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PHYA ANUMAN RAJADHON AND PHRA SAROJRATANANIMMAN: THE ROLE OF CIVIL OFFICIAL INTELLECTUALS IN MODERN ART CIRCLE IN THAILAND

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ABSTRACT

This article was to study the role of 2 civil official intellectuals namely Phya Anuman Rajadhon and Phra Sarojratananimman in modern art circle in Thailand in historical term. The study was found out that both of them had contributed significantly to the art circle in Thailand. Phya Anuman Rajadhon had expressed his perspective of art knowledge since late decade A.D. 1930 until late decade A.D. 1950 and which effected to the policy of culture and art activity during such period of time. They were person who pushed forward Division of Artisan of the School of Fine Arts be exalted its status to Silpakorn University, initiated the National Art Exhibition including assisted Professor Silpa Bhirasri, who was praised as Father of Modern Art of Thailand, in translating, editing academic textbook, article, and art glossary. The ideal of Thai characteristic of Phya Anuman Rajadhon had sent the effect of Thai characteristic onto work of arts of which had not to adhere to the work frame of Thai traditional art, but it could be integrated into the western modern art format as well. Meanwhile, Phra Sarojratananimman, who realized the importance of art studying for cultivating personnel who can create work of art with quality and can be a part of modern architecture without having to rely on foreign artisan. He gave the importance of standard of art as mean of nation-building. As a result, Professor Silpa Bhirasri had got support in successfully establishing the School of Fine Arts for enhancing knowledge and cultivating personnel of arts. It was the development of modern art and contemporary art circle in Thailand until the present day.

INTRODUCTION

The changing of government from Absolute Monarchy into the Constitutional Monarchy in A.D. 1932 had put influence on the changing of society, politics,

economics, art and culture. Art previously patronized by the royal court, was carried forward by the government. Consequently, art studying had become one of mechanism for building up and developing the nation for progress. Art curriculum had to cultivate people who were artisan and creator at the same time. Furthermore, influence of the western modern art had played role in studying and art creating circles. These were the consequences happened at the end of decade A.D. 1920. The Thai government had defined art and culture policy obviously for benefit of the nation into 3 categories namely “1. Studying and training benefit, 2. Political benefit, 3. Economics benefit.” (Rohitasuk. 2014: 82) These policies had made the establishment of important art studying institute, the School of Fine Arts, Department of Fine Arts in A.D. 1934. After The decade A.D. 1930 the “Fine Arts Contest” was organized at the Celebration of Constitution that was focused on supporting creation of work of art with the context to be applied for politics and economics propagation in term of nationalism. Meanwhile, format of painting and sculpture arts were focused on mighty human being anatomy that was influenced by format of Fascist Art. “In the same decade, the ideology of nationalism and militarism of Field Marshall Plaek Phibunsongkhram, the government leader during A.D. 1937-1944, with the objective of retrieving land of the country from France and while Japanese army had intruded into Thailand during the World War II was processed, the economic nationalism that emphasized on self-agriculture and industry had made people become the essential factor for authority to exercise the art contest as the propaganda area of this ideology.” (Rohitasuk. 2014: 125)

After the World War II until A.D. 1947, the art circle of Thailand was the integrated of the Thai traditional art study and the study influenced by western modern art. The studying and teaching of art at Poh Chang School, founded since the reign of King Rama VI, and Silpakorn University, that its status was exalted from School of Fine Arts; were the significant part of such type of studying and teaching. Furthermore, Professor Silpa Bhirasri, who established Silpakorn University, had tried to enhance the art of Thailand be equal to the international art and exalt the artist occupation be equal to other occupations in the society as well. Therefore, he had initiated the organizing of “National Art Exhibition” for the first time in A.D. 1949, which was the competition and exhibition of national art that was held annually. This exhibition could be taken as the archetype of art contest that had continued to influence until nowadays. The standpoint of Professor Silpa Bhirasri was Thai art could be advanced to world art by not abandoning Thai characteristic conforming with the propagation of the ideal of Thai identity in the decade A.D. 1940 of Phya Anuman Rajadhon. As a result, the awarded or selected work of art to be exhibited at this era was in the format of “the combination of art that was influenced by western modern art and the one that represented Thai identity based on positive image of rural people and Buddhism. Moreover, it was opened to Thai traditional art be also exhibited as well.” (Rohitasuk. 2014: 213) Under the social context and the Cold War politics, it had affected the National Art Exhibition for not only to the presented image of Thai identity for not having to adhere to the Thai traditional art, but it could also express

beautiful and serenity surrounding of Thai rural area, including villagers' way of life with nice culture and tradition blending perfectly with the format influenced by western modern art. This work of art was also widely accepted by the contest juries. The exhortation of Thai identity image was in accordance with the Thai government policy during the Cold War that was against the propagation of communism into Thailand. It could be said that "Phya Anuman Rajadhon", who was the important civil official and also one of contest jury of the National Art Exhibition, was behind this kind of cultural policy thru academic article, and textbook.

Meanwhile, there was another interesting side; the group of overseas students, who had studied architecture and art from abroad since the time of Absolute Monarchy, finished their studies and returned to assume as civil official. Until the change of government, they gradually took their roles in studying and in art circle during the decade A.D. 1930 until the decade A.D. 1940. These overseas students were inclusive of elites namely Mom Chao Itthithepsan Kritakara, Mom Chao Samaichalerm Kritakara, Mom Chao Vodhyakara Varavan, etc., and also the middle class people who further their study in western countries such as Phra Sarojratananimman (Saroj Sukkhayang). When these people returned to assume as civil official after finishing their studies, they took their roles mostly in the development of art study, policy making, or supporting cultural policy of the government. Moreover, they also played their roles in pushing forward many businesses and important activities of art that could lead to the development and it was advantageous to modern art in Thailand.

However, as the time went by when "Modern Art in Thailand" was referred, most academic work always focuses on the studying of biography and art works of Corrado Feroci, or later was Professor Silpa Bhirasri, who was praised as "Father of Modern Art in Thailand", and the founder of School of Fine Arts, exalted the status as Silpakorn University. Nevertheless, this was still overlooked to study other persons who also contributed to modern art circle in Thailand which they took part in and developing it as well. Many of them were not artist or did not have main job directly related to art circle, however, they also played their roles in developing modern art as well. Consequently, the researcher has tried to study the role of persons who also supported Professor Silpa Bhirasri in term of historical aspect. For a while, the focus on studying roles of the Kings and elites in modern art circle of Thailand were done namely the Royal Patronage of His Majesty King Bhumibol Adulyadej the Great to Modern Art Circle in Thailand (A.D. 2019), Mom Chao Ying Bhilailekha Diskul and Modern Art in Thailand (A.D. 2016), Blue Blood Architect and Modern Art in Thailand: Concept and Architecture Role of Mom Chao Class during A.D. 1932-1962 (A.D.2017), Mom Chao Karawik Chakrabhandu and Modern Art in Thailand (A.D.2018), etc. Other than the kings and elites, there were other people who supported Professor Silpa Bhirasri in many ways so as to develop the modern art circle in Thailand. It was remarkable to realize that the civil official did not only pay attention to their routine job, but they were also intellectuals who beneficially

yeaned to know, love and support art circle in the area of studying, cultivating knowledge, and carried forward many activities to enhance advantageously to happened as well, herein they were called “civil official intellectual.” Initially, there were 2 civil official intellectuals whom the researcher considered to have distinctive role in modern art circle in Thailand namely, Phya Anuman Rajadhon, and Phra Sarojratananimman. In addition, there is no art history research that studied roles of these two persons in modern art circle of Thailand intensively. Whereas both of them had significant roles in studying and disseminating knowledge of art. And it was interesting to learn that they had also taken their roles in establishing art studying institute and activity of Thai art.

In this regard, this research have objectives of the studying to emphasized on the role of Phya Anuman Rajadhon, and of Phra Sarojratananimman in the modern art circle of Thailand and to present the outcome and development happened in modern art circle of Thailand resulted by the roles of these two civil official intellectuals. The study of the roles of these two persons may affect the archetype of education and art creation in Thailand for advancement as well.

RESEARCH OBJECTIVES

The objectives of this research are (1) to studying on the role of Phya Anuman Rajadhon, and of Phra Sarojratananimman in the modern art circle of Thailand and to present the outcome and development happened in modern art circle of Thailand resulted by the roles of these two civil official intellectuals and (2) to study of the roles of these two persons may affect the archetype of education and art creation in Thailand for advancement as well.

RESEARCH METHODOLOGY

This research was to study the roles of 2 civil official intellectuals, Phya Anuman Rajadhon, and Phra Sarojratananimman, which were related to the modern art circle in Thailand thru the issues of (1) biography and concept, (2) role and work related to modern art, (3) development in modern art circle in Thailand by applying conceptual framework of “Historical Research”, this research emphasized on analytic study, analyze from documentation evidence, which the researcher had researched and collected the data from the National Library, the National Achieve, libraries of educational institutes, personal libraries of specialists. The study was made in conjunction with the context of history, society, politics, economics, art and culture during the related period so as to bring it for analyzing, criticizing, and lead to historical explication.

RESEARCH RESULTS

According to the study of roles of Phya Anuman Rajadhon, and of Phra Sarojratananimman related to modern art circle in Thailand, it was found out as followed.

Role of Phya Anuman Rajadhon in modern art circle of Thailand

Phya Anuman Rajadhon was the important scholar whom social and humanity academics were interested for studying. His working life from decade A.D. 1920 to early decade A.D. 1960 was all concerned with “knowledge accumulation”, especially the knowledge of “Thai Society and Culture” that was obviously related to the formulation of policy framework of each government during such period. Undeniably, it could be said that the role of Phya Anuman Rajadhon was to accumulate and propagate knowledge in parallel with the politic role. Phya Anuman Rajadhon was a specialist, who was interested in several subjects namely history, archeology, Thai language, etymology, anthropology, political science, art, and culture. He used to teach His Majesty King Ananda Mahidol (King Rama VIII), and was a guest lecturer at several institutes such as Chulalongkorn University (Faculty of Arts, Faculty of Education, and Faculty of Political Science), Thammasat University, Silpakorn University, Srinakarinwirot University/Pathumwan Campus. Moreover, he was entitled to various assignments namely Acting President of the Office of the Royal Institute, Chairman of Editorial Board of Thai Encyclopedia of the Royal Institute, Committee Chairman of Geographic Alphabetic Index, Chairman of Thai Language Coinage, Chairman of Historic Settlement of Thailand, Committee Chairman of Dictionary Settlement/New Edition, Administrative Committee of National Research Council of Thailand, Committee of Literature Association, Chairman of P.E.N. International Thailand Centre Under the Royal Patronage of H.M. The King, one of 70 Temporary Representative A.D. 1932, Senate Member A.D. 1947, etc. He was the author of various subjects of academic, documentary, fiction, and translation such as Thai language, literature, culture, custom and tradition, religion, history, biography, fable, etymology, etc for more than 200 pieces under several pseudonyms/pen names namely “1. Kharom B.E. (changed in accordance with the Buddhist Era it was written), 2. Sathiankoset, 3. Y. Sathiankoset, 4. Namanulak, 5. Sor. Gor.” (Nakornthap. 1988:66)



Illustration 1 Phya Anuman Rahadhon
(source of picture: www.nankvsmile.wordpress.com)

Role of Phya Anuman Rajdhon on modern art in Thailand at the late decade A.D. 1930

After Phya Anuman Rajdhon was disengaged from government service as Assistant Director General of the Customs Department at the post-revolution period of government changing on 24th June A.D. 1932, one year later in A.D.

1935; he decided to enter the government service at Fine Arts Department; it was said that he was greatly convinced and supported by Luang Wichitwathakan, Director General of the Fine Arts Department. Thus, it had made Phya Anuman Rajdhon totally take the role of working on art and culture. “Fine Arts Department at that time had the duty of creating art and culture that could impart the new government to be stable and so as to bring Thai nation has cultural progress as other civilized countries.” (Sattayanuraksa. 2013:21)

In A.D. 1938 Phya Anuman Rajdhon was appointed as Chief of Literature Division, Fine Arts Department, and in A.D. 1939 he was promoted as Assistant Director General of Fine Arts Department. In A.D. 1942 he was appointed as Director General of Fine Arts Department. It could be said that from his working experiences during A.D. 1938-1944, he had accumulated knowledge, policy, and activities that were responded to the government policy of Field Marshall Plaek Phibunsongkhram namely “Chief Jury of National Anthem Contest on The National Day, Chief Jury of Essay Contest on the National Day, a Committee of the establishment of Wat Phra Sri Mahathat, Committee Member on How to Find the Way of Public Mind Training, Council Member of Cultural Council, Vice-Chairman of Organizing Encyclopedia Cataloging Committee, Vice-Chairman of Vocabulary Cataloging Committee, Committee Member of Establishment of Monument, Committee Member of Radio Control, Advisory Committee Member of Advertising Bureau, Committee Member of National Honor Promotion, Committee of National Courage Training, etc. (Sattayanuraksa. 2013: 25) Although these were not concerned with modern art, it could not be denied that Phya Anuman Radjadhon was a very important person to determine or impel the cultural policy, especially disseminating knowledge and cultivating the public to give importance to “Arts” during such period.

In A.D. 1943 Thai government had exalted the status of School of Fine Arts-Artisan Division, to “Silpakorn University” by stipulating the Prime Minister as President of the Board, and appointed Phya Anuman Rajdhon, Director General of Fine Arts Department as Director by position. This university was supported by Field Marshall Plaek Phibunsongkhram by “raising initial fund granted for administrating the university at the amount of more than two hundred thousand Baht that is quite a substantial amount at that period of time.” (Yoobho. 1969: 109) It could be said that Phya Anuman Rajdhon took the role in carrying forward and requested the government for exalting the status of School of Fine Arts to Silpakorn University. The relationship between Phya Anuman Rajdhon and Corrado Feroci, who established the university, was very close and even more closer when Feroci got ill-fated during the year of enhancing the status the School to be Silpakorn University.

In A.D. 1943 Corrado Feroci was arrested by policeman on the charge of Italian nationality. Italy was the defeated country by the Allies of World War II by the end of World War II. However, Feroci was helped by the Fine Arts Department because he had done a great advantage to Thailand and was in

mission of establishing Silpakorn University. With this reason, he was released “he requested for nationalization to Thai nationality and had got a new name as Silpa Bhirasri since January A.D. 1944.” (Wongooparaj. 1978: 38) Khien Yimsiri, a great student of Professor Silpa told that Luang Wichitwathakan was the important person who had coordinated with the authority to free him from ill-fated by “applying diplomatic ability and requesting Japanese government to release Professor Silpa and processing his nationalization to Thai nationality...” (Khamwilai. 2008: 18-19) The name of “Silpa Bhirasri” was given by Phya Anuman Rajdhon. “Sukij Laidej” who was his student, had referred to Professor Silpa’s verbal that “He, Mr. Anuman (in Thai language means infer) changed me into Thai people.” (Khamwilai. 2008:189)

Both of Phya Anuman Rajdhon and Professor Silpa Bhirasri were interested in literature and this ensued Phya Anuman Rajdhon be responsible for the duty of translating the art terminology in the arts dictionary, and many articles of Professor Silpa. Moreover, he had translated, edited art academic textbook of foreign countries, including presented viewpoint of art to the public. Phya Anuman Rajdhon had also taken role of organizing the contest and exhibition of arts annually which was very essential for modern art in Thailand named the National Art Exhibition implemented in A.D. 1949 as well.

Phya Anuman Rajdhon and “Thai Identity” in the National Art Exhibition

The principle mission of Silpakorn University is to organize studying and teaching in order to cultivate art graduates for society. Yet, another mission of Professor Silpa Bhirasri was to elevate artist occupation be accepted so that they could earn their living by creating work of art. Meanwhile, there must be a place for promoting work of art so that both creator and viewer could appreciate work of art with quality. Professor Silpa had discussed this matter with Phya Anuman Rajdhon many times. Although the first National Art Exhibition was organized in February A.D. 1949 when Phya Anuman Rajdhon retired from government service at Fine Arts Department, he took part as the Organizing Committee and a Contest Jury Committee on work of art. It could be analyzed that Phya Anuman Rajdhon was one of the person whom Professor Silpa had continuously consulted with about organizing the exhibition and he had tried all his effort to make it happen. In addition, Phya Anuman Rajdhon himself was interested in art and culture. He had created academic works ceaselessly which were well accepted by people of art circle. Hence, Phya Anuman Rajdhon had a significant role in the first of National Art Exhibition.

More importantly, the idea of “Thai identity” which Phya Anuman Rajdhon emphasized during late decade A.D. 1940 was still about creating rural life and local tradition and culture into the image of beauty, serenity and simplicity, including focused on rural people’s faithfulness in Buddhism because at that time rural area was the prevailing target of propagation of Communism. Hence, accentuation of “Thailand is good” was to aware Thai

people for acknowledging that “Society and culture of Thailand has already been good, no more maltreating, exploiting and conflict as the Communist Party suppressed.” (Sattayanuraksa. 2013: 129) That way of accentuation was not only to give the importance to itself but it was also “to give importance as a part of national culture.” (Sattayanuraksa. 2013: 139) It is the cultural policy which Phya Anuman Rajdhon had participated in formulating for the government to be involved with political factor of Cold War. It could not be denied that Phya Anuman Rajdhon had joined as a Committee Member of the National Art Exhibition at the preliminary period, those policies would not put onto the National Art Exhibition. Although the exhibition tried not to “involve with politics”, the Thai identity, which Phya Anuman Radjdhon emphasized, was very much presented at the National Art Exhibition. It could be seen that many artists loved to submit pictures of “temple or culture and tradition of villagers blended with the format influenced by western modern art to the contest. Therefore, “Thai identity”, which Professor Silpa had mentioned, was not emphasized to follow Thai traditional art, but it could also be harmoniously integrated with modern art format. And it was still in conformity with viewpoint and concept of Phya Anuman Rajdhon who emphasized peacefulness, beauty and joviality of temple including tradition and culture in rural area since late decade A.D. 1940. Such appearances had made the National Art Exhibition and Silpakorn University received support from Field Marshall Pleak Phibunsongkhram distinctively, especially the budgets for the contest and for several educational projects.

Phya Anuman Rajdhon and the role of transferring Professor Silpa Bhirasri’s knowledge and art concept

One of important projects that Phya Anuman Radjhon played his role in transferring Professor Silpa’s art knowledge to modern art studying circle and remarkably received support of Field Marshal Plaek Phibunsongkhram was “Translation Project of the Office of the Royal Institute.” It was the attempt of organizing translation of foreign textbooks “to upgrade the academic knowledge for the benefit of students and those who were interested in seeking for variety of knowledge.” (Phya Anuman Rajdhon. 1957: 9) At that time Phya Anuman Rajdhon was “Acting President of the Office of the Royal Institute.” The book named “Art Terminology” (western art glossary) of Professor Silpa was the outcome printing of this project. Although Phya Anuman Rajdhon was the person who translated meaning of art glossary from English into Thai language that Professor Silpa wrote; in the researcher’s viewpoint, this book was important not only to explain art glossary in English, but it was also revealed that Phya Anuman Rajdhon translated and edited this book, was the person who transferred Professor Silpa’s knowledge and concept of art to people of art circle and to the public so that they could have more understanding in western art or modern art. The researcher considered that people’s understanding to the artist expression in the way or in the format of modern art will affect the advancement of Thai art be equal to other countries. At the same time it could elevate educational and occupational level of artist profession to be accepted and received more support according

to Professor Silpa's intention. Other than translating and editing some of Professor Silpa's articles that were printed on programs of the National Art Exhibition and Sillapasongkhroh (art glossary), Phya Anuman Rajdhon had also translated and edited another amount of Professor Silpa's art academic textbook namely Color Theory, Thai Sculpture, etc. These were another significant role of Phya Anuman Rajdhon that had remarkably influenced the development of Thai education and art academic of modern art in Thailand.

Phya Anuman Rajdhon's dissemination of knowledge and concept of modern art

Other than translating, editing the works of Professor Silpa Bhirasri, Phya Anuman Rajdhon had translated articles on art concepts distributed to readers. For instance, summarized translation of book named "What is Art?" by Leo Tolstoy. Although Phya Anuman Rajdhon had argued with Leo Tolstoy's viewpoint, it reflected that Phya Anuman Rajdhon gave importance to art appreciation that was related to social classification. Nevertheless, summarized translation of this book had revealed curiosity and discussion of conceptual and intellectual argumentation of Phya Anuman Rajdhon and it led to dissemination of knowledge and art concept to academic circle as well.

Phya Anuman Rajdhon used to write articles presenting viewpoint of the difference of "Pure Art and Applied Art" which revealed observance of concept and expression of modern art distinctively. Apart from dissemination of art knowledge that was related to new way of modern art, Phya Anuman Rajdhon had supported printing and dissemination of academic publications on knowledge and art concept both of Fine Arts and other arts. The remarkable printing was "Silpakorn Journal", printed by the Fine Arts Department which Phya Anuman Rajdhon was Director General of Fine Arts Department at that time. He was Chief Editor who selected articles, convinced writers to write articles or to draw illustration. In addition, Phya Anuman Rajdhon also wrote articles for this journal. That journal reflected Phya Anuman Rajdhon's attention of cultivating and disseminating of knowledge very much.

Role of Phra Sarojratananimman in modern art circle of Thailand

Phra Sarojratananimman or Saroj R. Sukkhayang was born on the 12th August A.D. 1895. His birth last name was "Subhung." He was the youngest son of the author named Luang Phattaphongphakdee or Tim Sukkhayang. His elementary education was at Glom Phittaya School, Wat Phra Chetuphon Wimon Mangkhalaram and then he furthered his study in Matayomsuksa level at Dhebsirin School and Suan Gularb Wittayalai School where he finished his study in A.D. 1910. Later he was granted King's Scholarship from Ministry of Public Instruction to persue his study in Architecture, United Kingdom. His 2-year high school education was at Oundle School. He finished his study of Architecture and Town Planning from University of Liverpool, United Kingdom in A.D. 1920. Then, he returned to Thailand and entered

government service at Fine Arts Department, Ministry of Public Instruction in the position of Architect. He had numerous works of architecture. Most of them were buildings of government units, school buildings, office buildings, and large stadium. In A.D. 1933 when Phra Sarojratananimman was 36 years old, he was “Chief of Architectural Division”, the Fine Arts Department. It could be said that this was the important period he had played the role in modern art of Thailand.



Illustration 2 Phra Sarojratananimman (Saroj Sukkhayang)
(Image source: “Rak Ngow” book, Silpakorn University, 1993)

Phra Sarojratananimman was one of important persons who pushed forward School of Fine Arts of the Fine Arts Department to be established successfully. Phra Sarojratananimman agreed with Professor Silpa Bhirasri’s idea of opening this school. Moreover, he was the direct supervisor of Professor Silpa, and this school was successfully opened. A lot of building designs were of Phra Sarojratananimman’s work and those architectural ones were related to sculptural work. It was no surprising to see that the importance of opening institutes for producing personnel especially this kind of work so as to response to the requirement of modern architectural design. Professor Silpa Bhirasri also used to record this matter as followed.

The first issue of improvement that Phra Sarojratananimman had dealt with was cultivating the next generation of Thailand to receive correct training on painting and sculpture so that Thailand will have its own capable artists who can carry on work of Fine Arts by themselves instead of by foreign artists. The project of establishing school of arts was not new because it was informed to Mom Chao Itthithepsan Kritakara and other persons for many times. Whatever reason it might be, this idea was not accomplished. Since I was in Thailand and started teaching art to Thai people; whether the establishment of prominent art educational institute was accomplished or not, the high authorized person who administrates architecture must support it. Phra Sarojratananimman straightforwardly told me not to hesitate to found the school, this is the new era of art in Thailand (Phongraphiphorn. 1993: 16)

Besides pushing forward of opening the School of Fine Arts successfully, Phra Sarojratananimman had also been accepted as a lecturer for teaching “Thai Architecture and History of Civilization” (Phongraphihorn. 1993: 17) at this institute.

Phra Sarojratananimman and fine arts contest

In A.D. 1937, the Fine Arts Department had organized “Fine Arts Contest” at the booth area of the Fine Arts Department in the Celebration of Constitution that was held since after the revolution A.D. 1932 onwards. Rules of contest were clearly emphasized on supporting political and economic ideology of Khana Ratsadon. It had received the attention of arts student both of Poh Chang School and of Artisan Division of School of Fine Arts. The evident revealed the role of Phra Sarojratananimman at the contest in A.D. 1939. Most of awardees in the contest were students or lecturers of art institute gained advantage more than ordinary people, who would also like to submit their work for the competition. The advantage of students or lecturers of art institute was the available space ample for creating pieces work in big size and having full equipment, whereas, the ordinary people did not have it. There was a complaint letter sent directly to the Fine Arts Department from a person named “Nai Shoey” a community member of “Baan Bart, Phra Nakorn District” attention to “His Excellency Minister” on the 19th November A.D. 1939 with detail as followed.

I have learnt that the Art Contest at the Celebration of Constitution organized by the Fine Arts Department, the Fine Arts Department itself had submitted many of their own works for competition; eventually ordinary people cannot compete with the Fine Arts Department that had its own official creating works for competition and was supported by government fund without investing any sum of money. Whatsoever, how magnificent and exquisite may be, it could be done. Meanwhile, ordinary people had to spend their own money. Nevertheless, people’s work of art could not compete with the ones created by the Fine Arts Department that had won all awards. Ordinary people were hopeless and no one will ever submit for the competition again. This is not in accordance with the objectives of His Excellency Minister who would like to restore arts among people. How can government compete with ordinary people! I, therefore, cordially ask the Fine Arts Department not to compete with the ordinary people. For any created works of arts, it would be better to put them for exhibition. Do not put them for competing with the ones ordinary people created. Now many people were dissatisfied and they did not want to submit for the competition any more. We could not beat the Fine Arts Department. All awards were swept by the Fine Arts Department. We wasted our energy and money for nothing ... (Hor Jor Shor. Sor Thor. 0701.23.2/32 subject: Request the Fine Arts Department for quitting submission work for competition, page 44.)

Luang Wichitwathakarn assigned Phra Sarojratananimman, Chief of Architectural Division, to reply the letter. Phra Saroj replied to this critic which could be concluded as followed. “The Fine Arts Department did not have any intention at all to create work for submitting for the competition, but was focusing on preserving the standard of arts to be advanced. If the Fine Arts Department did not send any work for competition or exhibition, what

norm could it be? Due to the fact that the government and the capable artisans all gathered here at the Department, lately they always follow up with the advancement of international arts. Therefore, so much investment was put in order to create good work for people to appreciate.” (Hor Jor Shor, Sor Thor. 0701.23.2/32) subject: Request the Fine Arts Department for quitting submission work for competition, page 44)

The above reply reflected the norm of judgment on work of arts at that time which Sitthidham Rohitasuk used to criticize that “norm or rule of judgment for the contest did not depended on ‘Freedom of creating’, but it depended on ‘standard of art.’ The Fine Arts Department was the leader of the archetype standard of art. It must not only refer to the one relied on local archetype, but it must also refer to the one influenced by ‘international arts’ as well. Therefore, international arts at that time were inevitable far from the ones of Fascism Art ... that the ruler was inspired and applied it as the path for carrying forward political and economic nationalism ideology.” (Rohitasuk. 2014: 109-110)

Although Phra Sarojratananimman was not one of the Contest Jury at that time, but he had his role as Chief Division of the Fine Arts Department, that organized the contest. According to Phra Sarojratananimman’s viewpoint in replying the letter, it implied that the art at the late of decade A.D. 1930 was the essential mean of building up the nation. Arts is not “anything”, but it must have archetype under the government domination so that the work would be created for stimulating people to truly live their life in accordance with the government policy. As a result, the role of Phra Sarojratananimman had revealed his viewpoint and concept of art of the important person who worked in supporting policy of Khana Ratsadon government at that time as well.

DISCUSSION AND CONCLUSION

According to the above research, it was found out that the roles of two civil official intellectuals namely Phya Anuman Rajadhon and Phra Sarojrattanananimman in the modern art circle of Thailand were the supporters who assisted in pushing forward and encouraging Professor Silpa Bhirasri’s performance for the development of modern art studying, including the encouragement of establishing and advancing art institute to be equal to the international art archetype. In the case of Phya Anuman Rajadhon, his viewpoint of art knowledge from late decade A.D. 1930 until late decade A.D. 1950 had affected the policy of art, culture and art activities during such period. He was also one of person who pushed forward School of Fine Arts – Artisan Division, be exalted as Silpakorn University. He was a civil official intellectual who yearned for and was interested in art knowledge, he had translated and edited articles, textbooks, and art glossary for Professor Silpa in order to disseminate to the public. He was also engaged in organizing and as a Jury Contest member in the National Arts Exhibition. The concept of “Thai Identity” of Phya Anuman Rajadhon in late decade A.D. 1940 had made an impact on the art creation of Thai artists, especially at the National Art Exhibition. Reflecting image of temple or peacefulness and beauty of rural

area, villager's way of life in the midst of tradition and culture thru work of arts was in accordance with cultural policy and the concept of Thai identity of Phya Anuman Rajadhon. This characteristic sent the effect to the expression of Thai identity. It was not only to adhere to framework and criteria of Thai traditional art, but it was also could be integrated with format of western modern art. These roles of Phya Anuman Rajadhon could be taken as importance to the development of modern art in Thailand.

Meanwhile, Phra Sarojrattananimman who did not only create architectural works for the government and public sectors, he was also the significant person who pushed forward and supported Professor Silpa Bhirasri to establish School of Fine Arts successfully, which later is Silpakorn University at the present time. He was also a lecturer of this university and had a role in Fine Arts Contest late decade A.D. 1930. Phra Sarojrattananimman had given importance to the development of art study in the academic way in order to cultivate personnel who could create quality work of arts without having to rely on foreign artisan as it was in the past. Moreover, they could also create work of arts as a part of modern architecture. With this reason, it had made Phra Sarojrattananimman took part in pushing forward of establishing art institute for cultivating knowledgeable personnel and enhancing development to the modern art and contemporary art circle in Thailand until the present time.

The study on the roles of these two civil official intellectuals had reflected the importance of other people, who were at the front line and at the back office of Professor Silpa Bhirasri, all of them were benefactors for enhancing the modern art circle in Thailand, including the creating/cultivating and disseminating knowledge and concept of arts to the public. Another importance is the existence and development of modern art circle in Thailand was not only carried on by artist or personnel of art circle, but it was also by other people groups of society who had interaction in this historical chapter the same as demonstrated by these two civil official intellectuals in this research. It had made us understand the history of modern art in Thailand in the explicit vision.

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