

# Chapter 3

## Searching Thai Arts of Fua Hariphitak

Thai painting which painted on the wall since an ancient period, it had very few of the credentials because Thailand was in the area of monsoon, humidity, and storm which originated problem to the walls. The environment like this weren't suitable to the method of painting picture by using powder color mix with glue which Thai people used, it will make the pictures peeling. If didn't make any preserving, art heritage which were invaluable that the ancestors gave them to the future generations might be completely lost as certainly. But, it was good signed for Fua Hariphitak who was person who loved, understood, and saw the values of Thai painting. He copied those pictures from the different places to be the credentials for the future generations to study subsequently.

### Reason for Searching Thai Arts

The interested in Thai arts of Fua Hariphitak which began in 1934 when he went to painting picture in Chiangmai and Lamphun. In that time, excluding created the art works; he received an assignment from Prof. Silpa Bhirasri to sketching the art works which brought to teaching the students too. He said that it was the first time that he studied on the art pattern of Thai arts as orderly.

1942, when he went to continue his education in India, Rapinthoranart Thakru reformed arts by persuading the Indian people won't be abandoned the characteristic of the National. And they used the method of sending people who had knowledge and the abilities to copying the pictures which had valuable in many places of country to setting up for people to study closely which made him thinking that the art students in Thailand studied the arts of the international countries, but they never know the nice things in their country. Should be searched the Thai arts as earnestly to finding the ways to create the new art works.

He went to staying among the sources of an intelligence of the Buddha which stimulated him to interesting in Thai arts more and more.

#### Copied and Publicized of the Murals

When he came back to Thailand in 1946, he would like to copy the murals as intensely.

Began by picture of Kinnon and Kinnaree at Vihara Phrasrisakyamunee, Suthatthepwanaram Temple, and picture of Wetsandonchadouk and picture of Life Story of the Buddha<sup>1</sup> at Suwannaram Temple (Ampor Bangkoknoi, Thonburi)

These three pictures, he showed his skilful of the best artist in copying by using his eyesight in stead of using scale to enlarging picture. In any way, he didn't use cellophane too.<sup>2</sup>

When finished copying, he brought them to giving to Prof. Silpa Bhirasri to look, but he was dissatisfied on them because he saw that Fua Hariphitak was person who was creative arts. So, he shouldn't be copied, and another reason was that Prof. Silpa Bhirasri didn't study the Thai arts as earnestly which made him haven't got any interesting on the Thai arts. Afterwards, he saw the values till he said that "You had 2 things"<sup>3</sup> and supported him.

Then, the art works which copied the murals receive supporting from Lieutenant Major Luang Rounsitphichai who was Director General of Fine Arts Department. The Fine Arts Department paid on the expenses for him. And then, he began to copying the murals at Mahataat Temple, Ratburana Temple, and Pootthaisawun Temple in Ayutthaya.

His work which was copying the murals from the real places, the first exhibited in 1948 when Prof. Silpa Bhirasri received the assignment from the Thai Government to bringing the Thai arts to exhibit at the Thai Embassy, London, and United Kingdom<sup>4</sup> for a month, under kindness from the Ambassador Dirak Chainam. To consist of the works, there were copied the murals, and those of them belonged to Fua Hariphitak for the several pieces and the other artists too, and together with the ancient work of art and the present work of art of Thailand. It was the first time that both of the old and the new art works exhibited to the foreign people.

1. Presently, this three pictures couldn't find them anymore.

2. Fua Hariphitak, *Individually interview*, 21st December 1982

3. Fua Hariphitak, *Individually interview*, 08th March 1983

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

For copied the Thai murals, it necessary to have person who had high abilities and understood in the Thai murals as deeply to distinguishing on the skilful of the artists. Because the Thai murals which decorated on the walls of Vihara, the components looked like sparkling and had many skilful in both the first and the second of craftsmanship.

Fua Hariphitak was person who had completely qualifications. Therefore, he could copied the particularly pictures which were outstanding, having values, and completing by the arts to show to the other people to see on the values of the Thai arts as conspicuously.

On 1<sup>st</sup> to 10<sup>th</sup> March 1952, it was the first time in Thailand that the Fine Arts Department exhibited the copy works of the murals in the Ayutthaya period which copied by Fua Hariphitak at Silpakom University.

Together with the two copy pictures in pagoda arch of Ratburana Temple, the two copy pictures in pagoda arch of Mahataat Temple, the nine copy pictures from Abode of Phrapootkosahjarn, Pootthaisawun Temple, and compared the pictures from the other sources, such as, copy picture in the temple of Suwannaram (Ampor Bangkoknoi, Thonburi), copy picture from Suthatthepwanaram, copy picture from Phutthaisawan Throne Hall, and copy picture from Khoi Book in Ayutthaya period.

In this exhibition, Prof. Silpa Bhirasri wrote an English article which named "Thai Painting" which painted in the program, and translated to Thai by Phraya Anumarnratchatun which named "Thai Painting," which printed in Silpakom Journal, Year 6, and Issue No. 1 and No. 2, 1952. In this article, unless he introduced on the Thai painting, and he praised Fua Hariphitak that he was person who loved and knew on the values in the old of Thai arts.<sup>5</sup>

In July 1952, Fua Hariphitak went to exploring picture of an ancient city, Sukothai. He found the old picture at Srichum Temple, it was picture of Ruean Prasat which painted by black color and late rite in cavity wall on the southern of Moundoup far from light hole at the face side of the principal Buddha image in a temple about 1 meter on the western. This was an important painting which copied by ink line too.<sup>6</sup>

The creative art works and the copy works of the murals which presented on the great abilities of both sections in the seminar of "Traditional Cultures and Technological Progress in South-East Asia" which organized in Thailand by kindness from South-East Asia Treaty Organization which started from 27<sup>th</sup> January to 2<sup>nd</sup> February 1958. In part of creative art works, except the works of Fua Hariphitak. Also, it had the works of the several artists such as Mesium Yipinsoi (1906-1988), Kien Yimsiri (1922 to 1971), Paitun Muangsomboon (1913-1999), Chama Kiatkong (1916 to 1966), Tawee Nantakwang (1925-1995), Sawat Tantisuk (1925-2009), Chalood Nimsamer (1929), Manit Poo-Aree (1935-2008), Camruang Vichienket (1931), and etc.<sup>7</sup>

1959, Fine Arts Department exhibited his copy works of the murals at the Arts Gallery, Fine Arts Department, and together with printed book which named "The Values of The Murals" which written by Prof. Silpa Bhirasri and dedicated to the Buddhist monks and the novices. On the First Day of the Rains Retreat, the exhibition opened for the monks and the novices to seeing between 24<sup>th</sup> to 25<sup>th</sup> July 1959<sup>8</sup> by the objectives of giving the opportunity for the monks and the novices in this time. Saw the values that those painting except painted for decorating the walls of the temples. Also had the important purpose which will make the audiences believed in the Buddhism? When saw the values, then treasured, paid attention, take care, and preserved<sup>9</sup> and the end of the same year had the Art Works Exhibition again at the Arts Gallery, Fine Arts Department.<sup>10</sup>

Since, he began to copying the murals from the real places, and Fine Arts Department publicized to people, the monks, and the novices for the several time. It made them interesting and awakened to the Thai arts more and more. The National Research Council supported the amount of 16,800 baht to the Faculty of Sculpture, Painting, Silpakom University to make searching on the works of the murals in the Northern of Thailand. But, because of having a few budgets, then, agreed to search on the special characteristics of the murals which had in Nonthaburi. By intend to study on the Prasat Temple, Choumphuwek Temple, and Phoubangou which were the specific model of Nonthaburi craftsmanship family and compared to the other locality family. Prof. Silpa Bhirasri was leader. Fua Hariphitak and Khian Yimsiri was the assistant, and Nai Ungkam Kanlayanapong who copied the murals under control of Fua Hariphitak.

5. Silpa Bhirasri, "Thai Painting", *Exhibition of Thai Painting* (Bangkok : Runnakom, 1952) pp. 1-20

6. Somporn Yuphou, "Srichum Temple, Sukothai", *Silpakom Journal* 6, Issue No. 8 (1953), 68-73

7. *Exhibition of Thai Art on the Occasion of South Asian Round Table* (Bangkok : Fine Art Department, 1958)

8. Thanit Yuphou, "Preface", *The Values of the Murals* (Pranakom : Siwapom Limited Partnership, 1959), page 3-8

9. Thanit Yuphou, *Individually Interview*, 02nd February 1983)

10. Thanit Yuphou, *Table of the mural which exhibited by Fine Arts Department at the Art Gallery, Fine Arts Department* (Pranakom : Siwapom Limited Partnership, 1959)

Research ended in 1961, afterwards, it printed to be book which named "The Murals of Nonthaburi Craftsmanship Family" in 1963<sup>11</sup> and brought the copy works of the murals of Prasat Temple to exhibiting for people to seeing and comparing to the murals in the Buddhist Temple of Yai Suwannaram Temple, Petchaburi in the National Art Works Exhibition No. 13<sup>12</sup>

In addition, he copied the murals from Jaydeejedtaoh Temple, Srisatchanalai District, Sukohthai, Yai Suwannaram Temple, Petchaburi, Phrabout from Hod District, Chiangmai<sup>13</sup>, and copied the Three Sphere Book, Thonburi Version from the National Library too.<sup>14</sup>

## Fua Hariphitak and Art Restoration

While Fua Hariphitak copied the pictures to be the important art credential of Nation, the murals which didn't take care of them, there were lost by times and natural. He realized on those forfeits, and he saw that it might not be in time, then; he brought the matters to consult with Prof. Silpa Bhirasri. And he sent the matters to the UNESCO. Dr. Calman checked and brought scrap of limes which peeled to diagnose.

Afterwards, Fua Hariphitak began to searching and trying to use the chemicals to protect the murals. He collaborated with the Fine Art Department to protecting the important murals in the several places. Such as, In 1964, he cleaned the consolidating of colors by using the chemicals to protect the murals at temple of Yai Suwannaram Temple, Petchaburi. And Sawed Tedthum (1935) was assistant.<sup>15</sup> In 1965 to 1966, he protected on the pictures at Poothaisawun Throne Hall, National Museum, Bangkok.<sup>16</sup> In 1966 to 1967, he protected on the pictures at temple of Suwannaram Temple (Ampor Bangkoknoi, Bangkok), and he collaborated to restoring the pictures of the important people which set up at the Royal Institute too.<sup>17</sup>

When Prof. Silpa Bhirasri passed away, he saw that only he alone couldn't work on the large project like this. Then, he sent the matters back to the Fine Art Department.

Afterwards, he restored the several arts, such as restored the pulpits at Worachanyawat, Ampor Yannawa, Bangkok. The most important art work in his life was that he restored the Library for Buddhist Scriptures, Rakhangkosittaram Temple (Thonburi)

## Results of Searching Thai Arts of Fua Hariphitak

1. To stimulate to see on the values of Thai arts
2. He was person who pointed both of Internal and International academics to seeing on the values of Thai Arts
3. He was the first person who copied the credentials of the murals and kept them for the next generations to study. Also, these might have the benefits to academy circles.
4. He was the first person who preserved the arts which had the values. Saw that he didn't work that much like the art historian.
5. Began subject of "Searching Thai Art" at the Faculty of Sculpture, Painting, and Printing of Silpakorn University. And Fua Hariphitak was person who took charge of teaching.
6. The results on searching Thai art that Fua Hariphitak made in between 1946 to 1975, it made the new sector which was "Thai Arts" at the Faculty of Sculpture, Painting, and Printing of Silpakorn University.
7. The work of Fua Hariphitak influenced to the education circles and the arts circles of the Nation.

11. Silpa Bhirasri, Fua Hariphitak, and Khian Yimsiri, *The Murals of Nonthaburi Craftsmanship Family*, (Pranakorn : Siwaporn Limited Partnership, 1963)

12. "Beg respectfully inform of Crown Prince Kroummamuen Narathippompraphan, Deputy Prime Minister in the day of opened the National Art Exhibition No. 13 at the Art Gallery, Fine Art Department", An article from the National Art Exhibition (Pranakorn : Siwaporn Limited Partnership, 1963), page 63-64

13. Saw record of Nai Thanit Yuphou, Director General of Fine Arts "Arts Property from Phumipol Embankment of Fine Arts Department (Nakomluang Khungthepthonburi : Phrachan Publishing, 1972)

14. By having Ungkam Kanlayanapong was an assistant, Ungkam Kanlayanapong, Individually interview, 11<sup>th</sup> February 1983

15. Sawet Thetthum, Individually interview, 02<sup>nd</sup> January 1983

16. Arporn Na Songklan, Individually interview, 26<sup>th</sup> January 1983

17. Reported on the functions, the amount of works, and the qualities of the positions of Fua Hariphitak who was the first level of Archam in the Faculty of Sculpture, Painting, and Printing