

Chapter 4

Fua Hariphitak

And the Library for Buddhist Scriptures of Rakhangkosittaram Temple¹

Restored the Library for Buddhist Scriptures of Rakhangkosittaram Temple, it was an important works and it had the most sense in life of Fua Hariphitak, and he always preserved this piece of work. He dedicated his body, his mind, and his intelligence in fully abilities to protecting this piece of art work to be the heritage for the next generations.

Rakhangkosittaram Temple was the ancient temple when Ayutthaya was capital, and its former name was Bangwa Yai Temple, it established on the west side near Chaophraya River. It was the second grade of Royal Temple which was Bowonmahavihara which had just 3 Temples in Thailand, such as Rakhangkosittaram Temple, Kanlayanamitr Temple, and Jakwatrachawat Temple.

It changed its name in the First King of Ratanakosin. After digger, people saw large bell at the northern of temple and it had harmonious sound.

The Library for Buddhist Scriptures

1768, Ayutthaya collapsed, and then King Taksin restored national independence. After that he reigned, and he set up Thonburi to be capital city in 2311. At that time, His Majesty the King Phrapoothayotfachularok worked in the government, and he worked under King Kungthonburi, he was the director-general of an external right police. He received the Royal Command to go to suppressing assembly of Royalty Phimai, Nakomsrithummarat. He had believed in giving 3 of Twins Thai houses which were near the palaces to Bangwa Yai Temple.

1771, His Majesty the King Taksin moved troops to go to suppression assembly of Jowphraya Nakommuangnakomsrithummarat, and he met Phra Archam Sri who had the best knowledge in the meditations and scriptural studies. Formerly, he stayed at Phanancherng, Ayutthaya. Then, he avoided the dangers which combated with Myanmar. He promoted himself to be His Holiness the Supreme Patriarch, and invited respectfully him and Phratrithidouk to staying at Bangwa Yai Temple, and invited him to be Chairperson of a Meeting to make a revision of the Tripitaka.

1783, His Majesty the King Phrapoothayotfachularok ascended, he moved the capital city from Thonburi to the new places on the eastern of Chaopraya River. After he proceed the King's Multifarious Duties in suppressing the enemies till peacefully. He turned to supporting country and religion too. And he thought that the fundamental of Buddhism was Phratrithidouk which should be made a revision of the Tripitaka. He pleased to giving His Holiness the Supreme Patriarch Sri to be Chairperson of a Meeting to make a revision of the Tripitaka at Niparam. Then, it changed on name to Phrasisanpetch Temple (and finally, it changed on name to Mahataatyuaratransarit), and completely in 1789.

Then, he remembered on his Royal Palace that he had been lived in when he was the director-general of an external right police. He would like to restore it to be resolute and elegant. And he wanted it to be The Library for Buddhist Scriptures. He commanded to appointing His Majesty the King Phrapoothalertlanapalia who was Prince Kroumaluang Issarasoonthorn to be chief of restoring. In that time, Bangwa Yai Temple was the Royal Temple where the Supreme Patriarch lived in. It was Hub of teachers in general of the craftsman, such as, the craftsman of Ayutthaya, the craftsman of Thonburi, and the craftsman of Muang Nakomsrithummarat. He selected carefully on the artisans in master-level to work in this project.

When finished restoring, he gracious to arranging the Royal Ceremony, and he went to do charitable deeds by him self. He planted sandal trees together with Prince Kroumaluang Issarasoonthorn in the 8 directions. Then, he announced to dedicating it to be the Library for Buddhist Scriptures which used to enshrining the Buddhist Scriptures in Golden Cover.²

This was the 3 Twins Thai houses which included sitting and sleeping halls at the end of each side, and it connected to the middle hall which was in the middle of large square pool. At the back of temple which external the walls, it marked the boundary of Pootthawat.

Somdejphrajawboromwongthoe Phraya Damrongrachanuphap recorded in the stories of succeeding dynasties of Rattanakosin (The Second King) was that

1. Saw the additional, (a) Fua Hariphitak, *Painting in the Library for Buddhist Scriptures, Rakhang Temple, Phranakorn* : Thai Wattana Panich Publishing Compay Limited, 1970 (b) Nitch Hinchiranan "Preservative The Library for Buddhist Scriptures, Rakhangkosittaram Temple", *Future 1 Issue 2* (March to April 1982), 9-14 (c) *The Library for Buddhist Scriptures, Rakhangkosittaram Temple, Bangkok* : Rungruengrat Publishing, 1982

2. Fua Hariphitak "The Origins of Rattanakosin Art", *Souvenir book on the Celebrations of the Bicentennial of the Founding of Bangkok, Bangkok: Royal Institute, 1982, Page 472*

"...The Library for Buddhist Scriptures certainly built in the First King of Ratanakosin which had amazing manner than the others. It was the 3 Twins traditional Thai wood houses with tile-roofed which had opened area extending from the house properly, and it built in the middle of the pool. Seem that the houses on the left and right might be used to keep the Buddhist scriptures. And house in the middle might be used to reading book. These halls were refined workmanship by using pattern of an ancient city which had the several things should be looked, and there were as followed:-

1. Eaves had tiles Kajangtheppanourm as an ancient city. If people never saw anywhere, then they could look from here.
2. Archway which used to entering in porch, it sculptured as ancient which looked graceful and strange.
3. Door of the middle hall sculptured different designs as the external door, and it was graceful.
4. The walls in the middle hall painted the story of Ramayana; it was workmanship of Phra Archam Nark who painted Mampajon in the Vihara of Phrachetthupol by energetic manner.
5. Door Leaf of middle hall, it painted golden pattern on lacquer by intended to be more modified, but it wasn't very good.
6. The wall in the right halls, it painted the story of Chadouk by using simple workmanship.
7. The cabinets which used to keeping the Buddhist scriptures, there were placed on the left and right of halls. Some of them too large till couldn't get them out by the doors. And painted golden pattern on lacquer by the several workmanships, there were the best workmanships. Much workmanship who binds patterned of Banmuk in the Phrasirattanasatsadaram Temple.

"Anyone who loved craftsmanwork, then they went to seeing that place, they mightn't be wanted to go home..."

The Murals in the Library for Buddhist Scriptures of Rakhangkosittaram Temple

The details of painting in the Library for Buddhist Scriptures of Rakhangkosittaram Temple, there were as followed:-

Middle Hall

Painting by Phra Archam Nark who was the best workmanships.³ Painted colors the story of Ramayana in the part of Kumpakan Combat and Phraya Sukreep pull out Tonrang on the wooden partition on the eastern side. The wooden partition on the western side, painted the story of Ramayana in part of Indrachild Combat.

Internal walls of door leaf painted by the craftsman of Thonburi. They painted 2 Phra Giants standing and resting their cudgels, and their faces looked angry. The first giant had fair skin, and another giant had dark green skin

Sitting Halls

It had large size of the Dharma cabinet with had gold design. It built together with the Library for Buddhist Scriptures. On top of the windows were painted of Congregation of The Deity which colored in three sides which began from right to left, the deity on the Jatumanaraj level, giants, garuda, naga, musicians in heavens, the deity, Brahma, and Indra. The walls between windows painted trees, forests, mountains, birds, and all sorts of animals. External windows painted golden pattern on lacquer of Thepdaban, and internal window painted colors of Thepdaban.

Sleeping Halls

It was wall Lukprakon which painted gold pattern on lacquer and Phumkhaubin pattern. Door painted Kankhout pattern and applied gold leaf on lacquer. It had large size of the Dharma cabinet with had gold pattern on lacquer which painted large picture of the deity standing on the demon platforms and Krabi was person who shouldered.

Internal door leaf painted colors of the two big trees, and under the trees had the monks acting of meditation.

The wall on the left hand size painted the stories of Three Spheres and on the right side interfered painting the stories of Wetsandonchadouk till next to door leaf. The wall on the right hand size painted stanza tales which was the stories of Thausakkathewarej or another name was Indra. Leader painting of this large board was the stories of Monmanop.

3. His Royal Highness Kroum Phraya Narisanuwattiwong, *The Stories of Succeeding Dynesties of the Second King of Rattanakosin (Version of His Majesty Phraborourmwongthoe Kroum Phraya Damrongrachanuphap)*, Page 246

This place used to be former residence of the First King of Rattanakosin. And it was placed to keep the several of craftsmanship. The Library for Buddhist Scriptures of Rakhankosittaram Temple had the high valued in history and art

Restorative

Restored the Library for Buddhist Scriptures of Rakhankosittaram Temple said that it was work of Fua Hariphitak.

1946, he came back from India, and he began to searching history and pattern of Thai Art as earnestly. He found Royal handwriting which responded between His Majesty Phraboromwongthoe Kroum Phraya Damrongrachanuphap and His Royal Highness Kroum Phraya Narisanuwattiwong, and the Stories of Succeeding Dynesties of the Second King of Rattanakosin which wrote by His Majesty Phraboromwongthoe Kroum Phraya Damrongrachanuphap which talked about the best works of Phra Archam Nak which were in the Library for Buddhist Scriptures of Rakhankosittaram Temple which were interested.

In that time, the Library for Buddhist Scriptures was middle of pool nearby funeral pyre of temple. It used to be resting place for the monks and keeping the appliances. It dilapidate which began from the foundation post breaking, roofs leaking, tile krajang fall, the wooden crumbling, the walls corroding till breaking and piercing, the murals fading, and the pool silting up, dirty, and using to keep dead body. And had been built dwelling for monks and the other building which be used for cremation till closing which made the area of the Library for Buddhist Scriptures lacked of elegant.

In the first step that entered to studying, it was very hard because it blocked dwelling for monks at sitting hall. In addition, the dirtiest which became from joss sticks and candles coating the painting till dark.

Fua Hariphitak entered to seeing in sleeping hall, he thought that the skilful of the craftsmanship mightn't be good as His Majesty said. He entered to seeing in middle hall, but he couldn't see it clearly because it had many things blocking. After he moved the things off, and he used the chemicals to cleaning them. Then, he frightened because he knew that those 2 murals were painted by Phra Archam Nark which truly as His Royal Highness Kroum Phraya Narisanuwattiwong praising.

First period, Fua Hariphitak gave interesting on the painting only. He afraid that it might be destroyed because of doesn't know. He made memorandum to Director of Silpakorn University on 30th July 1957 that

"...The matter of painting in the Library for Buddhist Scriptures of Rakhankosittaram Temple, Thonburi that I interested for a while. Specially, the painting of both sides of the walls in middle hall, there were having characteristic which was very interested. Finally, I found the record of His Royal Highness Kroum Phraya Narisanuwattiwong in the book of "The Stories of Succeeding Dynesties of the Second King of Rattanakosin" (Version of His Majesty Phraboromwongthoe Kroum Phraya Damrongrachanuphap), Both of them painted by Phra Archam Nark (Buddhist Monk) who had the best workmanship in the First King of Rattanakosin period and excellent than the others in the kingdom. Seem to be having just a piece of work left at middle hall of the Library for Buddhist Scriptures of Rakhankosittaram Temple only.

Therefore, I saw that we should be removed the paintings to keeping and protecting at the National Museum because there were the paintings which were legacy inherited which invaluable. If we protected them in the former place, certainly that it had both natural disaster and the risks which happened because of "don't know" which will make this invaluable legacy inherited damaging and destroying as easily.

Therefore, I would like to submit the budget to be the expenses for:-

1. Middle hall of the Library for Buddhist Scriptures of Rakhankosittaram Temple: Asked workmanships to removing the wooden walls which had the paintings of Phra Archam Nark
2. Then, arranged the wooden walls by teakwood to be the same as all formerly.
3. To consist of the paintings on the plate of wooden to be connected as completely.
4. Cleaned the paintings by the chemicals to restore them academic principle
5. Inserted frame by put the mirrors to protecting wet and made it durable.
6. Transportation fee for moving the wooden wall paintings to build them at Silpakorn University
7. Finally, moved them to the Museum.

The budget for this work was 5,000 Baht (Five Thousand Baht Only)

I attached stake area size of the wooden walls which had the paintings of Phra Archam Nark. Also, I attached both size of the paintings together with this memorandum. I submitted them to you for approval..."⁴

When received approval on the budget, then he made the documents to inform for approval to the temple. But Thanjawkhun Phrathepsitthinayouk who was Abbot, he wasn't break down at the beginning. Then, he told me to asking Thanjawkhun Phraratchathumphanee (Presently, he was Phrathepyannawethi who was Abbot) Deputy Abbot, and he wasn't approve.⁵

But Fua Hariphitak won't loose heart, he went to searching at the Library for Buddhist Scriptures frequently till one day, he met with 10 more carpenters from Ayutthaya received order from Thanjawkhun Phraratchathumphanee to pull down the building because he would like to remove the posts which crumbled to new posts, he afraid that it might be collapsed anytime. When changed the post, they had to move body of the Library for Buddhist Scriptures together with the paintings on the wooden walls out. Fua Hariphitak went to meet Suluk Siwaluk to helping him to negotiate with the temple.

Then, Thanjawkhun Phraratchathumphanee had letter which wrote on 14th July 1968 to Siam Architecture Association in Patronage of the Queen asking the Commission of Art Preservation together with the temple in restoring the Library for Buddhist Scriptures to make it to be art located which was graceful. The Commission of Art Preservation received respond of the temple with pleasure, and they invited many people who met the qualifications joining to be subcommittee which set up on 17th August 1968 by invited Prof. Momjaw Yajai Jitpong to be Chairman of Subcommittee which included Nai Nit Hicheranan, Nai Prawet Limparangsri, Nai Phichai Watsanasoung, Fua Hariphitak, Mr. Victor Kennedy, Nai Wiwat Themphan, Warroonyupha Sanithwong Na Ayutthaya, Nai Suluk Siwaluk, Nai Somboon Worapong, and Nai Ruethai Jaichoungluk was secretary.

The first meeting of Subcommittee held on 20th August. Then, they began to get ready to work and arranging the budget. They made contract on restoring on 26th March 1970 and began to restoring on 1st April 1970.⁶

Then, the Commission of Art Preservation begged respectfully to inform the Majesty the King on the restoring projects. He divined grace and said "Praise" that "He liked it" and he blessed that "Went to make it completely, it was the best results in all situations" And then, he gave bag-bottom money to be the first to restoring.

Between that Fua Hariphitak wrote an article "The Paintings in the Library for Buddhist Scriptures, Rakhangkosittaram Temple" which published in "Social Sciences Review Journal" Year 6, Issue No. 4, March 1969. And improved to publishing again in the form of book "The Paintings in the Library for Buddhist Scriptures, Rakhangkosittaram Temple" in 1970 use to be operated for people who would like to donate to help restoration project.

When began to operating, the Commission of Art Preservation made decision that it was necessary to pull down and moving The Paintings in the Library for Buddhist Scriptures from formerly located by the 3 reasons. There were (1) the spare area around the Library for Buddhist Scriptures wasn't enough. The other buildings were closely and declined (2) Eaves of spacious hall of funeral pyre stretched to hit the wooden walls of The Paintings in the Library for Buddhist Scriptures which made that wooden walls faced to the rain as strongly which was the reasons to make the painting damage as faster (3) The other buildings were closely, such as crematorium, dwelling for Buddhist monks and novices, and large kitchen which couldn't be pull down or moved because it was necessary of the temple.

Therefore, agreed that the new place which suitable to move with care of The Paintings in the Library for Buddhist Scriptures to build the new one was that it was around yard of temple in the area of Poothawat on the western which the walls around that area was comfortable to take care of.

Restored holding on the principle that changed and added the piece of formerly could make it in case that it was necessary only, such as in case that some parts of formerly lost, crumbled, and damaged as much. In the part which had a few damage, then he repaired it. The first period of restorative finished on 15th September 1971. Then, on 18 September 1971, His Majesty the King and the Queen went to cast a bronze of Somdet Phrapoothacham (Tou) at Rakhangkosittaram Temple. Then, they looked at The Paintings in the Library for Buddhist Scriptures, and they planted sandal trees in the yard in front of The Paintings in the Library for Buddhist Scriptures.

4. Silpakorn, University "Asked for the budget in moving the paintings at the Library for Buddhist Scriptures at Rakhangkosittaram Temple" recorded of Nai Fau Hariphitak 599/2500, 30th July 1957

5. Fua Hariphitak, Individually Interview, 15th March 1983

6. Nit Hicheranan, "Restorative the Library for Buddhist Scriptures, Rakhangkosittaram Temple, Anakhout 1, Issue No. 2 (March - April 1972) Page 9-14

Fua Hariphitak still restored the murals. Subsequently, he used the chemicals to cleaning for the several year till he knew on the characteristics of some part of formerly, and he thought, if just cleaned and leaved it, then, it will be the same which meant that hadn't got anything likely to see and praise which should be threw away in finally.⁷ He began to using the method of preservative by lift the former up. By determined on the things that had an important value of workmanship. He should be protected in a former pattern which couldn't touch or repair. In part that he certainty knew on the values and former foundation of work, it will help to emphasizing on the values, then, lifted them up. He agreed that repaired and added work of craftsmanship meant of showing disrespect and destroys the arts. People who would like to create the new art, they should be separated to make it separately, and they shouldn't be overcome of an ancient that the old workmanship created.⁸

When he lifted former up, it made him have to overhaul the other parts too. Therefore, he had to take charge of restoring all things instead of preserving on some parts of the murals only.

During that he tried to changing the window leaf round the clock to make them in time of the Celebrations of the Bicentennial of the Founding of Bangkok which made him very sickness. This matter heart to the King Phumipol, then he divined grace to giving to help to in administer medical treatment. Fua Hariphitak appreciated on the royal graciousness very much.

When finished restoring, the Majesty the King was gracious to giving the Royal Highness Pricess Theprattanaratchasuda to do charitable deeds on 14th August 1982.

By associated with Thai art for a while, included studying, searching, researching, and preservation of the Library for Buddhist Scriptures, Rakhangkosittaram Temple. By hand of Fua Hariphitak, he divided the workmanships that cooperated with to decorating this piece of art that (1) Door at the external yard which designed to be carving pattern in the tradition decorative design which called "Kankhout" which was workmanship of Thonburi period which was artifice and resolute (2) Door leaf of sleeping hall, it had design of golden pattern on lacquer (3) Golden Cabinet which used to keep the tribitaka which had golden covers. Those three pieces of art work were ability of the Majesty the King Phrapootthalertlanapalai when he was His Royal Highness Prince Kroummalaung Issarasoonthorn. This was the first workmanship which mixed with the characteristic of Thonburi art which was before him carving wooden to be door leaf in front of Vihara Srisakyamunee of Suthatthepwanaram Temple.

The important piece of work in the Library for Buddhist Scriptures of Rakhangkosittaram Temple, and there were as follows:-

1. The works which were ability of the Majesty the King Phrapootthalertlanapalai (Considered, it was workmanship of Thonburi Family)
2. The paintings at middle hall, there were ability of Phra Archam Nark (Workmanship of Ayutthaya Family)
3. The paintings of Congregation of the Deity which placed in sitting hall, it was workmanship of Ayutthaya Family)
4. The paintings in sleeping hall, it were workmanship of Thonburi Family (Former locality)
5. Golden pattern on lacquer which used to be on the window leaf, it was workmanship from Muang Nakomsrithummarat.⁹

7. Fua Hariphitak "The origins of Rattanakosin Art" Souvenir book on the Celebrations of the Bicentennial of the Founding of Bangkok, Bangkok : Royal Institute, 1982, Page 477

8. Fua Hariphitak, Individually Interview

9. Fua Hariphitak, "The origins of Rattanakosin Art" Souvenir book on the Celebrations of the Bicentennial of the Founding of Bangkok, Bangkok : Royal Institute, 1982, Page 477

Fua Hariphitak still restored the murals. Subsequently, he used the chemicals to cleaning for the several year till he knew on the characteristics of some part of formerly, and he thought, if just cleaned and leaved it, then, it will be the same which meant that hadn't got anything likely to see and praise which should be threw away in finally.⁷ He began to using the method of preservative by lift the former up. By determined on the things that had an important value of workmanship. He should be protected in a former pattern which couldn't touch or repair. In part that he certainty knew on the values and former foundation of work, it will help to emphasizing on the values, then, lifted them up. He agreed that repaired and added work of craftsmanship meant of showing disrespect and destroys the arts. People who would like to create the new art, they should be separated to make it separately, and they shouldn't be overcome of an ancient that the old workmanship created.⁸

When he lifted former up, it made him have to overhaul the other parts too. Therefore, he had to take charge of restoring all things instead of preserving on some parts of the murals only.

During that he tried to changing the window leaf round the clock to make them in time of the Celebrations of the Bicentennial of the Founding of Bangkok which made him very sickness. This matter heart to the King Phumipol, then he divined grace to giving to help to in administer medical treatment. Fua Hariphitak appreciated on the royal graciousness very much.

When finished restoring, the Majesty the King was gracious to giving the Royal Highness Pricess Theprattanaratchasuda to do charitable deeds on 14th August 1982.

By associated with Thai art for a while, included studying, searching, researching, and preservation of the Library for Buddhist Scriptures, Rakhangkosittaram Temple. By hand of Fua Hariphitak, he divided the workmanships that cooperated with to decorating this piece of art that (1) Door at the external yard which designed to be carving pattern in the tradition decorative design which called "Kankhout" which was workmanship of Thonburi period which was artifice and resolute (2) Door leaf of sleeping hall, it had design of golden pattern on lacquer (3) Golden Cabinet which used to keep the tribitaka which had golden covers. Those three pieces of art work were ability of the Majesty the King Phrapootthalertlanapalai when he was His Royal Highness Prince Kroummalaung Issarasoonthorn. This was the first workmanship which mixed with the characteristic of Thonburi art which was before him carving wooden to be door leaf in front of Vihara Srisakyamunee of Suthatthepwanaram Temple.

The important piece of work in the Library for Buddhist Scriptures of Rakhangkosittaram Temple, and there were as follows:-

1. The works which were ability of the Majesty the King Phrapootthalertlanapalai (Considered, it was workmanship of Thonburi Family)
2. The paintings at middle hall, there were ability of Phra Archam Nark (Workmanship of Ayutthaya Family)
3. The paintings of Congregation of the Deity which placed in sitting hall, it was workmanship of Ayutthaya Family)
4. The paintings in sleeping hall, it were workmanship of Thonburi Family (Former locality)
5. Golden pattern on lacquer which used to be on the window leaf, it was workmanship from Muang Nakornsritthummarat.⁹

7. Fua Hariphitak "The origins of Rattanakosin Art" Souvenir book on the Celebrations of the Bicentennial of the Founding of Bangkok, Bangkok : Royal Institute, 1982, Page 477

8. Fua Hariphitak, Individually Interview

9. Fua Hariphitak, "The origins of Rattanakosin Art" Souvenir book on the Celebrations of the Bicentennial of the Founding of Bangkok, Bangkok : Royal Institute, 1982, Page 477