Though Fonseca had dedicated his life and talents principally to religious art, he painted secular themes as well. These secular paintings appear more free and spontaneous. In a letter to the editor of the Examiner concerning the comments on an exhibition of his paintings held at St. Xavier's College, Bombay in 1945, he wrote:

Another very good observation by some is that my religious work is very restrained, while the secular is free and easy. I am the first to admit this; it might also be correct to say that the earlier work is restrained and the later work is free. Next reason is that a religious picture is painted that it may be approved by the clergy who perhaps may be asked to bless it. Hence the restraint. I have often cast pictures to oblivion when some priest has told me that they were not modest enough. In secular pictures one is free because it can be just anything.

At the beginning of his career he set aside all secular motifs for a while lest he become worldly in his approach to religious art. His works prove the opposite; they were not a hindrance to the blossoming of his religious concepts and expressions nor did they create a dichotomy in his art. Rather they proved beneficial in the sense that his secular paintings were animated by his intense religious fervour. Being a genuine Christian

at heart, whatever he did was permeated with his truly Christian spirit.

In the category of secular art can be included portraits, landscapes, a few examples of interiors and miscellaneous themes done in transparent watercolour, oil, pastel and the wash technique.

A. Works in Transparent Watercolour or the Classical English Method

Though the wash technique of the Bengal School was chosen as the most suitable medium for his artistic expression, Fonseca was not unfamiliar with the transparent watercolour technique. With a masterly touch he employed this medium in several paintings. In the wash technique he used only lines to create form and suggest volume and dispensed with the usual chiaroscuro and modelling. In the transparent watercolour technique, however, light and shade as well as modelling are the chief means of expression. Forms are given shape and volume by modelling with light and dark.

Some of the early endeavours in this medium are the studies in watercolour done during his student days at Santiniketan. A study of a Child, Santiniketan - 1931\(^2\), Study of Miss Gita Roy, student at Santiniketan - 1931,\(^3\)

\(^2, 3\). In the collection of Ivy Fonseca, Pune.
Study of a Violinist, Santiniketan - 1931,4 the Study of a Boy, Santiniketan - 1931,5 and the Study of Haraprasanna, Santiniketan - 19316 exhibit the latent talents of the young artist in a rather difficult technique. The portrait of Bemvinda, the artist's sister - 19317 and the Study of a Kashmiri - 19418 are excellent portrait studies which bring out the personality of the sitter with a few masterly strokes, and show the artist's dexterity in handling the medium.

A progressive development can be traced in the application of colour from his early to the later paintings by studying two pictures. One is the West View, Santiniketan - 1931 (Fig.126)9, one of the earliest attempts in this technique; and the other, a picture done thirty years later with more or less the same elements forming the content - buildings, trees and a large expanse of sky - is the Tilak B.Ed. College, Pune - 1961 (Fig.127).10 What a difference in treatment and style! Great changes occurred and the style underwent a thorough transformation within this span of three decades. The earlier painting is a more linear and realistic rendering of the building and its environs, except perhaps for the trees, whereas the later one is a painterly impressionistic interpretation of the scene. The former shows a certain

4,5,6. In the collection of Ivy Fonseca, Pune.
7. In the possession of Bemvinda Pereira, Utorada, Goa.
8. In Ivy Fonseca's collection, Pune.
9 & 10. Ibid.
heaviness in the application of colour, while the latter is thinly and lightly painted while keeping the sense of solidity and durability of the edifice intact.

A change from the hard, brittle application of colour is already noticed in his Golf Links, Kodaiyakanal - 1943\(^1\) and a View of the C.P.S.S. Ashram - 1947 (Fi..5)\(^2\) where the pigments are laid thinly and fluidly and the trees are rendered impressionistically. There is also a great difference in the treatment of the sky. In the West View, it looks rather stable, heavy, dry and crisp, but the thinly scattered clouds in the B. Ed. College create a sense of movement and agitation, a rare element in Fonseca's paintings. It may have been painted in admiration of the skies in western painting.

The Artist's Home (Fi.,128\(^3\)) painted in the 50's is a colourful and pictorial composition. A large open doorway gives a glimpse into the orderly kitchen. Light streams into the kitchen through an open door at the left (out of the observer's view). The picturesque effect is obtained by the play of light and dark which carves out the kitchen equipment and utensils as well as the objects placed at random on the tables and the door in the front.

11. One of the few attempts at landscape painting, and is preserved in the collection of Ivy Fonseca, Pune.


13. In the collection of Ivy Fonseca, Pune.
room. Here is an objective representation of things as they appear with the application of the principles of perspective.

A move towards greater transparency of colour is observed in the paintings of Ivy Fonseca (the artist's wife) - 1941, Anica (his sister) - 1962 (Fig. 129) and in an untitled painting - Portrait of a Pastor? (Fig. 130). In all three a likeness of the person is portrayed with emphasis on personality and character. Light and shade models forms and brings their character into relief; in Ivy a lady of firm determination, perseverance, courage and a warm welcoming personality; in Anica, though ageing, a woman of self-determination and strength; and in the other, a man of deep thought and action with penetrating eyes and strong will. A touch of melancholy is visible on Anica's face. The treatment of the face is more in the characteristic mode of the technique but the detailed designs on her dress give a feeling of hardness. In the Untitled Picture, the fluidity of the technique is even more pronounced in the face, robe and in the stones of the wall which seem to melt away in the surrounding light.

14. According to Ivy Fonseca this painting was done in half an hour's time while she was giving tuition and is preserved in her collection, Pune.

15 & 16. In the collection of Ivy Fonseca, Pune.
These portraits are a frank, honest exposition of the visual reality.

The acme of Fonseca's fluid watercolour technique is reached in another untitled painting - A Study in Watercolour? (Fig. 131). He achieved such transparency of colour in this work that the grain of the paper is seen through the pigment layer even in the lower values of the hue. The subject matter of the painting is of little consequence, but what is significant is the factor of light and its effects. The glowing sky is reflected in the water below, creating a scintillating surface. The two figures looking towards the horizon as well as the small shrubs appear to dissolve in the light. They have no identity of their own apart from the radiant light in which they are bathed. This painting could well be compared to some of William Turner's late watercolour paintings in its transparency and luminosity of colours shimmering light effects and the fluid watery wash technique.

B. Paintings in Oil

Paintings in oil are comparatively few when one takes into account Fonseca's large output in watercolours. Though an easy medium to handle and master, he used this

17. Ibid.
to indicate the shape of the eyes, nose and forehead or
to suggest the mass of hair and beard, and their volume
and fall.

Most of Fonseca's works in oil are portraits, with a
very few examples of landscapes or street scenes. Some
of the fine oil paintings are the portraits of Sherin
Gilani, Ivy Fonseca, Yessonda (artist's daughter), R.Kauw, 22
Tertulian Lobo, 23 and a Street Scene in Pune. The portrait
of Sherin Gilani – 1941 (Fig.134)24 is worked out in detail
with great attention paid to the modelling of the eyes,
nose, lips, including the arrangement of the hair and
the design of the ear-ring. For the face he used very
fine brush strokes which can scarcely be detected, thus
producing a smoothly finished surface effect.

The portrait of Ivy Fonseca (Fig.135)25 is a prize-
winning piece of art. The Bombay Art Society awarded its
Silver Medal for this portrait done in 1951. Unlike
Sherin Gilani, it is painted with broad brush strokes in
the impasto manner. Even the face is broadly treated,
but brings out the energetic, tireless, hardworking
qualities of the person, who looks forward with great
expectation but uncertain of what the future has in store
for her. The same broad handling in impasto characterises
portrait, that of Yessonda (Fig.136)26, his

School, Pune.

, Pune.
e.
C. Pastels

Another technique in which Fonseca achieved great skill and excellence of execution is the pastel. He seems to have taken delight in working with it. The apparently effortless effect created by the finished productions reveals his mastery over the medium. Perhaps one reason for his interest in pastels could be the speed with which works are completed and the fresh, spontaneous result achieved in the process. He used mostly grey or brown paper for the ground, and black, white, yellow, green, blue and brown pastel chalks for drawing.

The sketch of his wife, Ivy (Fig. 138), was done in 1954 on a piece of grey paper with black and white lines. Against the mass of black hair, her face stands out almost in relief with the white lines enlivening her features. Shapes and volume are created by parallel and hatched lines. With a few broad, bold strokes, he highlights the features of a sad looking woman in a Study in Pastel (Fig. 139).

Studies of children form the subject matter of some of his pastels. They are marvellous creations of childish grace and charm. The two pastel portraits of Two Sisters -

29, 30. In Ivy Fonseca's collection, Pune.
Renu and Minu D'Souza - 1954 and 1957 (Fig. 140 and 141),
Baby Yessonda - 1957, done when she was a few months old
(Fig. 142),
Malvina - 1967 (Fig. 143),
Elvis Pereira -
are a few of the most fascinating examples. They reveal his love for children, especially for his daughter
Yessonda, his only child, who was the centre of his life
and on whom he lavished his love, care and affection. He left many portraits of her painted in different techniques
watercolour, oil, pastel, pencil and crayon - which bear
witness to the depth of his love.

In these naturalistic representations of children,
emphases is laid on their innocence and simplicity. They show his understanding of children and their mind, their
sense of wonder, joy and fear, expressed through their
big, wide-open, and almost staring eyes. Their unsteady
position, especially in Yessonda and Malvina, are clearly
brought out in their posture. Many parallel lines produce
varied tonal areas in Two Sisters, while the same effect
is created in the others by parallel and cross-hatched
lines. In Yessonda, the lines are not so visible, as the
colours are rubbed into the paper.

These enchanting portraits of children manifest the
artist's ability to capture the essential qualities of
children and to render a permanent record of them. One

31, 32, 33. Ibid.
34. The property of Oscar Pereira, Utorda, Goa.
marvels at these free, natural and praiseworthy creations. They are some of the unforgettable impressions of child portraiture in art.

In the light of these studies of children, the remark levelled against Fonseca by E.L. King to the effect that he should learn a little more about how to paint children carries no weight. This statement may have been made with reference to children in his religious paintings. Had he seen Fonseca's portraits of children, he would understand that the artist portrayed children in a different way in his religious paintings, with a definite purpose in mind. Or the statement was made too early in the artistic career of Fonseca, or he had not seen any of his portraits of children.

It looks as though by Providence Fonseca made a visit to his village in Goa just a month or two before his death, on December 28th, 1967. During this trip he made many pastel sketches of his relatives and friends, and landscape studies of his beloved countryside. The portraits of Malvina, already referred to, and those of his sister Olinda with her adopted daughter Maria Isabel Conceição - 1967 (Fig. 144)35, his nieces, and studies of landscapes at Chinchinim and Utorda are some of the works done on this trip. Figure 14536 shows one

35, 36. In Ivy Fonseca's collection, Pune.
Fonseca's inventiveness and ingenuity opened up untrodden paths and means of creative expression. During his last years he tried a new mode of creating portraits. A few silts were made on a sheet of paper, which when held against light, produced beautiful silhouettes of persons with their features and character well marked out. The portrait of Maria Isabel Conceição made on foolscap paper is an example. There are a few others of this type carefully guarded by her family in Goa.

D. Paintings in the Wash Technique

Many secular themes by Fonseca are rendered in the wash technique. These paintings vary in types, style, execution and subject matter.

Belonging to his earliest period and painted, possibly, in a moment of loneliness or depression, is the Bride in an Empty House - 1933 (Fig.146). The tall, dignified figure of the lady, dressed in a pale blue-green sari with a violet shawl around her neck and hanging down is set against a pillar and a dark blue rectangular area. She stands with her fingers crossed, looking rather pensiv...
and anxious as to what lies ahead for her. The vertical lines marking the folds of her drapery and the pillar against which she stands make her appear taller, and lend elegance to her figure. The sense of loneliness is indicated by the stark background, organized into rectangles of various sizes and values, with a darker one placed behind her, emphasizing the uncertainty of the future.

The same mood of fear of the unknown future and perplexity prevails on the sad-looking face of a young girl, seemingly a Tribal Bride or a Tribal Beauty - 1957 (Fig.147). The figure, though dark, has well-defined features, and is heavily decked with ornaments. Parallel lines suggest the texture of her billowing veil.

Painted in the Bengal School style are Devdasi - 1938 and Kanakalatha - 1938. Both paintings evoke a certain romantic mood; in Devdasi, this feeling is further enhanced by the setting, with the moon in the background. In Kanakalatha, the tree at the right with the creeper twining round it emphasises the attenuated figure of the lady holding the ektar. These are two of the few examples Fonseca did in this manner.

The artist's love and admiration for the miniature painting is seen in the Water Carrier - 1940 (Fig.148).

38. In the collection of P.J.Ubelmesser, S.J., Nuremberg;
39 & 40. In the collection of Ivy Fonseca, Pune.
41. Ibid.
A familiar scene in Goa, it portrays a village maiden returning from the well with her pots of water - a large one skilfully balanced on her hip and the other carried in the hand. The green of the flowering plants and the hills behind with the tree in the distance, compliments her red dress. One striking aspect of the painting is the meticulous recording of the designs on her dress and the details of the leaves and flowers. Another painting, done a little earlier, is very similar to this, but with less detailing of unessentials. The elements of the composition are disposed differently too. These miniatures show typical figures and scenes of Goan village life. At the Well, painted around 1946, the girl adopts almost a dancing posture, balancing the pitcher and the rope (treated very stylistically) in her hands. Other paintings where manual labour is given dignity and honour are the Harvest - 1940 and Travelhadores (the labourers) 1939.

A study of three paintings on the theme of music shows the development of Fonseca's style over a period of about two decades - from 1932 to 1950. The earliest of

42. Printed as a Calendar cover.
43. In the collection of P.J. Ubelmesser, S.J., Nuremberg.
44. In the collection of Ivy Fonseca, Pune.
45. In Menezes Braganza Institute, Panjim, Goa.
these, Music - 1932 (Fig. 147)\textsuperscript{46} depicts a girl playing on the zither and another seated before her in rapt attention and admiration. No pain is spared in giving the details of every item in the picture, including the patterns on the garments and the floor. The latter is fully spread without any recession into space, though he used light and shade to model the figures, especially the faces. A broader and flatter treatment is resorted to in the Song of Songs - 1935 (Fig. 150)\textsuperscript{47}. The figure is more linear in character than the earlier one.

In Music - 1950 (Fig. 151)\textsuperscript{48}, bold, strong and broken lines delineate the figure absorbed in the music she is playing. There is hardly a straight line in the whole composition except for the two lines of the musical instrument. The rest are all curved lines, creating a rhythmic movement in tune with the music rising from her heart and produced by the instrument.

The depth to which the above figures are taken up by the music they are playing is indicated by their expression, especially of the eyes. The open eyes of the earlier painting give place to the half-closed eyes in the Song of Songs, which in turn leads to the

\textsuperscript{46} In Ivy Fonseca's collection, Pune.

\textsuperscript{47} Artist's Album, no. 141.

\textsuperscript{48} In the collection of Ivy Fonseca, Pune.
fully closed eyes of the third picture, where there is total involvement in the action.

In the last phase of his artistic career, Fonseca developed a unique female facial type which he used freely both for his religious and secular figures. This type is characterised by tapering columnar neck, long oval-shaped face and elongated features. But he did not slavishly adhere to this pattern only. Along with this, he continued to use the shape derived from the pipal leaf motif which he developed in his early days. A precedent to the former is seen in the Head (Fig.152)\textsuperscript{49} painted as early as 1947. This was used frequently in the 60's. Other examples in this manner are Protection and Contentment, Namaste and the Indian Beauty, all painted in 1967, the last year of his life.

The steady, flowing lines delineating the forms and features of the Head - 1947, and the broken curvilinear lines of Music - 1950 assume a different character in the 60's. They gain in strength, solidity and boldness as in Protection and Contentment (Fig.153)\textsuperscript{50} and Namaste. The broad, bold vertical stripes in brown and green in Protection and Contentment act as a foil to the plain yellow background against which the

\textsuperscript{49} Ibid.
\textsuperscript{50} Ibid.
two heads are placed. They also help to bring into focus the expressive faces of Fonseca's wife and daughter, who served as models for this picture as well as for many others too. The emphasis is on the joy and satisfaction of giving, revealed on the face of the mother, and the comfort, security and peace that the child finds in the maternal love and care.

In Namaste (Fig. 154), the features are outlined with the same thick, dark lines. The head is covered with her green sari the folds of which are indicated by broad lines in black. The background is filled with curved purplish-brownish lines following the shape of the head. Her gesture of salutation is highlighted by placing the slender fingers of her long, folded hands against a darker area.

The highest perfection in Fonseca's secular art is attained in the Indian Beauty (Fig. 155). It expresses all that is noble, elevating and dignified in Indian womanhood. Her inner beauty is reflected on her gentle, modest and unassuming mien. The features are elegant, delicate and shapely. The whole bearing is marked by grace and refinement. The selected jewellery (a pair of ear-rings and a beaded chain), and the elaborate

51. Ibid.
52. Ibid.
The rich red and the dark green background. The wavy, vertical patterns of the background somewhat an imitation of a variety of cactus act like the stripes of a curtain, a fitting backdrop for the exquisite Indian beauty. This indeed, is a masterpiece of art.

The manifold works executed in various materials and techniques, the explorations into the possibilities of artistic creations in new and fresh fields and media manifest the ingenuity of the artist. They prove that Fonseca was a master of many techniques, that he could handle oil, watercolour, pastels and tempera with equal ease and technical proficiency. He was also adept in carvings on wood, slate, tile and soft stone. Those who are familiar only with the watercolour paintings of Fonseca run the risk of underrating his artistic genius.