, carrying cart, potter's wheel, stick, thread, measuring scale, different types of pigments, water, oven, fire, firing woods, straw, muddy clay, ashes, knife, temperature measuring instrument, Keeping rags, electricity and electronics device and tools and so on are the essential materials, tools and instruments that are compulsorily needed during the pottery making process. Likewise, perfect and skillful crafters, labour and helpers also require as the human resources.

7.4 Forms and Varieties of Productions



Forms and varieties of pottery products

Clay-based pottery can be divided into three main groups: earthenware, stoneware and porcelain. Ball clay and fire clay are also used for pottery production. Thus, altogether there are five main varieties of clay used for pottery making purposes. But the first three are more used and are made in glaze and unglazed varieties, for different purposes. They may also be

decorated by various techniques. Historic ceramics of these kinds are frequently separated into two categories: coarse, popular, folk, or village goods that are typically unadorned or simply so, and frequently less well-made; or "fine" wares, which are reasonably priced, well-made, and reflect the aesthetic taste of the culture in question (<https://www.foodandwine.com>).

The objects and specimens of pottery products can be found both similar and distinct forms and varieties as well. Types of clay, using pigments, structures, shape and size, utilitarian values and using purposes, out looks are the fundamental elements which keep them different with each others. Because of it's, some look like similar and some distinct in nature. Therefore, they can categories in different forms on the basis of types of clay using pigments, structures, shape and size, utilitarian values and using purposes, out looks.

On the basis of types of clay they categories earthenware, stoneware and porcelain; on using pigments they categories grey wares, red wares, black wares, etc.; on the structures they categories micro structures, middle, large and extra large, on the shape and size they categories circular, rectangular, triangular, oval etc.; on the utilitarian values and using purposes they categories sculptures of gods and goddesses, figurines of animals, dolls, toys, decorative objects, kitchen utensils etc.; and on the basis of outlooks they categories painted and engrave and plain in forms.

In *Bhaktapur*, as per the demand of local consumers and tourists several types, shapes and sizes of pottery products have been molding from the day earlier and at present. The main attraction of the pottery squares is the daily life of potters of the *Bhaktapur* and the process of making the pots. This square is the residential area for the *Newari* potter who manually makes the clay pots and sells them. Sculptures of different gods and goddesses, animals figurines, different types of toys and dolls, *Khutruke* i.e. clay piggy banks, mud bowls keeping *Juju dhau* i.e. curd, water pots, tea and coffee cups, bowl, flower vessel, *chilim*, *hukka*, firing pot and so on are molding for domestic uses and souvenir arts as well. Among the several products, clay piggy banks are known as the most popular and selling item in *Bhaktapur* (Shrestha, 2016).

7.5 As Sources for Tourists Attractions



A glimpse of Domestic and international tourists

E.A. Powel, making comparative remarks about exemplary sculpture and architecture of the renowned places of countries and towns of *Thailand, Peking, Beneras, Boroeder, Samarkand, Japan*, etc., has written that *Bhatgaon* held vague suggestions of them all without actually resembling any of them where there is nothing else in Nepal, save the Durbar Square of *Bhatgaon* it would still be amply worth making a journey halfway round the globe to see (Vaidya & Shrestha, 2002, p. preface).

As mentioned by Powel, on the one side, today, because of its world famous wonderful cultural heritage *Bhaktapur* is slowly developing as one of the significant cultural tourism destinations in the world (Dulal, 2019, p. 285). On the other, pottery production is also equally popular. Because the ceramics represents the local culture and helps to generate some income to the potters. Mostly the *Prajapati* people have been engaged in pottery. With the typical images and other specimens of terracotta productions are being exported to foreign countries like Japan, USA. This is a good opportunity for these traditional productions and selling business to the foreign markets (Dulal, 2019, p. 272).

The square of pottery is a universe within itself. The ancient art of pottery-making has withstood the allure of Westernization and is beneficial to *Bhaktapur*. The pottery squares of *Bhaktapur* almost always have some sort of clay item. If you are fortunate enough to visit *Bhaktapur* on a bright, sunny afternoon—when all the clay pots are stored in the squares to roast in the sun—the pottery squares will delight your eyes. In this place, clay piggy banks are the most produced item. Additionally, mud bowls manufactured in the pottery squares are used to serve the world-famous *Juju dhau*, curd made exclusively in *Bhaktapur* (Shrestha, 2016). Therefore, for the measuring to the pottery squares of *Bhaktapur* as an important tourist alluring center the following variables and indicators such as distribution of tourist arriving statistics of SAARC and non-SAARC countries previous five fiscal years by months, purpose of visit, tourist attraction center, preferring souvenir arts have been analyzed.

Tourist Arrival Statistics in Bhaktapur: The tourists of SAARC and non-SAARC countries have visited *Bhaktapur* to observe beautiful cultural heritages of the destination. Appendix A provides the details of tourists arriving statistics of non-SAARC and SAARC countries who have visited the destination from the last five fiscal years.

The table no. 1 reveals that the number of the tourists of non-SAARC and SAARC countries of the last five fiscal years according to the months and seasons. On the basis of month, on average *Ashwin, Kartik, Mansir, Falgun, Chaitra, Baishak* and *Jestha* seemed more favorable than other months for *Bhaktapur*. Altogether, according to the data, 258,244 tourists visited in fiscal year 2069/070 BS whereas 290,891, 244,144, 95,056 and 181,350 visited during the fiscal years 2070/071, 2071/072, 2072/073 and 2073/074 BS respectively.

Purpose of Visit: Every year, *Bhaktapur* hosts large number of tourists in its core like *Durbar square, Taumadi square, Dattatreya square, Pottery square, and National Art Museum*. During the fiscal year 2072/073 BS and 2073/074 BS *Bhaktapur* received 95056 and 181350 total tourist from SAARC and non-SAARC countries respectively (BMTSC, 2073 and 2074). *Bhaktapur* has been preserving several beautiful cultural tourism products of different test and experience which helps to attract the tourists with different purposes. In this process during the

field survey researchers asked the reason for visiting *Bhaktapur* to the 36 tourist respondents. The details information about it is given in Appendix B.

The table no. 2 informs about the purposes of tourists for their visit especially in *Bhaktapur*. The statistics indicate that among the 36 tourists 10 (27.78 %) has visited here in *Bhaktapur* for the purpose of observing the World Heritage Site, 7 (19.44 %) visited for observing art and architectural heritage, 6 (16.67 %) observing for local cultural traditions and pottery products, 5 (13.89 %) for observing research and investigation, and remaining 8 (22.22 %) for the purpose of all mentioned above.

Tourist Attraction Center: Attraction is considered as one of the important components that plays leading role for the promotion of tourism activities in the destination. Attractions are the motivated factors, which can attract the attention of tourist over them. Therefore, in the field of tourist and tourism, attraction is also known as the pulling factor, which continuously inspires tourists in the destinations either that is accommodation or tourism products. Attractions are classified into several categories. In this respect Kunwar (2017, p. 30) has categorized attraction into two major folds which are:

Listed as both a primary and auxiliary attraction, respectively. The community's core features or assets are represented through its main attractions. They comprise the destination's primary concept. These occurrences could be man-made or natural, historical or cultural, enjoyable or spectatorial. The facilities and services that meet visitors' needs, such as lodging, dining, shopping, foreign currency exchange, and local transportation, are referred to as supporting attractions.

Bhaktapur is a traditional cultural destination which provides multiple attractions to the tourists. It has *Durbar* square, *Taumadi* square, *Dattatreya* square, Pottery square, National Art Museum and other several tangible and intangible cultural heritage sites and activities within the core of the city. As an attractive destination, *Bhaktapur* can offer cultural, historical, religious, and art/ architectural heritages to the visitors (Dulal, 2019, p. 292). During the field survey, researchers asked a question, which one is the most attractive place in *Bhaktapur* to the 36 tourist respondents through which the different responses were obtained. Appendix C provides the details information about the issue.

The table no. 3 generates the information about the most attractive places in *Bhaktapur* judged by the tourists. The data shows that among the 36 tourists respondents 8 (22.22%) has emphasized to the *Durbar* Square, 6 (16.67 %) emphasized to Pottery Square, 5 (13.89 %) to the *Taumadi* Square, 4 (11.11 %) has mentioned to *Dattatreya* Square, 3 (8.33 %) to the National Art Museum as the most attractive place whereas, the remaining 10 (27.78 %) has given importance to the all sites mentioned above.

Preferring Souvenir Arts: A souvenir (from French meaning "a remembrance or memory"), memento, *Keepaske*, or token of remembrance or love is an object a person acquires for the memories the owner associates with it (<https://www.vocabulary.com>). Similar to souvenirs, memorabilia (Latin for *memorable things*), and plural of *memorabile*) are objects treasured for their memories or historical interest; however, unlike souvenirs, memorabilia can be valued for

a connection to an event or a particular professional field, company or brand. In Japan, souvenirs are known as *omiyage*, and are frequently selected from *meibutsu*, or products associated with a particular region. Similar customs of offering mementos as gifts to acquaintances, family, and coworkers are known as *pasalubong* in the Philippines (Geoffrey, 1992).

In Nepal *upahar*, *sisar*, *paura*, *koseli* and *chino* are the terminologies which denotes to the term souvenir. The tradition of exchanging souvenir is seemed very old which can be proved through the description of Nepalese woolen blankets of *Kautilya Arthasastra* (Slusser, 1998, p. 5). In this respect Park (2014, p. 73) pointed that:

Souvenirs are regarded as one of the most significant materials and tangible markers and mementos of travelling experiences and memories. They play a significant role in mediating cultural interaction between tourists and host people. But it is often said that the meanings of souvenirs as unique cultural markers have become tainted with the mass production and replication of souvenirs, particularly traditional local arts and crafts. Local arts and crafts, which used to be traditionally produced on a small scale, have become commercially manufactured on a mass scale to meet the increasing demands of tourists.

Locally products arts and crafts; tangible objects with intangible values; means and sources of identity of the nation and destination image; regarded as the important tourism products; authentic products of region and ethnic community; represent of aesthetic emotion and beauty; construct through textile and non textiles materials; unique and attractive; keeps utilitarian, decorative and ritual values; and sources of attraction to the tourist and tourism activities should be taken as the beautiful, typical and authentic souvenir arts.

The tourism industry defines souvenirs as keepsakes linked to a destination that are typically made in a way that encourages souvenir collecting and frequently include geographic information. Around the world, the souvenir trade plays a significant role in the tourism sector by providing dual benefits: first, it boosts the local economy by enabling visitors to bring back mementos from their trip. To acquire the following information, researchers asked which types of products they preferred as *Bhaktapur* souvenir artworks to the 36 tourist respondents regarding it the details information is given in Appendix D.

The table no. 4 reveals the information regarding on the most preferring souvenir products from the *Bhaktapur*. Among the 36 tourists respondents 10 (27.78 %) have preferred to the metal products, 8 (22.22%) have shown conscience towards to the pottery products, 6 (16.67%) have emphasized to stone products, 5 (8.77 %) has mentioned to wood crafts, 4 (11.11%) emphasized to woolen and garments products and remaining 3 (8.33 %) preferred to thank products.

7.6 Earning from Tourism

Gradually, *Bhaktapur* is also exploited tourism business for collecting foreign currency. The tables no 5 and 6 mentioned in the Appendix E and F, show the earnings situation of *Bhaktapur* only as an entrance fees through the tourists.

Table no. 5 shows that during the fiscal year 2070/071 BS, *Bhaktapur* earned \$ 230, 8425 from the tourists of non-SAARC countries, whereas the earning has decreased into \$ 202,5225 in the fiscal year 2071/072 BS. Likewise, in the fiscal year 2072/073 and 2073/074 BS, *Bhaktapur* earned \$ 926,205 and \$ 1,632,795 respectively. Due to the decreasing number of the tourists during the fiscal year 2072/073 BS, the earning from the tourists of non-SAARC has been reduced which was caused by Great Earthquake.

Table no. 6 provides the information on earning from the tourists of SAARC countries as the entrance fees *Bhaktapur* earned NRs 68,498,000 and NRs 54,564,500 from the tourists of SAARC countries as the entrance fees during the fiscal year 2070/071 and 2071/072 BS respectively. Similarly, in the fiscal year 2072/073 and 2073/074 BS, *Bhaktapur* earned NRs 16,654,500 and NRs 36,248,500 respectively. Due to the decreasing number of the tourists during the fiscal year 2072/073 BS, the earning from tourists has been reduced which was caused by Great Earthquake.

From the tourists and tourism point of view, *Bhaktapur* is a world-renowned tourist destination for its elegant art, culture and indigenous lifestyle and smiling face and beautiful hospitality of the local people. If we look at the above-mentioned figures it hosted 95,056 tourists during the fiscal year 2072/073 BS and 181350 arrivals in fiscal year 2073/074 BS (BMTSC, 2074 BS.). The arrival numbers of tourists in fiscal year 2072/073 BS shows huge decline which caused by the great earth quake of 2072 BS. At the same fiscal year overall Nepal hosts 538,970 and 753,002 tourists in the year 2015 and 2016 respectively (Govt. of Nepal, 2016, p. 10.). Comparing with the statistics of Nepal *Bhaktapur* only welcomed 17.64% tourists in the fiscal year 2072/073 and 25.68% tourists in 2073/074, which is considerable but not full satisfactory. Whatsoever, afore mentioned data are clearly suggests *Bhaktapur* as a popular tourist destination of Nepal.

7.7 Problems on Safeguarding the Craftsmanship and Promoting Tourism

Today, *Bhaktapur* is going to rapid commercialization of its culture and cultural heritages as the salable commodities for the promotion of cultural tourism in the destination. This commercialization process can be harmful in many ways. The selection of art, architecture, cultural heritage, folk music, monuments and others can have two ways effect; can be conserved and will be vanished as well. Only their fame can be spread, but remained things will be vanished. This type of unplanned and shortsighted policy sometimes makes all the lifestyle hidden in the shadow of the domination (Dulal, 2019, p. 372).

The younger generation is also extremely supportive of and oriented toward this company, particularly with regard to ceramic items, but their parents are careful to ensure that their children do not suffer from the same educational disadvantages that they did. Due to the industry's declining market value and the government's minimal assistance, pottery has a bleak future in Nepal. As a result, parents are reluctant to send their kids into the family business that has been in the family for generations (Shrestha, 2016).

On the one side this study explores disaster management, challenges over the protection of cultural heritage, threats over traditional technology and craftsmanship, keeping peace, healthy

and tourist friendly environment, maintaining the affordable tourist accommodation, controlling the negative impact of tourism, equitable distribution of income as the major overhanging threats and challenges on safeguarding of cultural heritage including pottery products. On the other, lack of proper plan and policies, adequate marketing of tourism products, safeguarding of cultural heritage, lack of launching promotional activities have been identified as the overhanging problems on the promotion of cultural tourism as well. Finally, in the case of the safeguarding of pottery products and its technology and craftsmanship, especially, the following threats have been explored.

- Modern materials including plastic products rapidly replacing to pottery arts, through which gradually, generating crisis over the occupation and existence of pottery products.
- As per the perception of tourists pottery products are remained fragile in nature, there is to be broken possibility at any time, therefore, they remain difficult for carrying.
- The seniors and skillful artists gradually passing out without doing transformation of such craftsmanship to the young generation which continuously threatening over the pottery making occupation and existence as well.
- Due to urbanization process, where quality and quantity of clay is easily available that sites are gradually decreasing which generating serious problem regarding on pottery production.
- Due to modernization and industrialization, disappearing indigenous equipment and tools, deducing skillful human resources and decreasing demand, the pottery products occupation is gradually process, where quality and quantity of clay is easily available that sites are gradually facing crisis and threats.

8. Discussion

According to the statistics prescribed by table no. 2, tourists have paid their visit in *Bhaktapur* especially for the purposes of observing the World Heritage Site, observing art and architectural heritage, observing for local cultural traditions and pottery products, for research and investigation and for the purpose of all mentioned above. Rests of them, 16.67% tourists have visited for observing local cultural traditions and pottery products in *Bhaktapur*.

As suggests by the statistics of table no. 3, especially Durbar Square, Pottery Square, *Taumadi* Square, *Dattatreya* Square, and National Art Museum are known as the most alluring points of *Bhaktapur*. Among them, 16.67 % tourists have emphasized to Pottery Square as an important site for watching pottery production and purchasing souvenir art.

Likewise, According to the statistics presented in table no. 4, especially metal products, pottery products, stone products, wood crafts, woolen and garments products and thank products are considered as the most preferring souvenir arts of *Bhaktapur*. Out of them, 22.22% tourists have strongly preferred to the pottery products as the most preferable souvenir products from the *Bhaktapur*.

If effective tourism planning should maintain the proper intervention programs can only be possible. Otherwise, tourism some time can play the destructive role as an agent of destructions. As per the situation has mentioned earlier, for the adequate development of *Bhaktapur* site as an all season's cultural tourist destination, the problems and threats which has already discussed should be considered very seriously. The government, concerned authorities, municipality, local people, concerned community and stakeholders should make earnest efforts for its maintained and the following major steps should be taken.

- The cultural heritages including pottery products are the major attractions of tourism. So, these precious heritages should be preserved and marketed in international tourism markets.
- The nation as a whole was destroyed in the 2015 earthquake, including Bhaktapur, but reconstruction is already underway. The well-known pottery square appears to be running better than ever and rising stronger than ever. However, government and local level actions would be required for the resurrection.
- As far as the intangible cultural heritage is concerned traditional craftsmanship of pottery products are also facing serious challenges of conservation. So, these precious heritages should be preserved in continuation with the practice of community level.
- Positive attitude of local people is also an important matter for the development of tourism in the destination. Launching different kinds of educational programs, positive attitude of the local people should be cultivated.
- Tourism entrepreneurs can play a positive role promoting tourism in the destination so, for the betterment of tourism in *Bhaktapur* close relationship should be maintained with some sort of subsidy.
- For the sustainable tourism development, negative impact should be controlled by conducting interactions, seminars and public awareness programs.
- Guide books, brochures and internet facilities should be published for easing the visitors to access required information about the site.

9. Conclusion

Through the tourist and tourism perspectives *Bhaktapur* is known as a wonderful destination in the world. *Bhaktapur* core is especially famous for Durbar Square, *Taumadi* Square, *Dattatreya* Square and Pottery Square through the tourism perspective. Finally, the statistics mentioned in the table no. 1, 2, 3, and 4 strongly support and advocate that among the several alluring points available in the destination, more or less pottery square is known as an important tourist attraction center of *Bhaktapur* core. Therefore, it is one of the significant tourist points where visitors can observe the view of pottery production, can take recreation and deserve indigenous knowledge through watching the pottery making process and got plenty of opportunities to purchasing different types of pottery items as the souvenir arts from *Bhaktapur*.

Although there are a number of obstacles and dangers that have already been identified that

prevent the preservation of history, including pottery items, and the growth of tourism in Bhaktapur. If the relevant authorities and stakeholders did not act quickly and decisively, there may be major issues with historical preservation and the long-term growth of cultural tourism. Therefore, without waiting too long, the relevant authorities and stakeholders should implement the aforementioned solution measures.

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Appendix A

Table 1. Non SAARC and SAARC Tourist Arrival Statistics by Months

S. N.	Month	2069/070	2070/071	2071/072	2072/073	2073/074
1	Srawan	17,503	21,953	23,201	2,970	11,777
2	Bhadra	15,792	17,268	17,648	3,586	11,032
3	Ashwin	29,402	32,798	31,389	7,531	16,905
4	Kartik	37,223	37,171	39,055	9,268	21,466
5	Mansir	24,511	12,458	24,293	6,502	15,307
6	Poush	16,566	19,058	19,396	5,995	11,405
7	Magh	14,708	18,925	16,540	6,195	12,516
8	Falgun	21,512	22,678	28,495	8,496	15,401
9	Chaitra	27,311	25,939	30,052	12,765	20,489
10	Baishak	22,473	28,567	12,546	13,240	19,824
11	Jestha	18,141	24,251	20	10,369	14,477
12	Asad	13,102	18,125	1,509	8,139	10,751
Total		258,244	290,891	244,144	95,056	181,350

Source: BMTSC, 2074 BS.

Appendix B

Table 2. Purposes of Visit

S. N.	Purposes of Visit	Resp. No.	%
1	Observe World Heritage Site	10	27.78
2	Observe art and architectural heritage	7	19.44
3	Observe cultural traditions and pottery products	6	16.67
4	Research & investigation	5	13.89
5	All mentioned above	8	22.22
Total		36	100.00

Source: Field survey, 2022.

Appendix C

Table 3. Most Attractive Places

S. N.	Alluring Points	Respondents no.	%
1	Durbar Square	8	22.22
2	Pottery Square	6	16.67
3	<i>Taumadi</i> Square	5	13.89
4	<i>Dattatreya</i> Square	4	11.11
5	National Art Museum	3	8.33
6	All mentioned above	10	27.78
Total		36	100.00

Source: Field survey, 2022.

Appendix D

Table 4. Preferring Souvenir Arts

S. N.	Souvenir products	Respondents no.	%
1	Metal Products	10	27.78
2	Pottery Products	8	22.22
3	Stone Products	6	16.67
4	Wood Crafts	5	13.89
5	Woolen and Garments Products	4	11.11
6	Thank Products	3	8.33
Total		36	100.00

Source: Field survey, 2022.

Appendix E

Table 5. Earning from Non-SAARC Tourists

S. N.	Fiscal Year	No. of tourists	Rate of entrance fees	Total earning
1	2070/071	153,825	\$ 15	\$ 2,308,425
2	2071/072	135,015	\$ 15	\$ 2,025,225
3	2072/073	61,747	\$ 15	\$ 926,205
4	2073/074	108,853	\$ 15	\$ 1,632,795

Source: BMTSC, 2074 BS.

Appendix F

Table 6. Earning from SAARC Tourists

S. N.	Fiscal Year	No. of tourists	Rate of entrance fees	Total earning
1	2070/071	136,996	NRs 500	NRs. 68,498,000
2	2071/072	109,129	NRs 500	NRs. 54,564,500
1	2072/073	33,309	NRs 500	NRs16,654,500
2	2073/074	72,497	NRs 500	NRs. 36,248,500

Source: BMTSC, 2074 BS.

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Data sharing statement

No additional data are available.

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