

Chapter 1

History and Educations of Fua Hariphitak

Fua Hariphitak formerly surname was Thongyu¹, he born on Friday 22nd April 1910 between 11.00 a.m. to noon on a raft at Entrance of Ratburana Canal in front of Buddhist temple of Ratburana Temple, Thongburi. His father named Pleng, and his mother named Kep

Nai Pleng worked in the government with Phraya Anusatjittakorn² in position of Royal Page of Guard Engineer Regiment. He liked to painting portrait by using real human model³. And he liked to stage a play too which made His Majesty the King Mounkut pleasing on him very much. He had been received a photograph of the King who sat and wear palm-leaves hat while examined ancient objects. Under a photograph, the King wrote that "Gave to Nai Pleng who was Royal Page of Guard Engineer Regiment as commemorate." Mentioned that he was a person when he attended the royal retinue to the Northern, he fell from his horse and finally passed away. He pass away in the aged around 30 years old just 6 months before Fua born.

When Fua aged around 7 years old, his mother passed away. Ever since, he had received support from Grandmother Thapthim. And they lived behind Suthatthepwanaram Temple, Bangkok.

The Beginning Education

Fua Hariphitak began his education at Suthatthepwanaram Primary School in 1918. He studied there for 3 years. He graduated Primary Level 3 in 1920. Then, he continued his education at Ratbopitch Temple as Secondary School for 3 years and graduated Level 3 in 1923. Then, he moved to continuing his education at Benjamabopit Temple School for 2 years. And he graduated Level 5 in 1925. He went back to continue his education at Ratbopitch Temple School for a year till he graduated Level 6 in 1926. He was person who loved to study which made him having the best score, and he always got the first rank score in class.

When he graduated Secondary Education (Matthayoum 6), he worked as a Train Clerk at Phitsanurok, but he only worked for 2 days and resigned because he felt that it wasn't suitable to him. Then, he came back to Bangkok to continuing his educations.

Began to Study Art at Poh Chang Academy of Art

Firstly, he thought that he would like to study agriculture or trader. By his character, he liked to painting from his childhood. Then, he decided to study at Poh Chang Academy of Art⁴, Section of Teaching Practice, in 1929.

In that time, Poh Chang Academy of Art had Phraya Anusatpanichayakorn to be Director. This school divided into 2 sections which were

1. He changed his surname from "Thongyu" to "Hariphitak" when he came back from India which meant that Narai protected.
2. Phraya Anusatjittakorn. (Chan Jittakorn : 1871 - 1949) was craftsman who had craftsmanship in all type of the arts, especially, in painting. Most of his works appeared in the period of the Majesty the King Rama VI, such as the illustrations of Narrative Poem of Ten Images of Narayana and Matthanapatha which was the Royal Literary Works by the Majesty the King Rama VI. In addition, his works were in the Buddhist Monasteries, such as, the pictures in Chadouk which accorded to an order of the Majesty the King Rama VI in the Royal Temple in Nakomprathoum. For the decorations and the things which were the ornaments, he designed on most of them. In the dramas that the Majesty the King Rama VI performed, he was person who created the scenes, make up, and designed on the costumes too. In part of photography, he was one of the best photographers in that period. In the period of the Majesty the King Rama VII, he received gracious to painting the murals inside the Vihara of Suwandaram Temple, Ampor Muang, Ayutthaya which painted by using technique of oil color. He printed the stories of the Majesty the King Naresuan which he began to printing in 1929 and finished in 1931 which was in time of Celebrations of 150 years of the founding of Bangkok.
3. Grandmother Thapthim told him that his father painted her pictures of several times, but there weren't same.
4. Poh Chang Academy of Art began in period of Phraya Thammasakmontri who established wooden sculptor unit in 1905 which used to make inset in the textbook of Ministry of Educational Affairs, it was the first period in beginning of handicraft art. Subsequently, the wooden sculptor unit moved to under control of Samakyacharn Association. When the affairs developed, then, it upgraded to the meeting place which was one section of Samakyacharn Association which named "Craftsman Association", and transferred to under control of Ministry of Religious Affairs which named "Ratburana Handicraft School" which was Teaching and Trading Practices of Agriculture and Handicraft Art. In 1913, it built permanent learning building by the donations which received from donating to dedicate to the Majesty the King Rama V. In that time, the Majesty the King Rama VI went to opening "Poh Chang School" to be propitious.

Teaching Practice and Craftsman. For section of Teaching Practice which took about 4 years, he had to study preparatory class on the first year, and another 3 years, he studied in class which studied on the drawing lines, drawing still life picture, sketching picture, painting by paintbrush, vain designs, painting by estimate portion, and pedagogy. Here, he would like to mention on his Archam names, and there were Luang Viboonsilpakarn, Jitthakamchamni, School Principal Namthip, Luang Chai, Sri, Abhisit (Dam), Waisase, and S Micky⁵.

Fua Hariphitak studied at Poh Chang Academy of Art for 5 years, but he couldn't finish his education because his ideas conflicted to school curriculum. Because of teaching line of Poh Chang Academy of Art emphasized on painting which were tidy and tradition. Said that "Painted still-life picture by oil color usually painted in details; such as, rambutan almost kept all of its hair by painting color overlap which made it dirty"⁶ and "By the method of the real craftsman which weren't art work at all"⁷ which conflicted to feeling of Fua Hariphitak as greatly.

However, Prathiparkpimlikhit (Pleng Tripin)⁸, he was one of good teacher who laid down the basic of arts for him in his fourth year. Also, he had teaching technique which was different than the others. While the other teaches taught him to painting as tidy and in details. Unexpectedly, he taught him by using the method of "pressing tube of color as fearful, and he painted as thickly"⁹. Herewith, Fua Hariphitak talked about this teacher that "He was the best craftsman, he emphasized to showing on the different between strong behind the scenes backer and independent lines. He said that people who drawn sustain line, they would like to become outstanding on craftsmanship, they mostly painted strong as galvanized iron (Even though, painting looked strong as galvanized iron). The best artist should be considered on life in that painting. When they would like to painting fruits, they should be painted by feeling softly and persuaded people to seeing on pulp of fruit which was likely to eat. If they would like to painted textiles, then they should be painted to be textile which weren't painted textile to be the others. No matter what people painted, they should be added their lives on those things too.¹⁰"; in addition, he had "sharp-eye which made him able in criticizing on art while he studied at Poh Chang Academy of Art. Teacher had been brought the works of Whistler and Sargent to showing in class to make the students criticize and see on the different", regarded as, his idea was impressionism.

In that time, no one accepted him. Only Fua Hariphitak saw his abilities.¹¹

When he studied in the fourth year, Fua Hariphitak thought abnormal by he wouldn't like to paint accordingly to curriculum. He saw that picture looked insipid and wasn't lively. Then, he began to paint as he likes. Finally, he failed an exam. Despite, he passed teaching practice and the other subjects¹², although, he would like to try an examination again, but he couldn't do. He said that Poh Chang set a line like that, but he jumped out from that line because he saw the truth¹³

Luang Viboonsilpakarn who was ruler teacher calling him to meet, and he said that

"You jumped to skip your step like this, how will you get any extremely. You had to work in detail first, and then, you will make it rough afterwards"

Fua Hariphitak answered that "I should make it rough first, and then I will make it in detail afterwards."¹⁴

Finally, he said that "I was too much good"¹⁵

5. Choungkoun Kamjudrok, *Individually Interview*, 28th December 1982

6. Nau. Na Pahknam, "Reform International Art in Thailand", *Beauty in Thai Art* (Bangkok : Amom Publishing, 1967), Page 464 – 465

7. The same matter

8. Prathiphakpimlikhit born in 1885, he was servant accompanying Phraya Rachanupraphan who was the King's permanent envoy in Japan for 5 years. Then, he accompanied his friend to England. Here, he was servant for Archam in the one of Art Institute; he worked on cleansing paintbrush and carrying tin of color till he had the opportunities to study painting. Subsequently, he went to Denmark, Holland, France, and Italy by he painted as his livelihood. By kindness from Than Chaokhun Kathatharabodee who helped him to go back to Thailand. After he spent his life abroad for more than 20 years, he went back to Thailand, and he hadn't got any job to do because no one liked to put painting on the house walls. He decided to open shop to making block which was the first shop in Thailand, but he had to close his shop in the shortly period. In addition, he was pioneer in drawing cartoon to make fun of political affairs in Thailand by named "Pleng Tripin". Subsequently, he received invitation to be Special Archam to teach painting at Poh Chang Academy of Art.

9. Nau. Na Pahknam, "Fua Hariphitak, the principal artist of Thailand", *Stories of art and artist* (Phranakorn : Odient Store, 1967) Page 131 – 132

10. Nau. Na Pahknam, "Contemporary Art of Thailand", *Stories of ...*, Page 90

11. Choungkoun Kamjudrok, *Individually Interview*, 28th December 1982

12. In that time, he just a person who passed examination in subject of teaching practice.

13. Fua Hariphitak, *Individually Interview*, 3rd August 1982

14. Rong Wongsawun, "Fau Hariphitak", *Bangkok Reader's 10*, Issued No. 107 (April 1981), Page 175

15. Fua Hariphitak, *Individual Interview*, 3rd August 1982

By having respect for Prathiphakpimlikhit, Fua Hariphitak resigned from Poh Chang Academic of Art, and he entered to studying as specially with him. Fua Hariphitak got up early in the morning, and he walked from his residence at Alley Child-Care Centre to Soi Nana on Sukhumvit Road. In that period, there were the fields beyond the visions. He painted the sunrise by enjoyable. Then, he brought it to his teacher by his proud. But his teacher criticized that it hadn't got any atmospheres. He stunned because he couldn't understand, and then, he downcast and walked out from room.¹⁶

Several year, he understood on the things that teacher tried to explaining to him.

Excepted Prathiphakpimlikhit, he had another person that Fua Hariphitak respected. Mostly, he went to asking for art knowledge frequently, he was Momchao Itthithepsan Kritdakorn who graduated architecture from Europe, and he was person that Fua Hariphitak went to asking for the original manuscript of art that he painted to giving to Kyo Viboonsilpakarn to publishing to give to people in the Roually Sponsored Cremation of Luang Viboonsilpakarn (Boonjian Leeyavanich) who was ruler teacher of Poh Chang Academy of Art who passed away in 1934, and gave namely of book that "instructions for the students of Changsilpa Anusorn to Ammat Tri Luang Viboonsilpakarn" One part of preface, he talked about Fua Hariphitak that "...Nai Fua Thongyu, artist student, he was person who liked to talk on the stories of arts with me. He came to ask for advising from me in namely of host and hostess of ceremony that they would like to publishing one book about art which was sacrificial rite art to commemorating to Ammat Tri Luang Viboonsilpakarn (Boonjian Leeyavanich) who was ruler teacher of Poh Chang Academy of Art who passed away. This purpose, I would like to rejoice in another's success by goodwill..."¹⁷

From changed the ideas of art and pleased in opinion of Momchao Itthithepsan Kritdakorn till he asked for original manuscript of him to publishing which showed people to seeing that Fua Hariphitak had been received an influence of his thinking more or less.

During that he sent his works to exhibit in Art Club that Somdejphrachaoboroumwongthoe Kroum Phraya Chainartnarenthorn¹⁸ organized. Sadejnaikroum Phrakampangetch was person who praised and impressed in painting which named "Fields" of Fua Hariphitak. Sadejnaikroum ordered Khunphra Sanoephoutphak who was school principal of Poh Chang School to bringing him to have an audience, and he let him to work in the company which named "Coatneon" that he was the first person to do. This has Mr. Chiang who was artist from Shanghai who was designer who designed neon. And then, he moved to work on craftsman at "Art Room" of Luang Naruemitrekakarn. Finally, he worked with Teacher Prueang Sangthakoeng at "Craftsman Section"

Studied with Prof. Silpa Bhirasri

The problems and doubts of art that Fua Hariphitak wasn't understand entirely seeing clearly when he met with Prof. Silpa Bhirasri.

1933, Chaem Dangchoumphu persuaded Choungkoun Kamjudrok who were students of Poh Chang School to meeting Prof. Corrado Feroci¹⁹ at Fine Art Department. He said that "Went to see, Prof. Feroci had the several things which were good." When they arrived there, they believed in his knowledge and his abilities. Then, they persuaded their school fellows to be his pupils in Praneet Silpakorn School²⁰ which set up at Fine Art Department which under responsible of Prof. Silpa Bhirasri.

This school set up by considering on the needed of period. As you could see from the article of Prof. Silpa Bhirasri which named "Silpakorn University" in book "1953 Faculty of Sculpture and Painting, Souvenir in the Annual Art Exhibition, Bulletin of Silpakorn University which had the content that

"About 35 years ago, the works this had to use an intelligence of Thailand; mostly necessary to rely on the foreigner experts. After the several younger generations went to study on the sciences, such as laws, engineering, architecture, and literature. When they came back to Thailand, they worked in the positions instead of those foreigner experts.

For what reason, No Thai students went to study art in sculpturing and painting. Despite that Thailand necessary to rely on the foreigner sculpture and artists for long time ago. And those of the foreigner artists won't think to train art to Thai people.

16. Nau. Na Phaknam, "Fua Hariphitak of Thailand", the principal artist of Thailand", *Stories of ...*, Page 131

17. Itthithepsan Kritdakorn, M.C., "Instruction for the artist students." Content of this book talked about the meaning of word "The Fine Arts", Type of Fine Arts by separated to the subjects which weren't teach and the subjects which shouldn't be teach, The subjects which could be taught, and the subject should be taught, Vision to art students in Thailand, Traditional Thai Art which will be completely lost, and Modern Art which happened. In addition, he set program on studying art too.

18. Looked at "Extol the General Somdejphraboroemwongthoe Kroum Phraya Chainartnarenthorn (Bangkok : So. Krungsilpa Press, 1971)

19. He changed his name to Silpa Bhirasri after the Second World War II

20. Looked at "History of Silpakorn University", *Souvenir of Celebrating 25 years of Silpakorn University, 12th October 1968 (Phranakorn : Bopitch Company Limited, 1968)*, Page 1-4

When I arrived in Thailand, I trained several of young Thai people that I saw on their innate character in art by supporting them till them skilful. And I received collaborated from Khunphra Sarojrattanaminmarn. I established Praneet Silpakam School in Fine Art Department by setting up the program on teaching all the subjects, such as, the academy which had in Europe and America..."

"The several young Thai people" that Prof. Silpa Bhirasri taught since 1933, there were 10 people as follows: Chaem Dangchoumphu and Phimarn Moonpramuk who trained with Prof. Silpa Bhirasri before. Anujit Sangduean, Choungkoun Kamjudrok, Miss Phuangthong Kraihoung, and Momratchawongying Thanomsak Kritdakorn who were teaching practice students of Poh Chang School. Sitthidej Sanghirun, Sawat Chuenmana, Chaem Khaumechue, and Fua Hariphitak, there were craftsman students of Poh Chang School.

Praneet Silpakam School had 4 years program which had the same teaching standard as the art school in Europe. There were teaching on those subjects as follows:- Projection, Light and Shade, Perspective, Landscape, Anatomy, History of Art, Composition and Design, Critic Art, Aesthetic, Ornament, Style of Art, Theory of Color, and Thai Architecture. In part of applied fine arts divided into 2 sections, there were sculpture section which considered on sculpture in low and high relief, and float sculpture. Also, painting section taught about painting by pencil, charcoal, water color, oil color, and powder color²¹

For Archarn who taught excepting Prof. Silpa Bhirasri who taught on sculpture and technique of all type of European craftsman. And Phra Sarojrattanaminmarn was Division Chief of Architecture of Fine Art Department who graduated Architecture from England teaching on Architecture and History of Art. Laung Vichitwathakam (1898 – 1962), he was Director General of Fine Art Department (Between 1934 to 1942), he taught on Thai History. Phra Phroumphijit²² (1890 – 1965), he taught on Thai Architecture. Phra Thewaphinimamitr²³ (1888 – 1947), he taught on Thai Art, and Phra Soraluklikhit²⁴ (1938 – 1958) who taught on Painting.

Fua Hariphitak and Mom Ratchawong Ying Thanomsak Kritdakorn²⁵ assigned to go to studying on painting with Phra Soraluklikhit. For the other people studied on sculpture with Prof. Silpa Bhirasri. Even he was people who respected on the roles and never keep asking for anything. But, he doesn't like to be in conventional rules of the institutes.²⁶ Therefore, he studied with Phra Soraluklikhit for a year only, and he was unable to stand. Then he resigned from student of Praneet Silpakam School. After that he asked to study specially with Prof. Silpa Bhirasri instead of Phra Soraluklikhit.

The reasons that Fua Hariphitak wouldn't like to study with Phra Soraluklikhit which doesn't mean that Phra Soraluklikhit hadn't got any abilities. This because of Phra Soraluklikhit was one of Thai artist who had supreme craftsmanship in that period. And he was an artist from two who had the opportunities to study on painting from the European (another person was Prathiphakpimlikhit) as well as he had been received the medal of

21. Choungkoun Kamjudrok, *Individually Interview, 28th December 1982*

22. Looked at Phroumphijit Anusorn (Phranakorn : Phrachan Publishing, 1965)

23. Looked at Chout Kanyanamitr, "Phra Thewaphinimamitr (Chai Thiamsilpachai)" *The Works in the 6 centuries of Thai Craftsman (Bangkok : Member of a Commission in Preservative Architecture Art, Siam Architecture Association in Royal Patronage, 1977), Page 123*

24. *Period of the Majesty the King Rama V, Thai society under the leadership of Ratchasamnakraemrap of Western Traditions and Customs had been cancelled tradition of lie down and crawling while having an audience, and then turned to be sat on chair instead of lie down and crawl, taught English to be used in communicating with the foreigners, built the western buildings by the foreigner experts. But Thai paintings which inherited for long time turning to be outmoded, no one brought them to decorating those buildings. Had ordered painting from the foreign countries to be used to decorating which made them harmonious to the western building. When people would like to have their portrait pictures, just they sent their pictures to be model only. The Majesty the King Rama V went to Europe in 1897 and 1907, he ordered the western craftsman to painting the several of his portrait pictures. In his last time of going to Europe, Nai Mui Bandasak who was Thai craftsman that Luang Soraluklikhit let him to be in the royal retinue of external government official too. Nai Mui was the best artist who painted portrait picture, and he graduated from Craftsman School in the Palace in the period of the Majesty the King Rama V. While he studied, he received his monthly salary at 5 baht per month. He was in the royal retinue because "...his father would like to add another royal page to Europe, and that person was Nai Mui. Luang Soraluk was artist who ought to be professional, if he could see many works; he might be made his works good more and more. If went to anywhere, and felt faint which wasn't enjoyable. If painted anything which made enjoyable. If our trip had artist, he was part of enjoyable as the foreigners. Fortunately, this trip had 2 Luang Nai in Royal Pages Unit..." (Workmanship of the Majesty the King Rama V gave to Prince Kroum Phranakorn Sawunworaphinich on 21st December R.E. 125). When the Majesty the King Rama V sat to be model for Mercier Durang, he was French artist to painting picture of the Majesty the King Rama V. Luang Soraluk had the opportunities to learn on the method of painting as fully till he skilful. He was person who had abilities and skills as he wishes till he received delight medal specially arts and sciences pin which will give to the best philosophers, poets, and craftsman "who saw the truth and self-made as well. Appeared that no one make break even." When he sketched picture, he no need to checkered pattern because he had visions which was very accurately. Painting that he painted, he wouldn't like it to have any spotted or oil stains on it (Sanith Dithphan). An important piece of his work was Statue of the Majesty the King Rama II, Statue of Somdejphrasrisawarintharaboroumratchathewee, and Statue of Prince Kroum Phraya Damrongrachanuphap which painted as accurately and lively.*

25. Mom Ratchawong Ying Thanomsak Kritdakorn born and grew up in Paris. Her father passed away, then she came back to Thailand by studying at Matrae Dei School, Poh Chang School, and Praneet Silpakam School till she felt in love with Archarn Fua Hariphitak. When the senior person knew, they weren't agreeing. They resisted them by detaining M.R. Ying Thanomsak Kritdakorn on upstairs of the palace and having guards keep their eyes around the palace. Mom Ratchawong Ying Thanomsak tear her bed sheet and tied them together, then she slacken her bed sheet down from window till she fell down which made her ankle broken.

26. Silpa Bhirasri, "Fua Hariphitak," *Fua Hariphitak (Bangkok : Sivaporn Limited Partnership, 1959) Hadn't got page number*

Silpamala too. When Fua Hariphitak talked about him, he praised him regularly. Because he saw that teaching trend of Phra Sorluklikhit used an ancient standard which was likely to be tedious which wasn't same as his character. In this case, Fua Hariphitak gave interview that "...I taught by using form of Poh Chang School which made me doesn't understand that why I had to study because it had old styled. In fact, I would like it to be the same as people of neighborhoods, and I don't want to be strange from them. Its program had scope, and scope had confined of it's..."²⁷

Founded that Prof. Silpa Bhirasri understand and satisfy on independent and unrestrained. And he praised in painting skills by lines as sensitively. By feeling and accurate this was incomparable of Archan Fua Hariphitak too. And this thing which made Prof. Silpa Bhirasri convincing this young man would be real artist in some day.²⁸

In this time that Fua Hariphitak tried on the several types of painting to searching on the techniques which were suitable to his nature. And his art pattern was impressionism. Especially, his work that he created when he went to painting in Chiangmai.²⁹

In the same period of time, he married with Mom Ratchawong Ying Thanomsak Kritdakom, and they had a son who was Nai Thamnu Hariphitak. Presently, he was an independent artist who intended to go forward subject of craftsman as his father.

In 1937, the first batch students of Praneet Silpakam School graduated. Thailand had the first group of artist which could work instead of European artists who came to work in Thailand³⁰, and responded to the needs of the government departments and offices in general. At that time, Luang Vjithwathakam was Director General of Fine Art Department. He had policies to supporting the artists. He contacted Fua Hariphitak to work, but he rejected because he thought, if he entered to work in the Fine Art Department, he had to work as to be in command which made him can't create arts as his ideals. He decided that he consented to starve to death.

About 1938, Prof. Silpa Bhirasri advised the government to organizing the Sculpture and Painting Contest to support on the 6 principles (Principle of Independent, Principle of Interior Peaceful, Principle of Economic, Principle of Equality, Principle of Liberty, and Principle of Education) and important of having the Constitution in the celebration of constitution which was the reasons of the National Art Exhibition till presently. On that occasion, Fua Hariphitak sent his works to exhibit too.

Went to Searching for Knowledge in India

At first, Fua Hariphitak intended to continue his education in Italy, but the situation was changed. This because of the Second World War II happened in 1941. When he studied with Prof. Silpa Bhirasri, he had the opportunities to study about History of Art of India which made him fascinating and aspiring that he had to go to India some days. Then, he chose to continue his education in India by fund of his wife.

He went out from Ampor Maesod, Tak, and he passed to Maramae (near estuary Sarawin River in the southern of Republic Socialism of Myanmar). Then, he traveled by train to Yangon (Capital of Republic Socialism of Myanmar). And then, he traveled by boat to Kankatta to meet with Dr. Kali Thatnak who was Than Sawameesattayananthaburi from Bangkok. He gave advise, and he let him to live at Mahaphousamakom, and then he continued to travel around 93 miles straight to Bolpur District where were located of Visva Bharati Santini Katan University.³¹

Fua Hariphitak entered to study in the section of painting as special student, and he lived at Jeanpuan,³² who under manage of Than

27. Fua Hariphitak, *Individually Interview*, 03rd September 1982

28. Silpa Bhirasri, "Fua Hariphitak," *Fua Hariphitak... Haven't got page number*

29. Fua Hariphitak, *Individually Interview*, 21st December 1982

30. Silpa Bhirasri, "Contemporary Thai Art," *Modern Art of Asia : New Movements and Old Traditions*, (Tokyo : Toto Shuppan Co., 1961), pp.79

31. 1901, Rabinthoranart Thakru established "Santinikatan College". In 1921, he enlarged his affair to be University which named "Visvabharati". In 1947, after India received independent, the India Government interfered to supporting affair of university and certified accredit a university and its academic standing to be equally to the other university in India.

This university had the objectives that it will make responsibilities in collecting the resources of sentiment which had to be given to everyone. By realized on the obligations; India should be presented on its best cultures to the other people. At the same time, Indian had to realize on the rights of it's to receiving on the best culture from the other people too. Philosophy of Visva Bharati was similar to Khurakul in an ancient India, such as, Ashram Taksila Institute which had relationship between Archan and pupils in form of father and children. Excepted the normal program, it had sections of musical art and theatrical arts, section of sculpture and painting, section of cultural of Islam, section of Zoroaster (Ideology offer sacrifices to fire of Persian), section of Tibet, section of China, and etc. The important people who should be mentioned to, and there were Rabindranath Tagore, Gogonendranath Tagore, and Abansndranath Tagore. Those of three words spell by basing on the principle of knowledge as major. By pronounced which accorded to formerly language. Rabindranath came from rabin +indra +nath, Gogonindranath came from gogon + indra + nath, and Abanindranath came from aban + indra + nath. For Tagore, it was word of Bengor and Sanskrit. The foreigner usually couldn't pronounce which made them pronouncing that "Tagore". Those of three people had an important role in restoring Indian paintings which began to declining, since B.C.24 by copied the works of British and some Dutchman to be flourishing by combining technique of western painting with inspiration from the customs of Red Indian. This movement had some of European people make supporting, such as E.B. Havell who was Director of State School of Kankatta, Sir John Woodrof.

Nanthahal Bos³³ who was the great artist of India. First period, Than Nanthahal Bos don't believe on his skilful. Because of certificate of guarantee of Prof. Silpa Bhirasri made him necessary to receiving him. Until Prof. Pino came to select 2 piece of his works to exhibited in the exhibition. Then, he saw, and he accepted him to be his student as feeling assured. Fellow students who never associated with him were becoming familiar with him as well. He was person that Than Nanthahal Bos, the whole teaching staff, and fellow students were loved and respected. He said that "... I lived not so long, but looked like an extremely long which looked like teachers in general for long times. Talked a few, then understood each others..."³⁴

Each day, if he wasn't paint in his room, he will go out to paint in grove beside his place. This made it as ideals of Than Rabindranath Tagore who wanted to be managed system of learning and teaching of Visva Bharati Santini Katan University to be similar to Khurakul of an ancient India. Therefore, this university had stated closely with too naturally. The pupils studied in the garden or under the trees which hadn't got much on the atmospheres of modern civilizations. Excepted those atmospheres, the pupils had the opportunities to seeing on the best art works of the world which took turns circulating all times. The interest things were that to persuading the Indian people won't be forsake their appearance of nation by sending people who had knowledge to make copying on the paintings which had valuable in many places of country to set up to study as closely³⁵; among this source of intelligence, his fascinated and his dreamed to the arts becoming strongest every day. He worshiped the ancient arts of master-level of India as highly. And this was the first time that he considered on the values of the ancient arts which were legacy inherited of each nation. Therefore, his think of studying on the Thai Art becoming happen as earnestly and had the results when he came back to Thailand. By he dedicated his life, his mind, and his intelligence to preservative art afterwards.

When he was studying, he received bad news from Bangkok that Grandmother who was only his cousin, and she was person who supported and took care of him when he was young passing away in the past 3 months after he left. Even worse, his wife was neurosis. This news made him regret very much. He walked expose to rain as unconsciously. Then, he passed to the villages, and walked into the groves. In that time, he felt like, he forsake alone in the world. Nothing left. He raised his face to sky, and he implored to sacred objects of India to protect him. Suddenly, miracle happened, it had rain which was noisy and thundering. Then, it stopped and quiet as unexpectedly. Sky was clear as haven't got anything happened. Ever since, he began to believing on the God of India and interesting to study on the Brahmanism.³⁶

His sorrow wasn't completely. The Second World War II expanded to Asian region, and under the leadership of Thai Government of Field Marshal Po Phiboonsongkhram signed contract to entering to "joint circle of South East Asia" with Japan on 10th December 1941, and announced war with England and America on 25th January 1942. Because he was people of enemy country of England, Fua Hariphitak and the other Thai people who lived in India arresting and detaining them in prisoner of war camp.

He arrested and sent to Deli by train, and he detained in an extensive ancient fortress which named "Purana Guila" just a while. Then, they moved him to imprisoning at Ratchaputana Desert (Deoli). At this detention camp, it was placed to live for the captive German, Italian, Japanese, and Thai. The German captive arrested them from Europe and Africa. The Japanese captive were civilian which had both children and adults around 20,000 people, and they arrested from Myanmar, India, Singapore, and Malay Peninsula. For Thai people around 5 to 6 people, they were civilian and military captives which detained closely by having the electric barded wires to be bar the way. Daily routine of prisoner of war were that they went out to digging sewage ditch or digging up the streets among the bad atmospheres because in the desert, summer season was very hot, and winter season was very cold. In addition, the foods were needy. In that time, India had crop failure as hugely. External character of detention camp was extremely difficult, but internal character of detention camp was more extremely difficult than the external detention camp. After Fua Hariphitak arrested in detention camp for a year, he fell ill by Malaya, Anemia, and Dysentery. He had to go to hospital almost every month, and he was chronic disease for about two years.

Although, he received painful feeling as extremely, his physical independence was limited, but his mind independence no one could be

32. *Jeanpuan Building (Jean = China, Puan = Building, Faculty, Institute) or another called was "Chinese Sueksa Institute". It was one of Visva Bharati. This building built by supporting budget from the government of Chiang Khrai Chek*

33. *This word should be pronounced follow by Bangor that "Phasu", but British people pronounced differ slightly to "Post". Here, we pronounced follow by British. If we pronounced by using formerly ascent, it will be differ slightly till it will make people understood that it was different person. Sometimes spelled "Post" to "Bos" which wasn't quite right. This because of India pronounced "Bo" to be the same as "Pho" in Thai*

34. *Fua Hariphitak, Individually Interview, 03rd September 1982*

35. *Nau. Na Phaknam, "Fua Hariphitak, The First Class Artist of Thailand", The stories of ... Page 136*

36. *The same matter.*

forced him. His exit was that he paid attention to religious and art. He decided to bring his money that he left about 600 Rupiahs to order the books which related to subject of "Spiritualism"³⁷ from Institute of Than Sawamesivanantha of Ashram Ascetic Ket at Himalayas Mount, Himmaphan Forest.³⁸ Knowledge that he received, it looked like lifeblood when he was in troubles. He knew the real objectives of religious. The reality that he found is that human being necessary to help each other. If they hadn't got any helpers, then they will be in troubles. He used religious to be direction to making him understand on life.

Unless, he interested in religious, he wasn't abandon to create arts by colors that he left and small sheet of paper. He painted life style of people around him till picture of component "Japanese Detention Camp in an Ancient Fortress" and picture of "Garden of Flowers" of him received the first and the second prize in competition which organized by the group of artist in detention camp.

Adversity was Over

On 15th August 1945, Japan gave up the war. Because of all times that Japanese militaries lived in Thailand, Thai people weren't consent or defer. But they set up movement to resist Japanese in both internal and external country. Under named that "Liberal Thai Movement of World War II" which announced that they refused acknowledges acting which under the leadership of the government of Field Marshal Po Phiboonsongkhram, and they would like to be Allies. Therefore, Thai government which was alliance of Japan by treaty becoming government which resisted Japan and could retrieved independent and protected status of nation.

British government moved Fua Hariphitak from Detention Camp in Deoli by train, and he traveled by ship to Bombay, and they continued to detaining him in Singapore. He stayed there for many months. Then, they released him. And then, he continued to traveling up to Ampor Hatyai, Songklan in 1946.

He came back to Thailand with lonesome. He had just 2 suitcases and money about 30 baht. When he arrive his house, he found that his house already destroyed. His wife and his child migrated to Phratabong. He went to meet Nai Chaem Khaumechue who was his closely friend of arts, his house was in front of General Pose Office, but he already passed away. Then, he went to see his friends at Samyan, but he couldn't find his friend. Finally, he went to live with his friend in Thonburi.

In this period, he married another time with Somthawin Hariphitak, but they hadn't got any child.

His works in the first period that he came back to Thailand

After he came back to Thailand, Prof. Silpa Bhirasri selected him to painting picture in cavity of Benjamabopit Temple³⁹ by he painted the picture of stupa which were important of Thailand.

Group of artists who painted those pictures which had the several artists by separated to paint each hole. They were Phra Prathomchedi painted by Prasong Pattamanuj, Phra Mahataat Muang Nakomsrithammarat painted by Phinit Suwanboon, Phra Chedi Chaimoungkhoun painted by Mana Buakhau, Phrataat Phanoum painted by Prasong Pattamanuj, Phrasrirattanathaat Muang Chaliang painted by Pradit Yuwapookka and Luean Pookphong, Phra Mahataat Muang Srisatchanalai Changlom Temple (Sanith Dithaphan), Phrataat Harikulchai Lamphun painted by Fua Hariphitak, Phra Mahataat Muang Lawou Loupburi painted by Group of monks who ordained in that period. By Buddhist monk Sanithou who ordained in that temple was person who took charge on painting. Firstly, Phra Thewaphinimamitr was person who designed. He designed each

37. *Spiritualism*, Athi = Much or great, Artoum = Mind or about ataman, and Witthaya = Knowledge

38. Archam Fua Hariphitak believed in the words of teaching of Than Sawamee Sivanantha very much. In occasion of ending the National Artist Organization Meeting No. 3 in the year of 1960, he dropped to visit Than Sawamee Sivanantha in India.

39. This cavity was formerly wanted of the Majesty the King Rama V that he wanted to ask for painting, but he didn't decide it yet on which picture would he like to ask for painting; when Somdejphrachaoboroumwongthoe Kroum Phraya Damrongrachanuphap came back from Penang in 1942. Phra Phroummunee gave his idea to let that Somdejphrachaoboroumwongthoe painted picture of Jomchedi which was the 8th of important stupa in Thailand by hired Fine Art Department to designing and painting around 2,500 baht per cavity. And he gave meritorious to the Majesty the King Rama VIII; he had confidence in conceding to be owner of painting of Phra Prathomchedi. The Majesty the King Rama VIII had confidence in conceding to be owner of painting Phra Mahataat Muang Nakomsrithammarat, and he solicited contributions to the members of the Royal family; Chaojom of the Majesty the King Rama V and those of people who believed in. Phrachaoboroumwongthoe Kroummakhun Chainartnarenthom confidence in conceding to be owner of painting Phra Chedi Chaimoungkhoun, Phrachaoworawongthoe Phraoungchao Jumpraphongboripit and Mom Phanthipboriphath confidence in conceding to be owner of painting Phrataat Phanoum, Phrachaoworawongthoe Phraoungchao Athitthipapha and Mom Kopkaeu Aphakom confidence in conceding to be owner of painting Phrasrirattanamahataat Muang Chaliang or old city of Sawunkarok. Chaojommarnda Luean of the Majesty the King Rama V confidence in conceding to be owner of painting Phramahataat Muang Srisatchanalai Changlom Temple or old city of Sawunkarok. Chaojommarnda Somboon of the Majesty the King Rama V confidence in conceding to be owner of painting Phrataat Harikulchai and the group of the Buddhist Monks 1946, they were around 17 monks confidence in conceding to be owner of painting Phra Mahataat Muang Lawou Lopburi. *History of Benjamabopitdusitwanaram Temple (Phranakom : Kampimpanich Publishing, 1949), page 107 - 108*

cavity decorating by the important trees in lift story of the Buddha which weren't repetitiously. Afterwards, he changed it to be picture of eight of lotus.

Fua Hariphitak painted picture of Phrataat Harikulchai as elaborately. When he felt that it was unsatisfied, he wiped it out till the temple doubt and asked him that it was beautiful why did you wiped it out? He answered that he doesn't like it, and people thought that he mad. Somdejphrawannarat (Plout Kittisophol) was Abbot. Subsequently, he promoted to be Supreme Patriarch No. 14 of Rattanakosin. He wasn't satisfied, then he informed against to Fine Art Department, this craftsman was impolite in speaking, he disputed which ease wasn't up. Fine Art Department said to him that please doesn't take offence. Most of craftsmen were like this, they was person who believed in their thinking, and they often spoke revealing.⁴⁰

In this period, he began to exploring the murals along the temples, and he copied the murals which were important to be credentials before painting in the real places damaged. By he began from Suthatthepwanaram Temple and Suwannaram Temple (Bangkoknoi, Bangkok)

Life of Government Service and Education in Italy

Firstly, he began to work in the government in the position of painting teacher in the Faculty of Sculpture and Painting, Silpakorn University on 01st July 1947 as noted as follows:-

"...By occasion that Prof. Silpa Bhirasri took leave to go back home in Europe. This time, Prof. Silpa Bhirasri would like Fua Thongyu to be superintendent of students of University in the Faculty of Sculpture instead of him. And he would like him to copying the ancient pictures along the walls of the important temples too. He asked to appoint Fua Thongyu to be painting teacher in the university. He received salary about 80 Baht, and he received more money along the money procedure of Ministry of Finance.

This year, the university budget was enough to appoint him in this position. Then, he submitted to approving on appoint him in a position which began from February 1947..."⁴¹

He was superintendent of students who responded in teaching painting and searching for Thai Arts. Subsequently, Major Luang Rounsitphichai (1899 to 1972), he was Director of Fine Art Department (1950 to 1955), and he knew on thinking in copying the murals from the real places of Fua Hariphitak, and he agreed too. He ordered to manage by Fine Art Department, and it paid on expenses by using the budget of Fine Art Department as much as it had⁴², and he had more responsibilities.

October 1954, Fua Hariphitak went to continuing his educations at Academia de Eella Arti di Roma⁴³ by scholarship of Italian Government for two years.

Because of this reason which made him loving in independence. He doesn't like to be in confining of Institutes. In this time, he hadn't got any art certificate with him when he went to continuing his education. But, he had just guarantee of Prof. Silpa Bhirasri only which introduced and praised him which had more value than the other certificate in Arts. Thus, the contents in that letter that...

This period showed to see on his great abilities in creating arts. He transmitted feeling that he had on the things that he saw by the beautiful

40. Phinit Suwanboon, *Individually Interview*, 14th December 1982

41. *Noted of Nai Krit Inthakosai submitted to the Director of Silpakorn University*, 01st February 1947

42. Silpa Bhirasri, *"Thai Painting"*, *Exhibition of Thai Painting (Bangkok : Runnakorn, 1952)* pp.3-4

43. *This Thai meaning used as Prof. Silpa Bhirasri which appeared in note that he submitted to the Director of Silpakorn University*, 12th December 1956

University of Fine Arts
Fine Arts Department
Bangkok, Thailand.

20th May 1954.


TO WHOM IT MAY CONCERN

I hereby certify that Nai Fua Hariphitak is my best painter-pupil endowed with a rare gift for art and an artist who has devoted himself exclusively to his art and to the study of our traditional artistic patrimony.

After years of studies in Bangkok, Nai Fua Hariphitak went in the year 1941 to India to develop his knowledge in art and after having frequented the Indian artistic center of Santiniketan he returned to Siam in the year 1947. In the same year he joined the University of Fine Arts (attached to the Fine Arts Department) as instructor of history of art and painting. Besides his teaching activity, Nai Fua carried on research work of old traditional Thai art.

In the National Exhibition of Art hold on February/March 1949 at the Fine Arts Department, Nai Fua Hariphitak exhibited five paintings, one of which was rewarded with a gold medal (first prize).

Both for artistic qualities and for enthusiasm and faith in his art, Nai Fua Hariphitak may be recommended as one of the best Siamese artists of our time.

A handwritten signature in black ink, appearing to read 'C. Feroci', with a large, sweeping flourish extending to the right.

Prof. C. Feroci (Nai Silpa Bhirasri)
Dean of the University of Fine Arts
(Section of Sculpture and Painting)

painting as impressively. As Prof. Silpa Bhirasri noted that "...This was time to show to see on the great capabilities of Fua in doing colors and lines painting for more than hundred pieces which created by craftsmanship of our artist. His works called for interesting from Prof. Cinyo-Oxpo who was professor in painting of the Art Institute of Rome. This Professor saw on the high efficiencies of Thai artist by real which had in Fua..."⁴⁴

1959, Fua Hariphitak promoted to the second level of teacher in the Faculty of Sculpture and Painting, Silpakom University.

1960, Fua Hariphitak jointed a meeting of International Association of Art No. 3 in Vienna, Austria by supporting from UNESCO. The meeting separated into 2 sections, the first section was meeting of the six artists in the group of the eastern countries, and another six artists in the group of the western countries. The meeting held on 23rd to 28th September 1960 which debated on the problems about the influence on changing of arts. Included study on the techniques and the modern civilizations which had effected to the arts by having Prof. Silpa Bhirasri to be representative of Thailand. The second section was the general meeting of International Association of Art which began from 25th September to 01st October 1960, it was the meeting which studied and debated on the problems of presently arts and the gain problems of artists who still alive by having Prof. Silpa Bhirasri, Fua Hariphitak, and Sawat Thanthisuk to be representatives of Thailand.⁴⁷

Ended the meeting, Fua Hariphitak went to seeing on the art works in Paris, London, and India for several months which made him spending money about 4,000 baht, then, he went back to Thailand.

1962, Fua Hariphitak promoted to Section Chief of Painting of the Faculty of Sculpture and Painting, Silpakom University.⁴⁸

1964, by order of Silpakom University No. 12/2507 by authority of section 3 and section 4 of the act of Silpakom University (Issued No. 2) 1963 and by Silpakom University let Fua Hariphitak to be the second level of civil servant, and his salary was 1,900 Baht. No. 3/2507, he was the second level of teacher in the Faculty of Sculpture and Painting, Silpakom University.

Ended 1966, he was ill because of abscess at anus, then, he had surgical operation which made him asking for government sick leaves for ⁴⁵ days which began from 28th November 1966 to 8th January 1967.⁴⁹

1967, he promoted to the first level of civil servant, and his salary was 2,750 Baht. His position was the first level of teacher in the Faculty of Sculpture and Painting, Silpakom University⁵⁰. In the same year, he was the member of committee in preservative and restorative of the Library for Buddhist Scriptures, Rakhankosittaram Temple (Thonburi).

1969 had ordered of Silpakom University to appoint Fua Hariphitak to be Assistant Professor of the Painting Section of Faculty of Sculpture, Painting, and Printing, Silpakom University⁵¹

1969 to 1971, he jointed to be the member of subcommittee in taking charge of restoring pulpit of Chanyawat Temple, Bangkok. Before, the temple had been pull down. This restoration was good and right of theories. And also, he could preservative the important arts of nation.⁵²

Fua Hariphitak was government officer for 23 years till he retired and removed from government officer on the end of October 1970. In that time, he was the first level of ordinary civil servant, and his salary was about 3,200 baht, and he was the position of Assistant Professor of the Faculty of Sculpture, Painting, and Printing, Silpakom University⁵³. Because of his health still excellent, he had the abilities to continue to work for the government as well. He was expertise in painting and Thai arts that the Faculty of Sculpture, Painting, and Printing that no one had the abilities as him. In addition, he managed on the research of Thai Arts for studying of the Faculty of Sculpture, Painting, and Printing which had to rely on people who expert in this specific field, and he continued to work for long time. Faculty of Sculpture, Painting, and Printing asked to make submitting on hiring him to be temporarily officer in the position of expertise in painting and ancient Thai arts. He worked for the Faculty of

44. Silpa Bhirasri, "Fua Hariphitak", Fua Hariphitak... Haven't got page number

45. Silpakom University, Government History Book of Fua Hariphitak

46. This Thai word used follows the article "Noted of the general meeting of International Association of Art No. 3 in Vienna, Austria, 1960" of Prof. Silpa Bhirasri, and translated by Khian Yimsiri. Thailand was associated of this association, since 1954 by the Government Cabinet decision. Silpakom University gave supporting.

47. Silpa Bhirasri, "Noted of the general meeting of International Association of Art No. 3 in Vienna, Austria, 1960", Silpakom Journal, Issued No. 6 (1961), page 26-36

48. The explanations and the works which used to asking for appointing Nai Fua Hariphitak to be Assistant Professor of Silpakom University

49. Noted on asking for sick leave of Nai Fua Hariphitak submitted to Dean of Faculty of Sculpture and Painting on 28th November 1966

50. Order of Silpakom University No. 44/2510, Subject of promoting and appointing the government officer

51. Order of Silpakom University No. 122/2512, Subject of appointed the government officer

52. Lum Charoensattha found and brought to be written in Social Sciences Review Journal, Year 1, and Issued No. 2, 1963. Detail of restore could see from "Anakhout", Year 1, and Issued No. 1, January to February 1972, Page 8-13

53. Order of Prime Minister No. 109/2513, Subject of government officer leave government service to receiving retirement pay because of advanced in age and the document which guarantee on government officer history of Nai Fua Hariphitak

Sculpture, Painting, and Printing, and his salary was about 1,600 Baht since October 1970⁵⁴ till his age was 65 years old in 1975.⁵⁵

He joined to be the member of committee in restoring the Emerald Buddha Temple in 1970⁵⁶. Subsequently, 1974⁵⁷ had ordered of Prime Minister to appoint him to be the member of committee in restoring the Emerald Buddha Temple, but he resigned because he conflicted on the theory of preservative and restorative.

1981 to 1982, he was adviser of research project on the method of preservative the murals for Chonaungnonsi Temple by having Prof. Mom Ratchawong Thongyai Thongyai was project leader. This project received supporting from Toyota Foundation, Japan.⁵⁸

Presently, he was temporarily government officer in the position of expertise of Thai Art at Changsilpa College, Fine Art Department; he had responsibility to teaching student who learn on the year fourth and fifth. And he gave adviser to teacher in art section. In addition, he was Project Chairperson of copying the murals in Pradoosongtham Temple, Ayutthaya by budget of the Changsilpa College. Presently, it was in process.

Personal history of Fua Hariphitak was ended. For his dispositions were that he was honest person which thought for the sake of nation than personally, strived ahead perseveringly in the works that he intended. He was person would promptly to give more than receiving. And he was straightforward. By the characteristic that mentioned, he was person who loved and respected as headmaster in art and cultural circles.

In developed arts, Fua Hariphitak was person who interested in art since he was young. Poh Chang School was the first institute which set base of art for him. Especially, Prathiphakpimlikhit was person who gave advice him to entering to modern painting in the pattern of Impressionism. Next step, he continued his education at Praneetsilpakam School, he studied on the western craftsman from Prof. Silpa Bhirasri as systematically. Therefore, he went to continue his education at Visvaparati Santiniketan University, India. He saw on reforming of Indian Arts by mixing the western techniques with inspiration from the Indian traditions which made him having inspiration to find his personal characteristic which was the reasons that made him to copying the murals, restoring and preservative the arts in the next period. Finally, he went to continue his education at the Royal Institute of Rome, Italy which was one of the centres in the world which had the important arts. In this period, his abilities were sparked to the end.

Things which were likely to observe about studying in 4 Art Institutes of him. He never received the certificates Not because of strive for progress, but because of he wasn't interest on this thing.

In life of worked in the government service for 23 years till retired. He was teacher who taught the younger generations as fully abilities. He had been worked as representative to join in the international meeting. He managed and cooperated to the other institutes or the other organizations. He had been the member of committee in preservative on the important of the ancient objects of nation for the several times, such as restored the Emerald Buddha Temple, restored pulpit of Worachanyawat Temple, and the important work in preservative was Rakhankosittaram Temple, Bangkok, he preserved the murals in the Library for Buddhist Scriptures, and he took charge of restoring architecture of the Library for Buddhism Scriptures too.

54. Noted No. Soro. 2401/1921 on 27th August 1970 to Deputy Head of Office of the Prime Minister subjected to ask for hiring Nai Fau Hariphitak to be temporarily officer, Order of Silpakom University No. 142/2513, subject of hired temporarily officer and Noted No. Soro. 0309/800 on 11th November 1970 to President of Silpakom University asked to transferring expense budgets between sections.

55. Order of Silpakom University No. 283/2516, 350/2517 which subjected to temporarily officer

56. Mom Ratchawong Sangsun Laddawan, "Restorative the murals at cloister of the Emerald Buddha Temple in the present of the Majesty the King." Talked about preservative on the ancient things, Chronicle which subjected to restoring the Emerald Buddha Temple in the Majesty the King Rama III, and restored the murals of Ramayana at the Emerald Buddha Temple in Celebrations of 100 years of the founding of Bangkok, 1982, printed to be remembrance in the Royally sponsored cremation of Nai Lek Na Songklan at funeral pyre Makotkasathayaram Temple on 29th April 1973, page 88-105

57. Order of Prime Minister No. 3/2517, Subject of appoint the member of Committee to restorative of the Emerald Buddha Temple

58. Sone Simatrang, Individually interview, 22nd September 1982