

SOUZA

IN THE 40'S





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LONDON

GOA

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Grosvenor
Gallery



SAFFRONART

SOUZA

IN THE 40'S

Grosvenor Gallery
35 Bury Street
St. James's
London SW1Y 6AY

Private View: 13 December 2018
14 December 2018–25 January 2019
10am–6 pm, Monday to Friday
Saturday by appointment

**Sunaparanta
Goa Centre For The Arts**
63/C-8, Near Army House
Altinho Panaji
Goa 403001

Private View: 16 December 2018
17 December 2018–30 January 2019
10am–7pm, Monday to Saturday

Saffronart
The Oberoi
Dr. Zakir Hussain Marg
New Delhi 110003

Private View: 18 December 2018
19 December 2018–18 January 2019
11am–7 pm, Monday to Saturday
Sunday by appointment

‘There is no way of making an aged art young again; it must be born anew and grow up from infancy as a new thing, working out its own salvation from effort to effort in all fear and trembling.’

—Samuel Butler (1835–1902)¹

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INTRODUCTION

Minal Vazirani

Dinesh Vazirani

Conor Macklin

Souza in the 40's is the fourth Souza exhibition that Saffronart and Grosvenor Gallery have collaborated on. This would not have been possible without the help and assistance of our colleagues at Saffronart, Grosvenor Gallery, and Sunaparanta, Goa Centre for the Arts, including Punya Nagpal, Anu Nanavati, Abha Housego, Julian Jimarez Howard, Maia Jasubhoy, Nilima Menezes, Charles Moore and Kajoli Khanna, as well as Anne Macklin for editing the text.

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Special thanks to the Estate of Francis Newton Souza for granting us copyright, and for giving us permission to use important vintage photographs from the artist's archive, making this catalogue an outstanding historical reference for future scholars of FN Souza.

We are grateful to Dipti and Raj Salgaocar who are passionate Souza collectors and champions of the arts in Goa, and will be hosting the exhibition at Sunaparanta. Our gratitude also to our families, friends, and supporters over the last 15 years who have helped us along the way.

EARLY YEARS

1924–1937

Francis Newton Souza's father was an English teacher called José Victor Aniceto de Souza also known as Newton de Souza. Joseph had moved from Assolna, to Saligao in the Bardez province of Goa for work, and it was there that he met and married Lilia Maria Cecilia Antunes. Their first child, born in 1922, was a girl who they named Blanche Zemira. Two years later, on 12 April 1924, her brother Newton was born. Tragically, three months later, their father died aged twenty-four and only a year later Blanche died. Souza wrote an account of these early years in his autobiography later published in *Words and Lines*.

"I was born in Goa in 1924. My grandmother and grandfather were both chronic drunkards. Godfather was a principal of the village school in Assolna, Salsette - a school his forefather had founded. My father, as a reaction to their bibulousness, never touched other liquid than water. He became a chronic teetotaller. On his wedding day the toast wine was poured over his head since he would not drink it. But it is said that the progeny of bibulous progenitors are highly imaginative people. By atavism, it seems the visions of a tipsy grandfather, pink elephants and the rest of the menagerie every hour transfer to the grandchildren, who see similar visions without being tipsy. You've only to see my paintings to know whether this is right or wrong.

*My mother, only twenty-three at the time, became a widow, with two kiddies and debts and mortgages. In the following year my sister died too. My mother, my aunts, my grandmother and all my relatives mourned bitterly, saying God should have taken away the boy and left the girl: she was so beautiful, so intelligent for her age, so loving. As for me, I was a rickety child with running nose and running ears, and scared of every adult and every other child. Better had I died. Would have saved me a lot of trouble. I would not have had to bear an artist's tormented soul, create art in a Country that despises her artists and is ignorant of heritage."*²

Lilia struggling financially on her own in Goa, decided to move to Bombay to seek a better life for herself and her son Newton. However, it was not long before misfortune struck again. Newton contracted small pox, then a deadly disease, and had to be sent back to Goa to recover with his grandmother. Lilia, having been raised as a strict Catholic, prayed to Goa's patron saint St Francis Xavier to cure her son, and in thanks, she promised to put him on the path to becoming a priest. Her prayers were seemingly granted, and as soon as Newton was well, she added the name 'Francis' to his name and enrolled him in St Francis Xavier's College³. Their fortunes seemed to be looking up, as Lilia had also been able to find work in the city. She started first as a typist or stenographer, but as her interest really lay in needlework and dressmaking, she quickly changed to tailoring, notably for the middle classes. By the time Newton returned from Goa, his mother was making enough money to support them both and see him through school and college.



Bombay Family photo of Souza's Grandparents, 1904 © The Estate of Francis Newton Souza



Lilia Maria and Newton aged 4, 1926
© The Estate of Francis Newton Souza



José Victor Aniceto de Souza, also known as Joseph, Souza's father, 1924, Goa
© The Estate of Francis Newton Souza



Newton, aged 7, and Lancy (Lancelot Ribeiro), 1933
© The Estate of Francis Newton Souza

Lilia Maria and Newton aged 2, 1926
© The Estate of Francis Newton Souza



SCHOOL

1937–1940

Newton, however, had different ideas from his mother as to the career path he should follow and the manner in which he should conduct himself. He was not willing to adhere to the rules at his strict Jesuit school remarking that *'the system was only good...to turn Indians into respectable toadies.'* ⁴

"As a boy, I had to attend school like any other, the difference being that schoolboys in Bombay were crammed by rote with a wretched system of education, the Macaulay system, intended as everybody knows to provide clerks and bureaucrats for maintaining what was a vast Imperial racket. I had tried to escape it for more than ten juvenile years of my life, often successfully by playing truant day after day or by malingering." ⁵

As a result of his truancy and making pornographic drawings in the lavatory, after just two years, Newton was expelled from St Francis Xavier's by the principal Father Sologran, and with it his mother's hopes of his career in the priesthood. It was the sights and sounds of the city of Bombay, rather than school, that ignited his imagination.

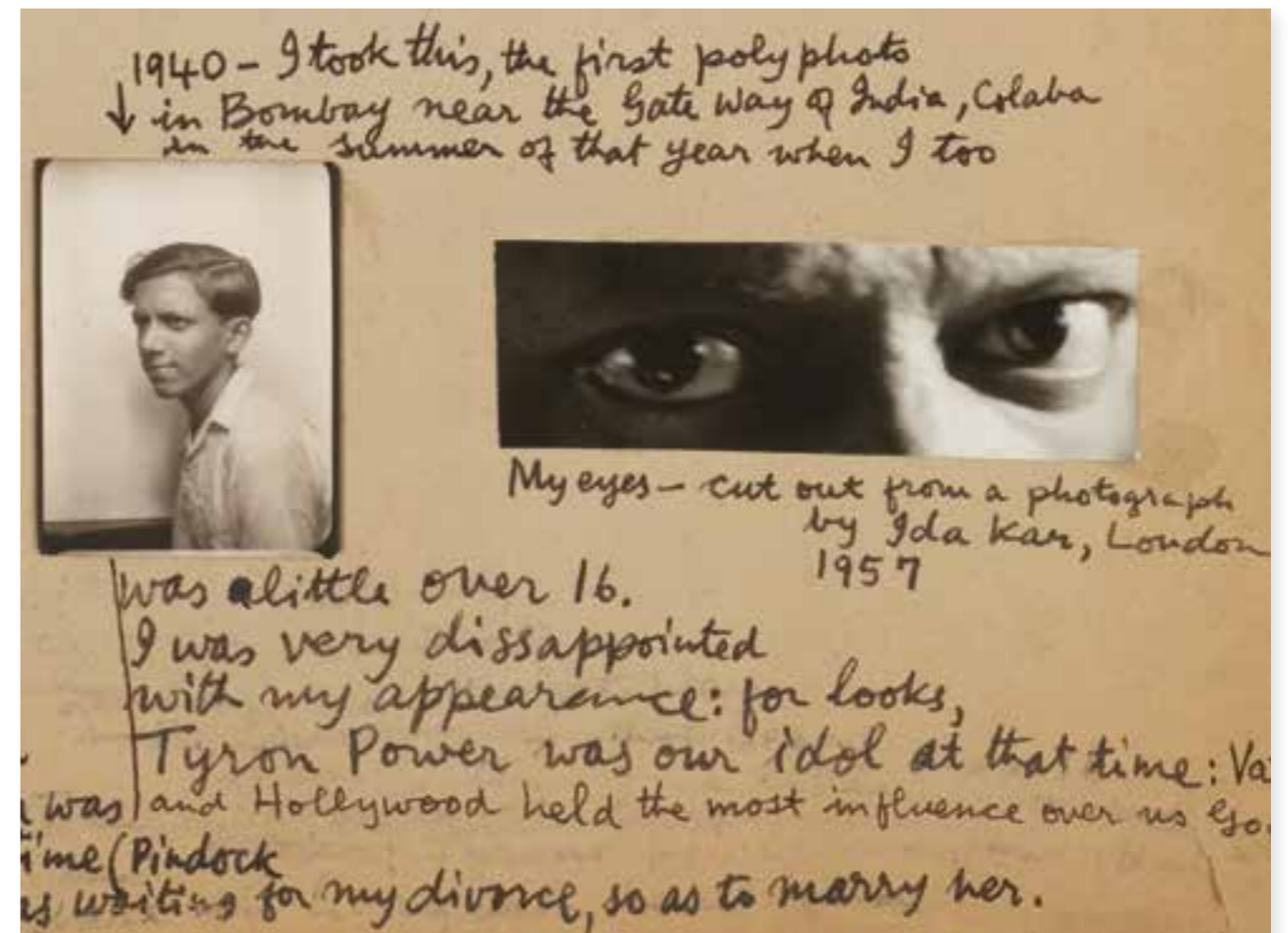
"Then my mind began to wander into the city I was bred in: Bombay with its rattling trams, omnibuses, hacks, railways, its forest of telegraph poles and tangle of telephone wires, its flutter of newspapers, its haggling coolies, its numberless dirty restaurants run by Iranis, its blustering officials and stupid policeman, its millions of clerks working clocklike in fixed routines, its schools that turn out boys into clerks in a mechanical, Macaulian educational system, its bania hoarders, its ghatine women carrying a million tiffins to the clerks at their offices during lunch hour, its lepers and beggars, its panwallas and red beetle nut expectorations on the streets and walls, its stinking urinals and filthy gullies, its sickening venereal diseased brothels, its corrupted municipality, its Hindu colony and Muslim colony and Parsi colony, its bug ridden Goan residential clubs, its reeking, mutilating and fatal hospitals, its machines, rackets, babbitts, pinions, cogs, pile drivers, dwangs, farads and din." ⁶

The bustle of Bombay lay in stark contrast to the calm village life he had known in Goa. It was a city bursting with creative energy, full of artists, writers and musicians. He wanted a taste of it for himself, and aged sixteen, enrolled in the J.J. School of Art.



Newton, aged 16, 1940 Bombay
© The Estate of Francis Newton Souza

Newton, aged 16, 1940 Bombay
© The Estate of Francis Newton Souza



ART SCHOOL

1940–1945

The J.J. School of Art was founded in 1857 and was proudly modelled on the Royal Academy School in London. It was named after Sir Jamsetjee Jeejeebhoy, a businessman and philanthropist, who donated funds for its endowment. While under colonial rule, the majority of the teachers at the school were expats who taught along strict academic lines with no desire to explore the avant-garde movements in Europe at the time. They sought to create vocational artists for the purpose of the Empire, artists who would reproduce nature and the environment as faithfully as possible. As they described “*our native students have much subtlety of the eye and finger and will probably make excellent copyists, engravers and mechanical draughtsmen. Perspective seems to puzzle them.*”⁷ Painting from the nude was only permitted in the diploma class as at the school ‘*nudity, particularly female, was wrapped up in sin and Victorian inhibition*’. Instead, Newton was taught such things as the fundamentals of anatomy from an M.D at J.J Hospital. Newton described a college trip in 1940 that reflected the restrictive nature of the school’s teachings at the time:

“Mr Sirgaonkar took the class to Trombay. He was the art master of the elementary and intermediate classes at the JJ school of Art, Bombay. It was 1940 and I was 16 years old and learning to paint from scratch in the elementary class. We had to do geometrical designs, draw still lifes of arranged objects with graded pencils ranging from HB to 6B, do memory drawing, lettering and paint and trees and flowers in watercolours straight from the plants which the gardener would cut from the campus garden and place in bottles on our desks.

The trip to Trombay was a rare treat. Mr Sirgaonkar did not have much opportunity in class to show us what he could do, how he himself painted. In class he merely supervised our work. But at Trombay he unravelled a mat and opened his watercolour kit. He pinned a sheet of drawing paper to the board, and asked one of us to fetch some water in a jar from a watering hole nearby. The array of watercolour cakes of pigment gleamed in the sun.

Mr Sirgaonkar dipped a fat sable brush in water and worked it on to a cake of chrome yellow until the brush was loaded with the colour. He then held the board almost vertically and spread the yellow over the paper more or less evenly. I will never forget his remark. He said “I paint the whole paper with a yellow wash first, to indicate a sunny day?” He then mixed in greens and browns, painting the nearby trees and bushes, and the same houses in the distance. The painting was in confluent colours, with colours merging with each other. The effect was that of 19th Century British watercolours.”⁸

Unwilling to be confined in this manner, Newton continued his rebellion against authority, establishment and convention. It was not long before people outside of the J.J. School of Art started noticing Newton for the wrong reasons, as J. Mohan writes

“he was not only brilliantly talented with the pencil and charcoal but “he had the gift of the gab – he loaded his talk, always spoken in a low voice, with punches and expletives. What is more he could write as well as he could paint. Pen and paintbrush were one and the same for him – to be used as a barbed lance not at windmills but as his enemies.”⁹



Newton, aged 17, 1941
© The Estate of Francis Newton Souza

He was not only brilliantly talented with the pencil and charcoal but he had the gift of the gab – he loaded his talk, always spoken in a low voice, with punches and expletives.

—J. Mohan

Both artistically and politically, Newton's imagination was being aroused by new ideas and movements outside of the confines of his art school. Firstly, Bombay saw the arrival of three figures from the West escaping Nazi persecution who brought with them a new slant on artistic practice. Austrian art teacher and painter Walter Langhammer, who joined Times of India as art director; German art critic Rudolf von Leyden, who became art critic for the same newspaper; and Austrian chemist and collector Emanuel Schlesinger, all who became patrons for the burgeoning Modern Indian art scene in Bombay at the time. They helped out not only financially but also by opening up the artists they met to foreign influences by providing resources such as books and colour reproductions of classical and modern European paintings. Young artists, among them Newton, would meet at Langhammer's studio on Nepean Sea Road to hear his tales of the European Art scene.

Likewise, Newton's political passions were ignited in the 1940s by several dramatic events - the Bengal Famine of 1943, the Indian Naval Mutiny of 1943 and most significantly, The Quit India Movement of 1942 launched by Gandhi. He joined in the mass protests that were organised to campaign for an orderly British withdrawal from India. Newton saw the presence of the 'pompous and unworthy' British principal Charles Gerrard at the J.J School, as indicative of the colonial hold the British had on India. After five years of study, but before being able to qualify for his diploma, Newton was expelled for his political actions, and in particular his behaviour towards the principal:

*"Once, on a day of national demonstrations, he ran up the Union Jack on the mast only to aggravate the protesting students. When we lowered the flag, he sent for the police who patrolled the school grounds. Lathi charge and arrests followed."*¹⁰



Newton, aged 18, 1942
© The Estate of Francis Newton Souza



Newton, aged 18 in side profile, 1942
©The Estate of Francis Newton Souza

ARTISTIC BEGINNINGS

1945–1946

However, his expulsion would not deter Newton from his artistic endeavours. Indeed, he set about painting immediately:

“On the day I was expelled from the JJ school of Art in 1945, I marched home indignantly, told my astonished mother what had happened– I was 21 years old then, had grown an Errol Flynn moustache and I smoked cigarettes from a holder like Robert Donat– and started furiously painting in oils with a palette knife on a large piece of plywood my mother had bought to use as a cutting table top for dressmaking. I painted an azure nude with a still-life and landscape in the background. I finished the painting in an hour of white heat. I titled it ‘The Blue Lady’ and exhibited it in my first one man show December 1945. Fifty selected paintings and drawings from a total of a couple of hundred works, all done within six months from the date of my expulsion”¹¹

He returned to his native Goa to paint renewed intensity. He recalled the experience in ‘Nirvana of a Maggot’, an auto biographical essay published in *Words and Lines*.

“Some years ago, I spent a few months in an almost deserted village in Goa, which is my native country. I was living in an old half dilapidated house. The village, quite a primitive one, was scantily populated. The tentacles of the monstrous civilisation spreading on the outskirts beyond were gradually strangling it....In those days I was painting peasants and rural landscapes. I painted the earth and its tillers with broad strokes, heavily outlining masses of brilliant colours. Peasants in different moods, eating and drinking and toiling in the fields, bathing in a river or a lagoon climbing palm trees, distilling liquor, assembling in a church, praying or in procession with priests and acolytes carrying the monstrosity, relics and images; ailing and dying, mourning or merrymaking in market places and feasting at weddings.”¹²

He returned to Bombay with a folio full of work. With the help of an old student friend of his, E. Mogul, Newton presented a selection of his works at his first solo exhibition on the 1st December 1945. His show, opened by Rudolf von Leyden, was held at The Bombay Art Society, then situated at Rampart Row behind Prince of Wales Museum. The Mayor of Bombay, also a native of Goa, attended the exhibition. Newton sold almost all of the pictures and one in particular, ‘Blue Lady’ was bought for the Baroda Museum by the director of the time Dr. Herman Goetz¹³. Another work, ‘Ave Maria’ was bought by a girl working for his mother called Maria Figueiredo, for half her weeks wage at the time, some forty-eight rupees. It was to be a defining purchase for her, as two years she and Newton married. The exhibition also received favourable reviews in the newspapers, notably in The Times of India, Rudolf von Leyden’s said in his review that “the exhibits showed imagination, effort and enthusiasm which were commendable in a young artist”. The exhibition had been a huge success and was the first stepping stone for Newton on his artistic path.

ART SOCIETY OF INDIA

Annual Exhibition

Our art critic, R. V. L., writes: Exhibitions of the Art Society of India are run on very individual lines. Society has hung together all exhibits were in hung without selection, and the only awards (by exhibitors' vote) are the Society's silver shield for the best exhibit and the students' travelling scholarship. This year, the Society has hung altogether all exhibits sent in by one artist and arranged the catalogue accordingly. There is a real sense of innovation, but more disorderly display on the screens than we were used to.

OIL PAINTINGS

Mr. N. S. Bendre is the winner of the silver shield with an inspired painting depicting the scene of this year's A. I. C. C. meeting. This is certainly not one of Mr. Bendre's best pictures. His composition is disjointed and the impression of surging masses not convincing. Very rich and interesting in its colour treatment is his deep golden landscape ‘Omkareshwar,’ a very fine work.

The group of paintings that interested me most was that of Mr. M. B. Datta. Apart from a number of bold and forceful landscapes, he shows a composition ‘Chawi-funeral’ (252), which strikes me as the best picture of the exhibition. Painted in deep glowing colours, it depicts a sombre scene shrouded women carrying a bier from a house in the harsh light of a street gas lamp. The dramatic handling of his subject, his technique and the richness of his palette make Mr. Datta's effect quite outstanding.

Other painters in oil worth mentioning are Lahere's S. Sanyal and R. C. Dhage (257). K. H. Ara brings better work than last year in his landscape (167) and his building scene (166). Mr. Mall's and other known artists' work is much the same as ever.

WATER COLOURS

S. H. Naik shows the result of his travels for which he won last year's scholarship. He has an excellent set of Benares water colours. They are fine in colour, but a bit too heavy and pasty in technique; I think it is time that he should try his hand in oil which seems the natural medium for him. Very good is ‘Girgaon Road’ (276). Mr. Naphade wins this year's scholarship. He has much to learn of pleasant water colours I noticed Mr. Haldankar's 35, Mr. Wagnikar's 284, Mr. Yawalkar's and others. There seems to be a tendency, especially among younger artists, to exhibit waxy sketchy pictures in the hope that they may pass as ‘modern’. Let them be assured that they fool nobody.

Keshava Duvadi's ‘Ras-Leela’ and ‘Dan-Lila’ (24, 243) are, in my view, the nicest exhibits in the Indian manner. They are gentle in colour and full of flowing rhythm. Mr. Smart's ‘Dan-Lila,’ though decorative, is heavier and less musical. Mr. Chaggar's queer combination of Jain miniature style and Picasso (309) should be noted.

Mr. Karmarkar's sculpture ‘Bombay Child’ has the touch of the master and was runner-up in the vote for the silver shield.

Painting Exhibition

“Self criticism, for an artist, is as important as technique, knowledge and imagination,” observed Mr. R. V. Leyden, opening an exhibition of paintings by Mr. Francis Newton, at Bombay Art Society's Salon, Bombay, on Saturday. Exhibitions of such kind, Mr. Leyden added, were very important and hence they should be complete and comprehensive from all points of view. Referring to Mr. Newton's works Mr. Leyden said that the exhibits showed imagination, effort and enthusiasm, which were commendable in a young artist.



Newton, aged 21, 1945
© The Estate of Francis Newton Souza

The Times of India featuring the Art Society of India's Annual Exhibition, December 10, 1945
© The Times of India

The show had made him a pivotal figure amongst the fraternity of artists in Bombay. He surrounded himself with other young artists, poets and writers, whose informal meetings would go on through the night. At these they hatched the beginnings of a new visual language for an independent India. As Newton himself said *"We were bold and full of fire... We were forging a modern Indian art with a blast!"*¹⁴ One meeting place was Chetana, a small, inexpensive vegetarian café, the brainchild of the young writer Raja Rao. It had a bookshop and exhibition space and attracted people like the Indian theatre director Ebrahim Alkazi and his wife Roshen, and the artists Akbar Padamsee, Krishnaji Howlaji Ara, Hari Ambadas Gade, Sayed Haider Raza, and Newton himself. When together, it was Newton who generally held court *"the rest listening with rapt attention as he goaded them on to overthrow the art establishment represented by the Bombay Art Society and unite to initiate a new national art that could bridge the widening gap between artists and the masses."*¹⁵

During this time, Newton also exhibited some of his paintings at the new frame shop, Chemould, on Princes Street (a predominately Christian Goan area of Bombay) opened by Kekoo Gandhi in 1946. However, his paintings of Goan peasants were not received favourably by the locals, and Gandhi received letters threatening to break the shop window if the paintings were not removed. One such letter protested that *'Goan people did not look like that horriblest Francis Newton paintings'*¹⁶.

Fortunately for Newton, the display was only temporary as the paintings were on their way to the Silverfish Club, New Book Company, for Newton's second one-man show in July 1946. This exhibition was again reviewed by Rudolph von Leyden exclaiming *"it looks as if Indian Goa has found an artist interpreter who will insist on being heard and seen."*¹⁷

But the establishment itself still resisted Newton, and all the pictures he entered for the Bombay Art Society Annual Exhibition of the same year were rejected. Newton commented on his exclusion in 1976 saying *"I had begun to notice that the J.J. School of Art turned out an awful number of bad artists year after year, and the Bombay Art Society showed awful crap in its Annual Exhibitions which comprised the amateur effort of some Memsahibs in India who were pampered by British imperialism, hence their pretty-pretty paintings together with the work of the several artist coming out of art school exhibited once a year in the Art Society had no direction, no goal, no inspiration, no energy- regardless of the style or method they chose to work in."*¹⁸

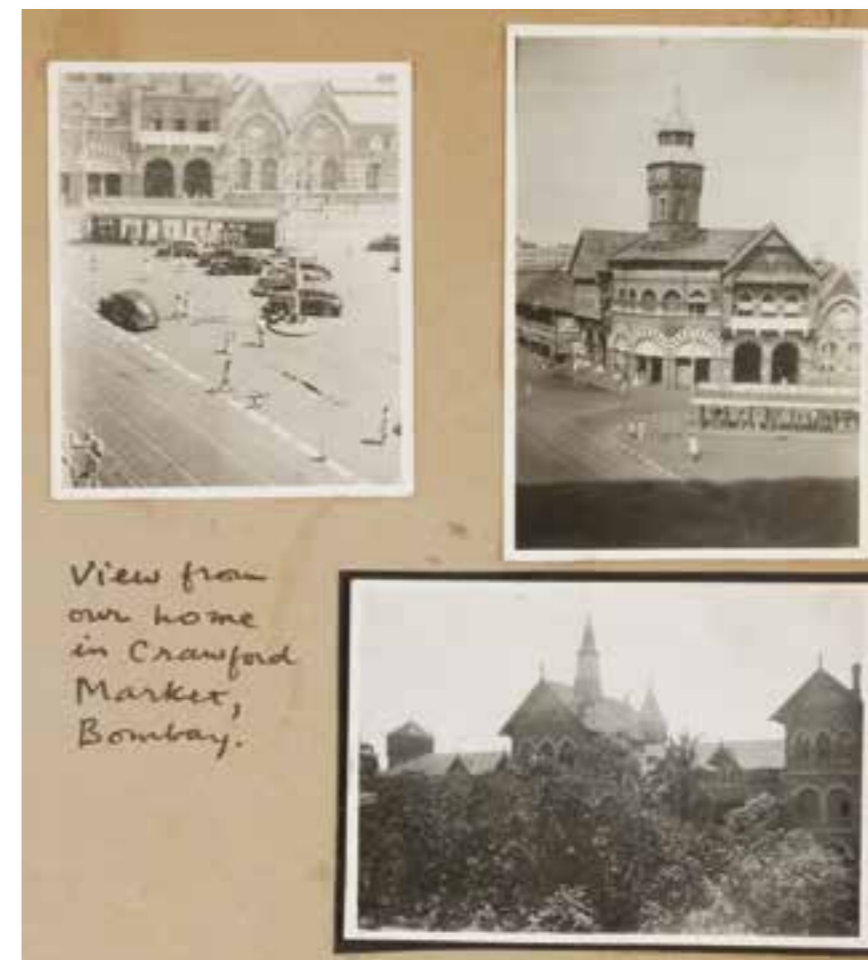
In 1947, Newton and his fellow artists had witnessed the results of the Partition of India which saw religious rioting and the death of tens of thousands of people displaced by the new borders. It was the impetus they needed 'to seek new standards in India, starting with their new style of art. To *"paint with absolute freedom for content and technique, almost anarchic, save that we are governed by one or two sound elemental and eternal laws, of aesthetic order, plastic co-ordination and colour composition"*¹⁹ They decided that strength lay in numbers and, *"ganging up with the best and the most vital among us seemed to be a solution"*²⁰. However, this new dynamic group need members, a name, and a manifesto. Thus, 'The Progressive Artists Group' was born.



View from Newton's house in Crawford Market, 1945, Bombay
Image © The Estate of Francis Newton Souza



Newton, aged 22 in Goa, 1946
Image © The Estate of Francis Newton Souza



View from Souza's house, photos by Souza, 1946, Bombay
Image © The Estate of Francis Newton Souza

MR. F. NEWTON'S PAINTINGS Exhibition At 'Silverfish'

By R. V. L.

Mr. Francis Newton is one of the younger generation of artists whose work one must watch. He held a one-man exhibition a year ago and is now ready with a new collection of paintings which he displays at the "Silverfish". Mr. Newton has talent and an artistic conviction. He insists that a painting must have a "meaning" or justification for being created and being looked at. Many of his pictures have a message or convey criticism of a youthfully revolutionary kind. What he lacks, is self-discipline, which would force him into careful and thorough organisation of his art. He relies only on temperament and quick inspiration which lead to "hit and miss" tactics with a great number of "near misses" and few hits. Although uniformity of technique and mode of expression are not prime conditions for good art, one looks in every artist for a personal style. Mr. Newton dissipates his style in too great a variety of experimental approaches. In this respect, too, self-discipline would help his talent in asserting itself more consciously and with more articulation. However, his youthful intransigence is not without charm and holds considerable promise.

Most of Mr. Newton's paintings have Goa, his native land, as their setting. The decorative coloured landscape drawings convey moods and atmosphere. "White Street in Panjim" and "Fanatics" (a scene of churchgoers outside a typical Goa Cathedral) are very realistic and direct. The large oil painting "The Proletariat of Goa" has qualities in its composition. The figures are blocked out with black in heavy masses, desolate in penury. Poverty is not pretty and Mr. Newton's art makes no romantic compromises. His oil portrait of a "sinhorina" is a little forced and ungainly. The "Umbrella Rhapsody" is quite charming; "Cathedral Altar", an impression of the mystic power and almost barbaric splendour of Indian Catholic churches, was liked best by the reviewer. It looks as if Indian Goa has found an artist interpreter who will insist on being heard and seen.

The paintings will be on view till August 20.



M. F. Husain's photo of The progressive Artist's Group assembled at the Bombay Art Society Salon, 1947
Image © M F Husain

ESTABLISHMENT OF THE PROGRESSIVE ARTISTS' GROUP

1947–1948

The founding members of 'The Progressive Artists Group' were Newton, Raza and Ara. However, through the invitation of one extra member each, the group grew to include Maqbool Fida Husain, Hari Ambadas Gade, and Sadanand Bakre. Others who became associated with the group included Manishi Dey, Ram Kumar, Akbar Padamsee, and Tyeb Mehta. Later in 1950, Vasudeo S. Gaitonde, Prafulla Dahanukar, Krishen Khanna and Mohan Samant joined the group.

Newton, who had invited Husain, had first met him painting billboards for the Indian film industry. As he describes in *The Patriot Magazine* in 1976.

*"Husain was standing in scaffolding, holding a palette in one hand and a large brush in the other, some more brushes in his mouth, and a pot of paint dangled from its handle on one foot. The boarding he was working on was Sorat Modi's Sickander or Shantaram's Adml – perhaps both together, but he was going about it like Tarzan: swinging! Considering that he sported a long beard and covered his head with a bora cap, and he wore bell-bottom and pyjama slacks with shirt and waist coat, this was some Maulvi – Tarzan spectacle even for Bombay."*²¹

It was however, after seeing his talent at the Bombay Art Society, that Souza sought him out as a member.

The founding six members would meet regularly to discuss their ideas and visions. As Newton laments *'we came together through mysterious chemical reactions. We would be talking all night. We used to go and sit at Backbay and talk and talk... We used to talk about what art should be and how it should be done. Without seeing any model of Art and how it should be done, without doing it we first formulated it in speech.'*²² Newton was given the job of secretary, Gade treasurer, Ara PR, and Raza was given the task of attracting new clients to their exhibitions. Raza recalled that:

*"what we had in common besides our youth and lack of means was that we hoped for a better understanding of art. We had a sense of searching and we fought the material world. There was at our meetings and discussions, a great fraternal feeling, certain warmth and a lively exchange of ideas. We criticized each other's work as surely as we eulogized it. This was a period when there was no modern art in our country and a period of artistic confusion."*²³

The Progressive's made several trips to different places to widen their artistic knowledge and experiences. Newton and Husain visited Delhi to see the 'India Independence Exhibition' at Rashtrapati Bhavan in New Delhi in 1948, an exhibition which later travelled to Burlington House in London. London, to which the Bombay Selection committee had loaned two works by Newton and one work by Raza for the Modern section. There they were strongly influenced

by the Khajuraho sculptures on display, something which is particularly evident in Newton's classical full breasted female forms in many of his works. Alkazi called the exhibition *"the first presentation after Independence of the Indian point of view and was a watershed."*²⁴

Because of Newton's close link to the Communist Party at the time, the first meetings of the PAG were often held at the premises of the Party, also known as the Friends of the Soviet Union Office. Geeta Kapur talks of his conversion to communism:

*"Being by temperament a fighter every pang of humiliation he felt as an individual or as a "native" roused him to retaliation and attack. He converted this fighting spirit into revolutionary politics. The Party welcomed him on the popular front, and his art of the period did indeed merit enthusiasm from the comrades. He devised his figures according to class-types, showed them in their environment, labelled them with appropriate titles. He depicted the plight of the poor (Goan peasants, Bombay Proletariat); he exposed the villains (Capitalists in particular, the bourgeoisie in general). He painted, moreover, in an idiom belonging broadly to the Social Realist category and was more than willing, with the help of the party organization, to show his paintings in the working class colonies of Bombay. He was hailed in the People's Age, the Party paper, as a patriot and a revolutionary."*²⁵

His paintings of 1947 indeed show signs of his Communist leaning. His work *'The Family'* was originally titled *'After Working in the Field All Day We Have No Rice to Eat'* and then *'The Proletariat and the Plutocrat's Dinner'*. It depicted the most downtrodden of Indian society, the untouchables. The political message was abundantly clear. As Goetz pointed out, Newton *"thought it his duty to place his art in the service of propaganda to alter such deplorable conditions. No wonder he believed that this should be an art of the people for the people."*²⁶

Despite producing such incendiary works, Newton won an award at the Bombay Art Society Exhibition. The 'rebel' even settled down to marry Maria Figueiredo in 1947 who he had met at this first solo exhibition. She was also from Goa, born on the 18th March 1914 in Margoa, Salcete. She was from a landowning family, notably one which had two large properties, rice fields and a coconut grove. Over the coming years, she would be one of Newton's greatest supporters and would spend much of her time promoting the work of The Progressives.

The Progressive Artist's Group began holding informal exhibitions in the Kings Circle. Some encouragement was given to the group when Goetz of the Baroda State Museum invited them to hold an exhibition of their works at the Baroda State Picture Gallery on the 21st February 1949, even purchasing a few for the museum.

However, the defining Progressive Artists' Group exhibition was their inaugural show at the Bombay Art Society Salon, between the 8th and 13th July 1949. It was opened by Dr Mulk Raj Anand, Ph.D, and made possible through the backing of the group of refugees from war torn Europe the PAG members had met towards the beginning of the decade - Langhammer, Leyden and Schlesinger.

Newton's works for the show exhibited none of the strong political leanings his earlier works, a reflection of the PAG's abandonment of their manifesto of 1947, as they note *'we have changed all the chauvinist ideas and leftist fanaticism which we had incorporated in the manifesto at the inception of the group.'*²⁷ Newton indeed left the Communist Party saying *"I left the Communist Party because they told me to paint in this way and that. I was estranged from many cliques who wanted me to paint what would please them. I don't believe that a true artist paints for coterie or for the proletariat. I believe with all my soul that he paints solely for himself."*²⁸ Likewise, as Jag Mohan says in a newspaper article from the time, *'it is not a school in the sense in which other schools of painting are known. Each member*

has his own technique and the only 'ism' that the members have in common is their individualism'.²⁹ It is at this time that Newton now uses 'Souza' as his surname, having previously opted for 'Francis Newton' not wishing to be mixed up with the mathematician.

Rudolph von Leyden writes in *The Times of India* of the Souza works on display that:

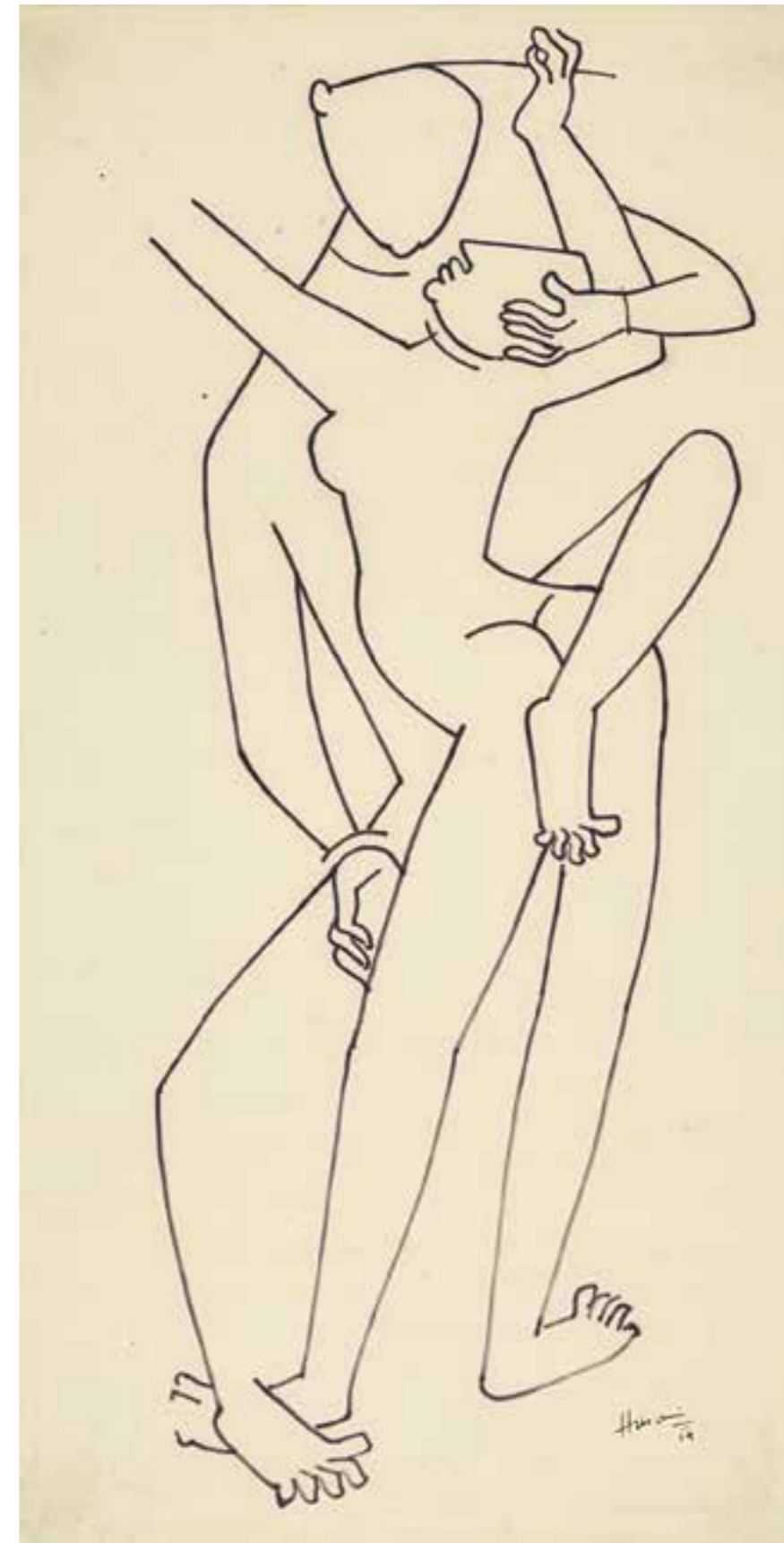
*"With Souza things are not so simple. He too strives for formal values, but his subject matter occupies a much larger place in his imaginations. With the others you do not begin to think what the subject means to you; in Souza's paintings the subject impresses you most strongly. His preference for the elementary colours gives his work elementary, almost aboriginal, qualities, haunting in their effect. In none of the other works is so much passion bridled by so much intellectual effort. Some of the smaller paintings, displayed in a portfolio, are surprisingly gay and of easy charm... Those who go to this exhibition to look for pretty pictures will be on the whole disappointed. Those, who want painting to be the expression of the deeper emotions and strivings of generation, will be well satisfied with the progressive offerings of these artists"*³⁰

Another newspaper article also pinpoints Souza's works for praise:

*'His centre of attraction now seems to have shifted from colour and pattern to acquiring a more profound expression of life through plastics forms. His 'Lovers' is his most outstanding exhibit, which though not free from unassimilated tendencies, is attractive because of its sound treatment of form and composition.'*³¹



Newton and Maria, 1947
Image © The Estate of Francis Newton Souza



M. F. Husain, Khajuraho series, 1954 Ink on paper,
67 x 35 cm
Image © Pundoles

CRITICAL ACCLAIM

1948–1949

Souza held his third solo show at the Bombay Art Society from the 19th January to the 1st February 1948. It is an exhibition that again received praise. Rudolph von Leyden writes in his piece entitled 'An Artist of Promise' that *"I definitely think that Newton has a big future, if he pursues the mastery technique with diligence. A trip abroad to the centres of great art will benefit him inestimably"*. Later, in the November of that year, Souza has his fourth solo exhibition, again at the Bombay Art Society, opened by Emanuel Schlesinger. Souza wrote in the exhibition catalogue:

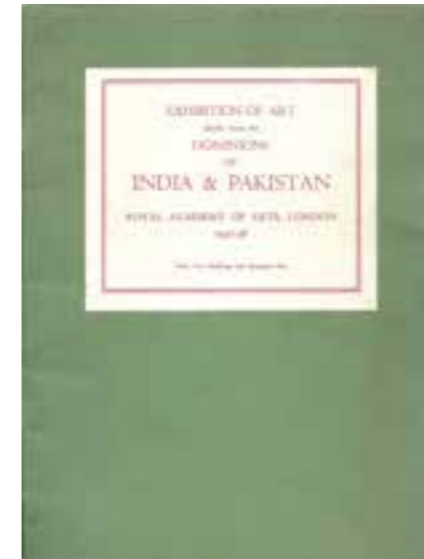
*"I underwent an abortive art training. The teachers were incompetent. I was expelled from the School of Art. I was banished from a secondary school. Shelley was expelled once, Van Gogh was expelled once. Ostrovsky was expelled once. Palme Dutt was expelled once. I was expelled twice. Recalcitrant boys like me had to be dismissed by principals and directors of educational institutions who instinctively feared we would topple their apple-carts."*³²

The show, which included works such as 'Golgotha in Goa', was reviewed by the Times of India the day after the opening:

*"Francis Newton's painting, perturbing and bewildering to many, reveal, nevertheless, the talent of a strong-willed and imaginative artist. For one who confesses to pronounced materialist views, Newton's pictures breathe an air of dreamlike and romantic un-reality. The oil paintings of this exhibition are a surprising failure considering Newton's better handling of this medium in previous shows. But no criticism can detract from the artist's steadily-growing talent which seems singularly out of place in its unappreciative surroundings."*³³

The following year, in 1949, Souza exhibited at the Art Society of India at the Sir Cowasji Jehangir Hall in Bombay. He had submitted four works, including two of his 'erotic' works inspired by Ancient Classical sculpture. Although initially approved by the hanging committee, they were removed just four days after the opening on the grounds of censorship. Souza's studio was searched by the police looking for pornographic material, and he was charged with obscenity. Krishen Khanna recalled visiting Bombay at the time and seeing the 'objectionable' exhibition:

*"As I walked up the stairs, I passed a rather well-dressed woman muttering to herself. At first, I thought she was chanting a mantra. I listened more intently and heard her saying quite audibly, 'Disgusting, absolutely disgusting.' That was a prelude to what I was about to see. It was an exhibition of Francis Newton Souza. Right in the middle of the center-wall was his self-portrait, in the nude. ... Of course, females in the nude were an acknowledged and much desired subject matter; but males, in spite of the legacy of Michelangelo, had to keep their underpants on and their flies buttoned up. The police intervened and the 'offending' portion of the anatomy in the self-portrait was suitably covered, thereby attracting still more attention."*³⁴



Cover page of 'Dominions of India and Pakistan' held at The Royal Academy of Arts, London, 1947-48
Image © The Royal Academy of Arts



'Yakshi' 2nd Century Sculptures from the exhibition catalogue for 'Dominions of India and Pakistan' held at The Royal Academy of Arts, London, 1947-48
Image © The Royal Academy of Arts



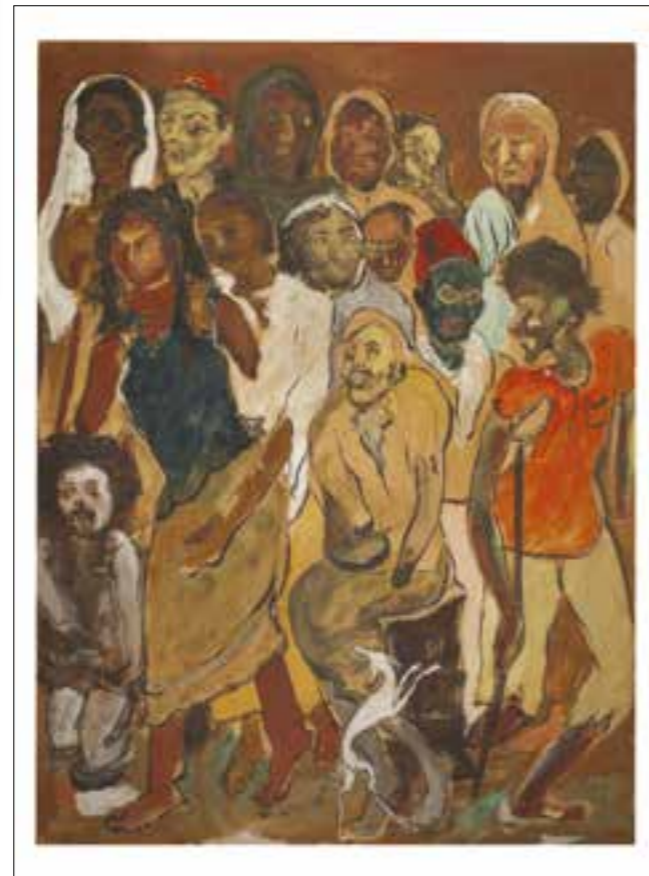
'Padmapani', from the Ajanta cave paintings (copy by Griffiths of the original fresco painting) c. 500 A.D., from the exhibition catalogue for 'Dominions of India and Pakistan' held at The Royal Academy of Arts, London, 1947 - 48
Image © The Royal Academy of Arts



'Natraja' (Shiva as Lord of the Dance), from the exhibition catalogue for 'Dominions of India and Pakistan' held at The Royal Academy of Arts, London, 1947 - 48
Image © The Royal Academy of Arts



Maria and Mrs Newton at home, 1948
Image © The Estate of Francis Newton Souza



K. H. Ara, Beggars, c.1948, Oil on board, 95.5 x 74 cm
Image © Kiran Nadar Museum of Art

ART EXHIBITION IN BOMBAY: Mr. F. Newton's Paintings
The Times of India (1948) (reprinted) Jan 20, 1948. Progressive Movement in Art: The Times of India
pg. 4

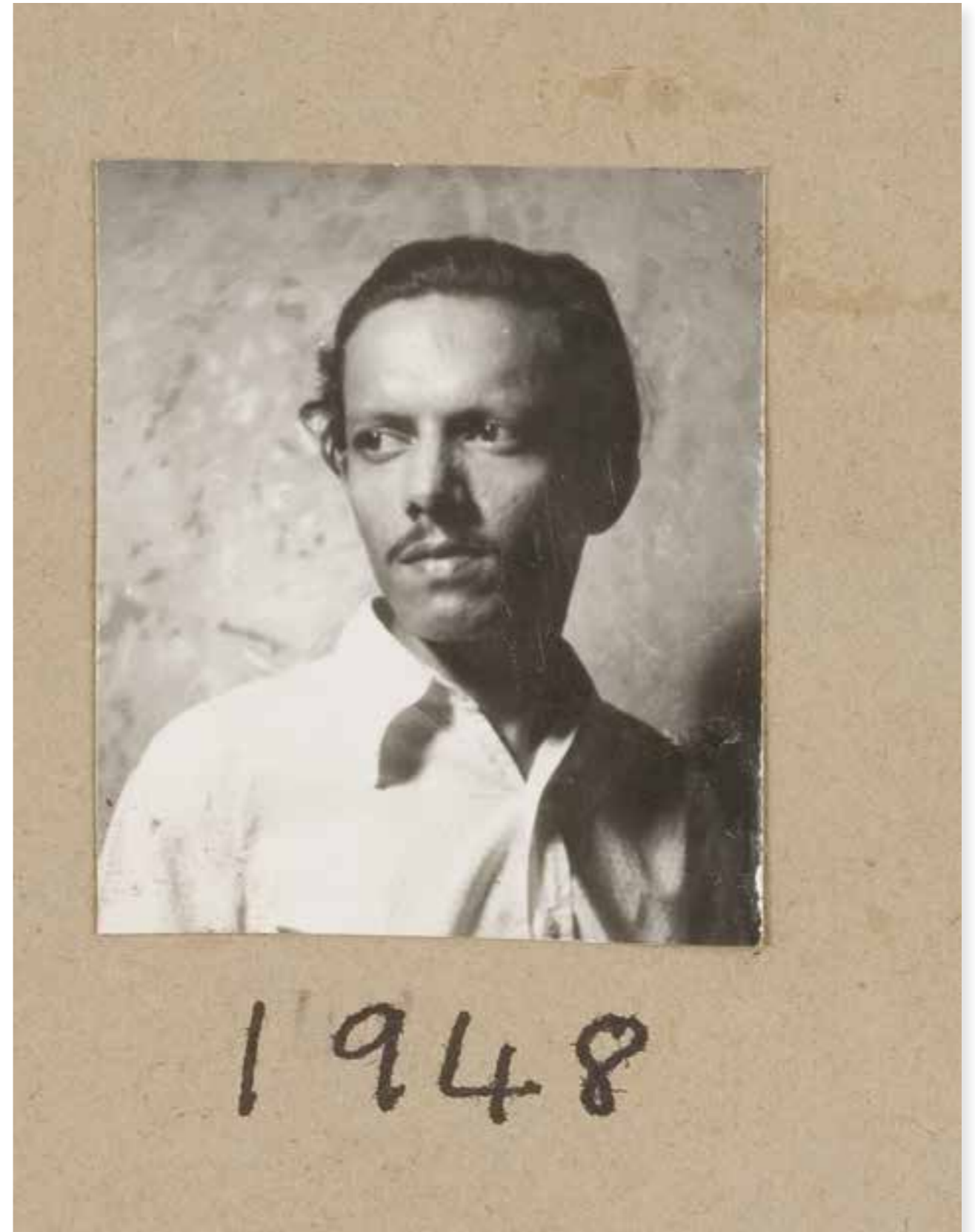
**ART EXHIBITION
IN BOMBAY**
Mr. F. Newton's Paintings

Opening an exhibition of Mr. Francis Newton's paintings at the Bombay Art Society Salon, on Monday, Dr. Hermann Goetz, Curator of the Museum at Baroda, said that art had a great future in India and it was heartening to note some promising artists coming into the limelight. India will no more have to bask in the glory of her ancient masterpieces, added, Dr. Goetz.

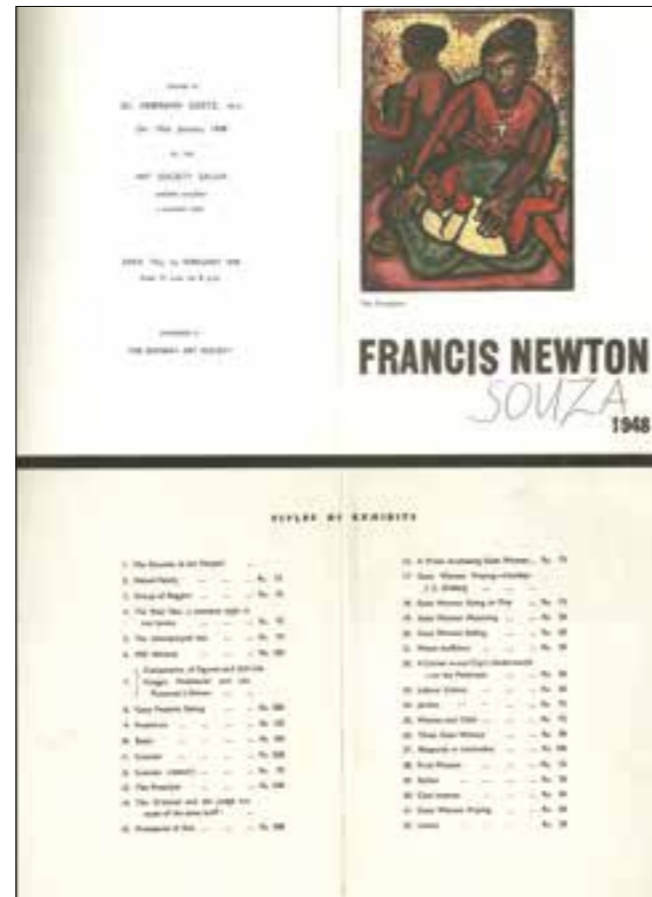
Mr. Newton whose paintings had caused quite a flutter in Bombay art circles last year had since made tremendous progress and he undoubtedly faced a bright future, said Dr. Goetz.

Dr. Goetz further said that the paintings 'before him strictly adhered to bringing into play the vital forces of life and interpret them. The harmonising and co-ordinating of colours depicted these innate qualities of life. The exhibition will remain open till February 1, between 11 a.m. and 8 p.m.

Newspaper clipping from The Times of India featuring an article on Souza's exhibition in Bombay, January 20, 1948
Image © The Times of India



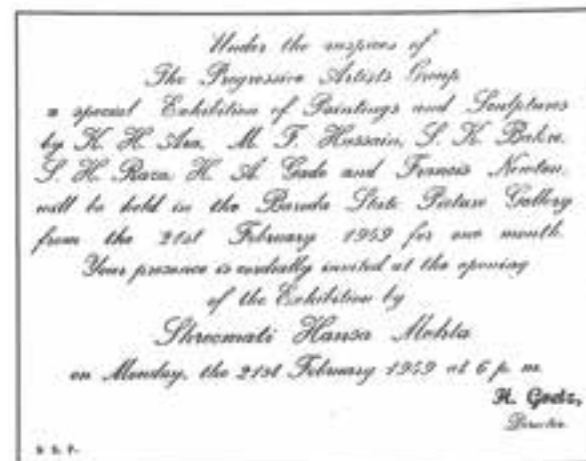
Newton, aged 24, 1948
Image © The Estate of Francis Newton Souza



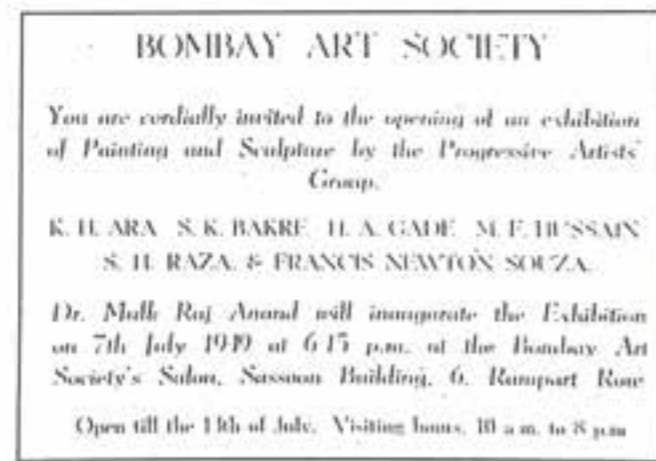
Catalogue for Souza's show at the Art Society Salon, January 1948
Image © Christies (Catalogue from March 2014)



Times of India, January 1948
Image © Christies (Catalogue from March 2014)



Invitation to exhibition of Progressive Artists' Group at the Bombay Art Society and Baroda, 1949



The Times of India featuring an article on Souza's exhibition at the Bombay Art Society Salon, November 30, 1948
Image © The Times of India

DEPARTURE FOR LONDON

1949

*“It’s all very well to talk in metaphors about having one’s roots in one’s own country. But roots need water from clouds forming over distant seas: and from rivers having sources in different lands.”*³⁵

Souza, tired of the constraints of the establishment, as demonstrated so markedly by his treatment by the police, decided to leave for London where he felt he would be free to push the boundaries of his artistic knowledge and understanding. For a long time, he had been encouraged by Goetz and Rudy von Leyden, to travel to the West and see Contemporary Modernism and the Masters of Western Art for himself. Additionally, his friend Alkazi, who had moved to London two years previously, had written to him encouraging him to come. In 1999, Alkazi recalled why he and Souza had left India:

*“After all the horrors of the War. The whole World was there before you... and a new civilised concept of the intermingling of cultures from all over the world. We wanted to create these utopias, new cities, in which new ideas would flourish! Now there was a new dawn and we should be playing our role in that new millennium. I think that was one of the things that drew one abroad... we wanted to be educated in that... we wanted to take as much as we could possibly from it, and always at the back of my mind was the idea of coming back... to share it with the people in India.”*³⁶

Souza decided to have one last show in Bombay before leaving. Held at the Bombay Art Salon, it was both a farewell show, and a means of selling some works to raise funds for his trip. The works on display were representative of an artist who had matured in his craft:

“It is three years since Newton held his first exhibition at the same premises. His work was unmistakably that of the novice, crude, experimental, often devoid of the simple principles of drawing. But nevertheless, they bore the stamp of originality and a fierce search for a mode of expressing what he held to be true. Most of those who saw the exhibition went away scoffing; they regarded him as a flaneur who was trying to pull their legs. In spite of their derision of the alleged devotees of art, in fact of rebuffs, abuse and the perpetual nightmare of most young artists- lack of funds- Newton continued to paint. Today, he can look back on those years of struggle and feel that he has achieved something worthy of being called art.....

*On seeing Newton’s latest work what struck me was the diversity of influences which have been at work on him. Here on one wall one sees pictures that are inspired by ancient Indian art, by Mohenjo-daro, Khajuraho, etc. Facing them are works influenced by the Impressionists, Van Gogh, Vlaminck, etc. To the casual observer, it might appear as if Newton is only a copyist; this is incorrect. For, Newton has taken but the form, the content is his own. There is so much of the personality of the artist in them and the expression of his very definite views that such a conclusion is untenable”*³⁷



On board the S. S. Canton for London, 22 July 1949
Image © The Estate of Francis Newton Souza

REBEL ARTIST FRANCIS NEWTON

by Dr. H. GOETZ

We are accustomed to define art as a materialization of beauty, but in most cases we do not realize the implications of such a definition. For beauty is more than a superficial possession, it is life in all its associations, in all its intensity. Its expression therefore demands a profound total intellectual and harmonic penetrating to the heart of things and grasping every functional aspect of its materialization. A creation of personal art must be a mirror not only of what it depicts, but also of the mind of the artist who creates it, of the medium in which he does it, and of the purpose of the work created. These interrelations determine the character of a work of art, they harmonize its quality. All these factors, however, are subordinate to the personality of the artist as the center of the work, visualizing, selecting, continually or intellectually shaping, and executing it. Whatever the character of an art, the personality of the artist will speak through it, half-conscious from the work of a collective effort or grounded behind religious conviction or merely objective, or in conventional public narrative, or in revolutionary outcry, or in an overwhelming poetic vision.

In merely reproducing the surrounding world faithfully one has to be a thorough gladiator, a "scout" born such as a good number of 19th century European painters had been, or a personal applier absorbed in the daily adventures of life, such as Jan Steen, Frans Hals in his younger years and the later Dutchmen. Or you must have achieved a perfect harmony with the world, a profound sympathy with all living things, such as you had in the art of Vermeer, Chardin, etc. But what a difference! The first you will appreciate as an interesting work of journalism and then lay aside and forget, the second inspires you with a

reaching vitality and joy of life, in the last every line, every colour, every object points the line, the Creator of all things.

But whenever there exists a tension between the artist and his time, the emotional and decorative factors will predominate. And this tension is the characteristic of most great art because tension is an integral aspect of all creative life, and is the stronger the more a society or civilization has lost its balance. It exists between the artist who feels his best efforts left without response and is thus frustrated, and it reflects at the same time the tension within the society to which he belongs, and the contradictions and complexities of the civilization through which he struggles to find his own vision. He may create them, like all adherents of the four great forces, by escaping into the abstract world of decorative patterns called as a "stylistic" technique, such as the Impressionists had done, or in work of more formalist, such as most post-Impressionist painters have done. Or he may appear to the time his period, his own vision which, unshaped, most idealistic or creature. And this idealization, covering all forms from child to modernism, covering all forms from child to modernism, and this creature, ranging from a grandiose scale to modest laughter or devastating criticism, need a strong decorative pattern to make the necessary decorative pattern to make it from the dangerous sphere of subjectivity into that of everlasting values.

The painter may assume the form of a consciousness right into an imaginative world, into a cultural drama where one still lives in the simplicity provided by Jean Jacques Rousseau or into the unshakable faith of mystic age or into a past classic or national civilization, even or longer. Or it may degenerate still under the mask of "modern" but a realm which serves only

Marg, Rebel Artist Francis Newton Souza by Dr. H. Goetz, 1949



Rudy Von Leyden's farewell speech for Souza, July 1949
Image © The Estate of Francis Newton Souza

So, at twenty-six, on the 22nd July 1949, Souza boarded the SS Canton for London, arriving a few weeks later. (His wife Maria followed him in the spring of the following year on the 8th May 1950).

“I disembarked at Tillbury on a hot August day in 1949 with £15 in the pocket of my only suit. In London I took up lodgings on my own. I bought paint and brushes with £10 and spent the rest on food and a week’s rent. I worked hard on my painting and hoped for the best. I felt awfully alone in the largest populated city in the world. I walked aimlessly and bewildered through the bewildering traffic”

He sets himself up at 38 Lansdowne Crescent, in the heart of Notting Hill, an area ravaged by the blitz and full of houses divided into cheap lodgings. Souza writes on the 17th August 1949 to the P.A.G back in Bombay of his experience in London so far:

“For the ten days that I have been here...I have learnt that life in London is a luxurious commodity to sustain, and elements like water need pennies to be dropped in, and necessities like lavatories need pennies to be dropped in. I was very fortunate to have my good friend Alkazi with whom I could share my lodgings otherwise I would get hopelessly into financial difficulties. So eagerness is a liability. I have learnt my bitter lessons. He, who never hopes, can never despair.”

He continues:

*“I have started painting. Plywood is impossible to get, all wood is exported. I have bought two sheets of compressed cardboard for which I paid 8 Shillings! More than I paid for the large plywood on which I had painted my self-portrait in Bombay.”*³⁸

Not perturbed by his impoverishment, Souza immersed himself in the museums and art galleries of London, soaking up the works of art he had only previously been able to see in books. He looked at the Old Masters like Rembrandt, Caravaggio and Titian *“I have seen 6 Rembrandts, which gave me an immense joy and understanding, which I didn’t get from examining 600 of his reproductions in books.....The experience is unexplainable.”*³⁹ As well as the Contemporary European Artists:

*“The one man who has upset my ambition of being famous is Picasso! We had seen nothing of Picasso in Bombay. The quantity of work he has done he has done is in capitals AMAZING! The quality is ASTONISHING! There is no style he has not done, he has imitated you, me, Husain, Ara, Gade and in his sculpture Bakre without we knowing it, or he knowing us!... I envy him. I love him. I admire him. I am jealous of him, which sincere painter wouldn’t be... be proud as well as envious of him?...Modigliani has a peculiar surface texture on his canvasses. I strove to discover it, and at last I learnt that Mod, as soon as he finished would spread a newspaper on the wet canvas and briskly pass his hands over it. So simple!”*⁴⁰

In 1949 Souza was a penniless artist, in a new country, on the brink of a new decade. However, despite the hardship he faced, he held strong in his passion and drive, as Goetz commented, *“your revolutionary spirit will bring you many troubles but go on fighting. The future is always with those who struggle for self-expression and for ideals”*⁴¹. Souza fought, and would carry on fighting, because he believed in his art.

*“To comprehend and appreciate (modern paintings) one must know one’s way in the world history of art, from Praxitiles to Picasso, from the Han to the Manchu dynasty, and from Mohenjo-daro to Francis Newton’. Isn’t this sheer audacity? You gasp. I don’t agree. If Newton considers he is fit to be numbered among the great artists, his future work will back up his claim”*⁴²



Francis Newton Souza, aged 26, November 1949, London
Image © The Estate of Francis Newton Souza



Newton, Gaitonde, Petras and Raza at the Bombay Art Society, 1949
Image © The Estate of Francis Newton Souza



Articles on Souza in the Sunday Standard, 10 July 1949
Image © Christies (Catalogue from March 2014)



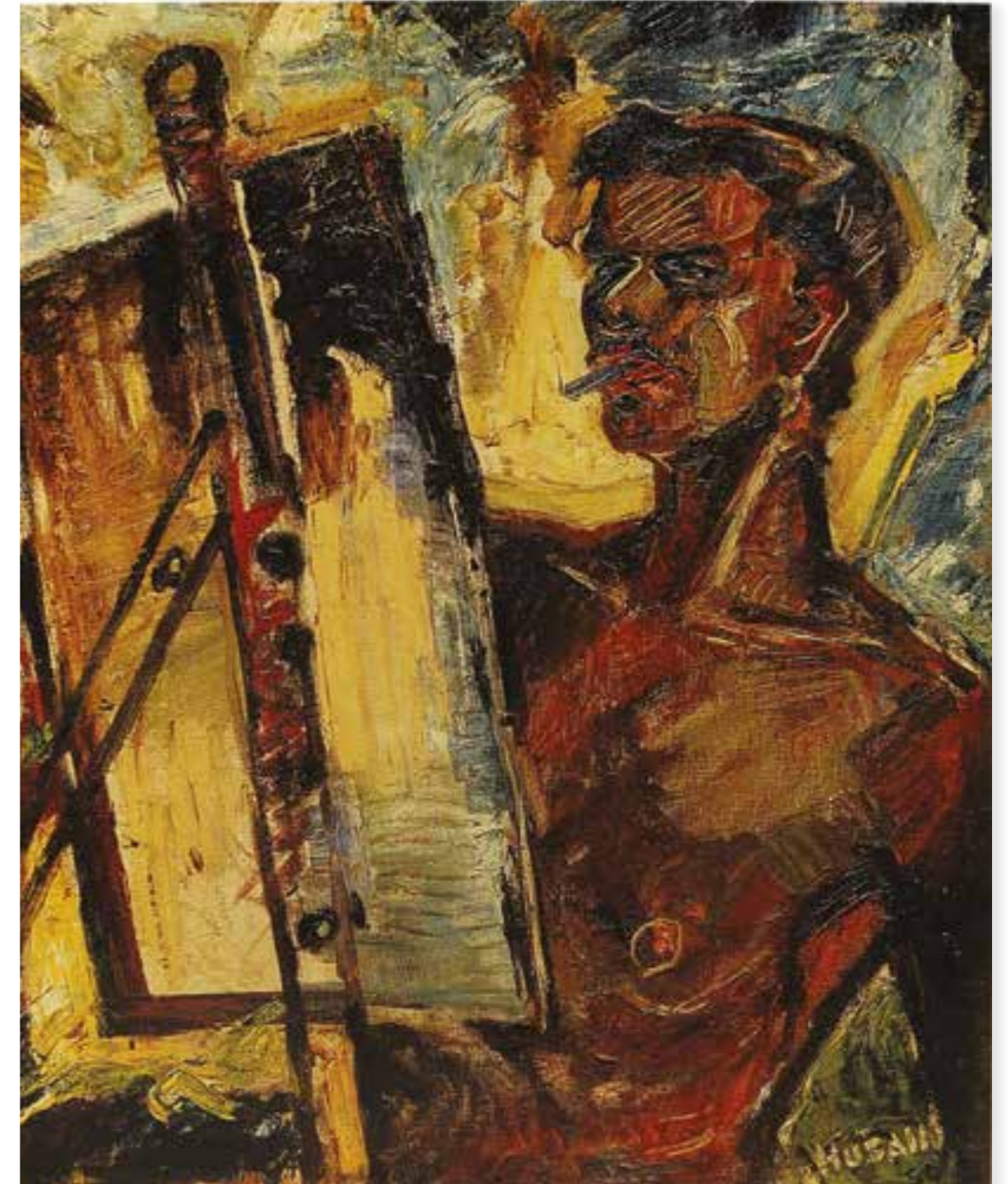
Review of The Progressive Artists' Group in *The Free Press Bulletin*, 1949
Image © The Raza Foundation Archives



The Times of India, July 10, 1948
Image © The Times of India



Article on the Progressive Artists' Group, *Patriot Magazine*, 12 February 1984



M. F. Husain, *Portrait of Souza*, 1950,
Oil on canvas,
87 x 73 cm

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PLATES



1940



1.
Untitled (Portrait), 1940
 Ink on paper
 Signed and dated 'Souza 1940' middle (recto)
 Signed and dated 'Souza 1940' middle (verso)
 20 x 16 cm | 7 7/8 x 6 1/4 in



2.
Untitled (Family), 1940
 Pencil on paper
 Signed and dated 'Souza 1940' upper left
 15.2 x 19.6 cm | 6 x 7 3/4 in



3.
Untitled, 1940
 Pencil on paper
 Signed and dated 'Souza 1940' lower right
 20.3 x 16.5 cm | 8 x 6 1/2 in



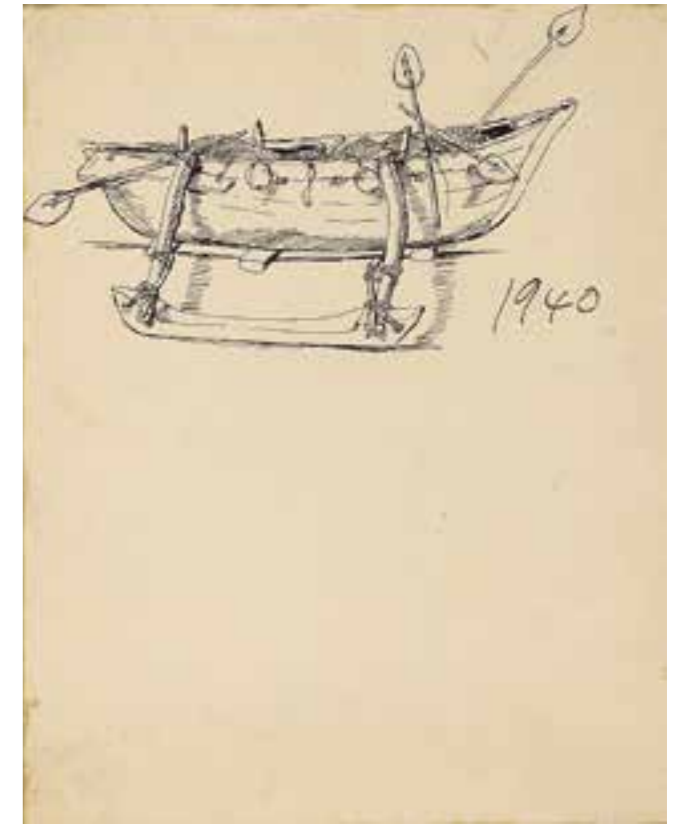
4.
Untitled (Labourer) recto;
Untitled verso, 1940
 Pencil on laminated paper
 Signed and dated 'Souza 1940' lower right (recto)
 20 x 16 cm | 7 7/8 x 6 1/4 in



5.
Untitled (Figures), 1940
 Pencil on paper
 Signed 'Souza' lower left and dated '1940' upper right
 19.6 x 15.2 cm | 7 3/4 x 6 in



6.
Untitled (Nude), 1940
 Pencil on paper
 Dated '1940' middle
 20.3 x 15.2 cm | 8 x 6 in



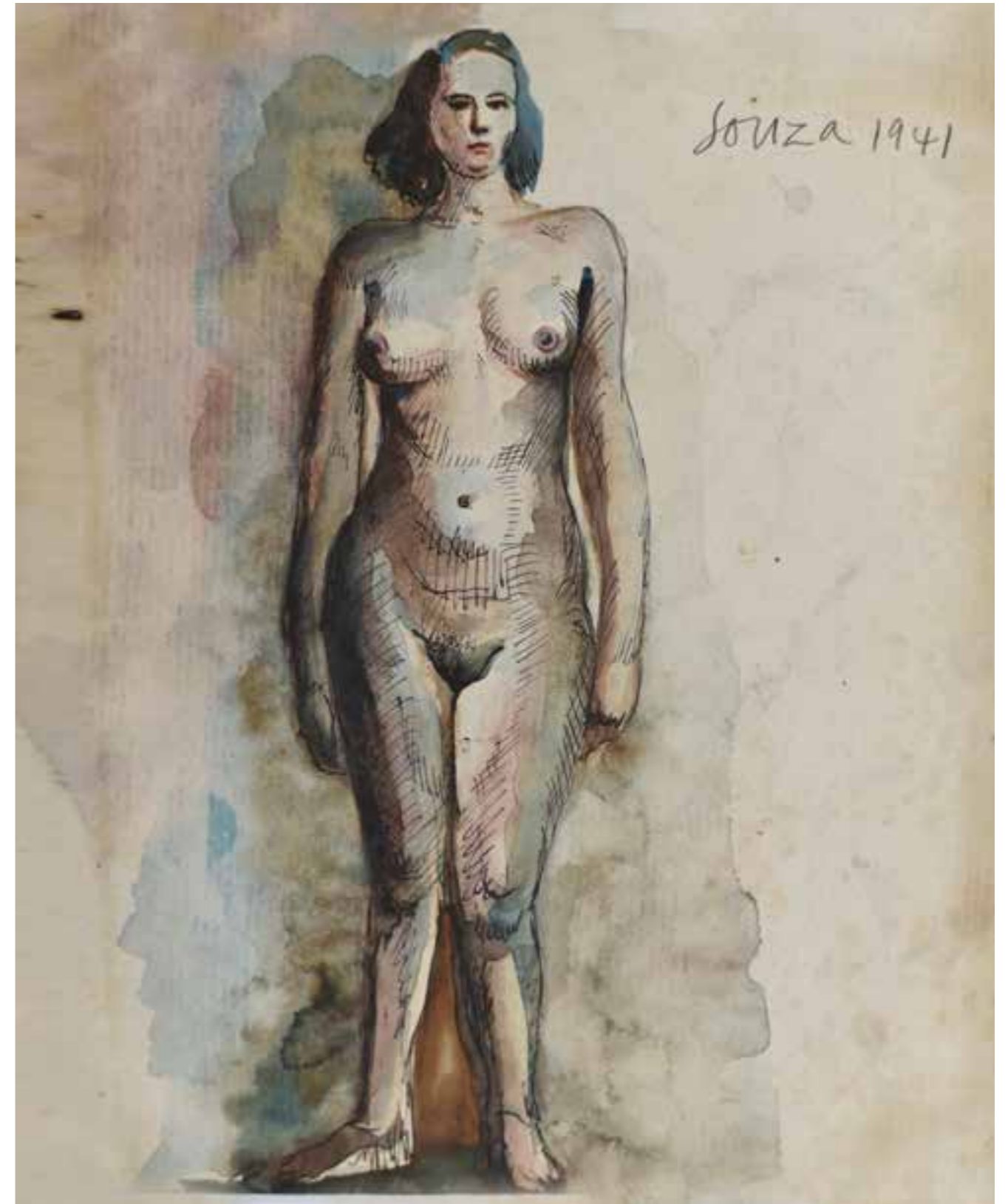
7.
Untitled (Fishing boat), 1940
 Ink on paper
 Dated '1940' upper right
 20.3 x 12.7 cm | 8 x 5 in



1941



8.
Untitled (Landscape, Goa), 1941
Ink and watercolour on paper
Signed and dated 'Souza 1941' lower right
16.3 x 20 cm | 6 3/8 x 7 7/8 in



8A.
Untitled (Female standing nude) verso, 1941
Ink and watercolour on paper
Signed and dated 'Souza 1941' upper right
20 x 16.3 cm | 7 7/8 x 6 3/8 in



9.
Untitled (Village Scene Goa), 1941
 Pencil on paper
 Signed and dated 'Souza 1941' upper right
 16.5 x 20.3 cm | 6 ½ x 8 in



11.
Untitled, 1941
 Pencil on paper
 Dated '1941' lower middle
 20.3 x 16.5 cm | 8 x 6 ½ in



12.
Untitled (Nude figure), 1941
 Pencil on paper
 Dated '1941' lower right
 20.3 x 15.7 cm | 8 x 6 ¼ in



10.
Untitled (Nude), 1941
 Pencil on paper
 Signed and dated 'Souza 1941' lower right
 20.3 x 16.5 cm | 8 x 6 ½ in



13.
Untitled (Nude figure), 1941
 Pencil on paper
 Dated '1941' upper right
 20.3 x 16.5 cm | 8 x 6 ½ in

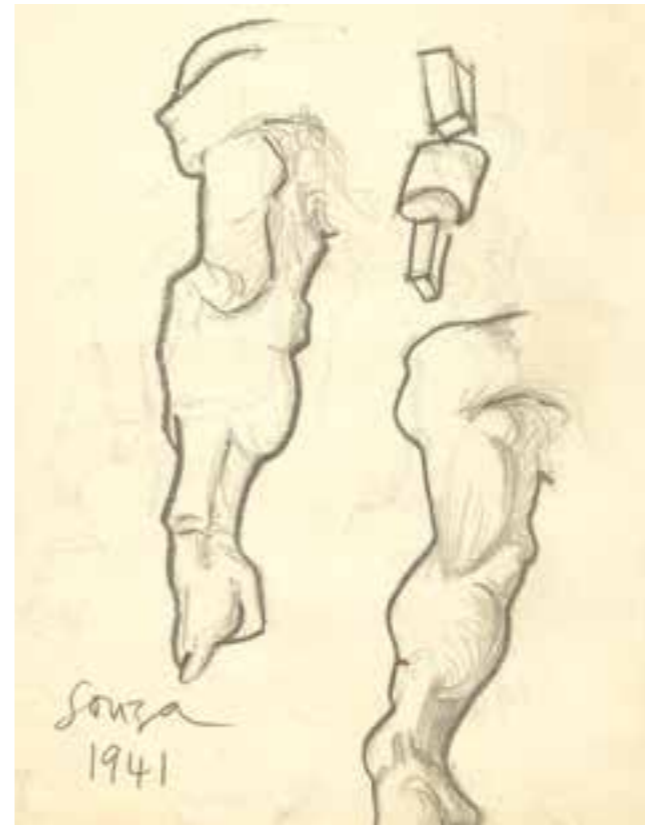


14.
Untitled (Bearer) recto; Untitled verso, 1941
 Ink on paper
 Signed and dated 'Souza 1941' lower left (recto);
 Signed and dated 'Souza 1941' middle (verso)
 20 x 16 cm | 7 7/8 x 6 1/4 in

15.
Untitled (Male nudes), 1941
 Pencil on paper
 Dated '1941' lower left
 20.3 x 15.7 cm | 8 x 6 1/8 in

16.
Untitled (Heads), 1941
 Pencil on paper
 Dated '1941' lower left
 20.3 x 16.5 cm | 8 x 6 1/2 in

17.
Untitled (Hands), 1941
 Pencil on paper
 Dated '1942' lower right
 20.3 x 16.5 cm | 8 x 6 1/2 in

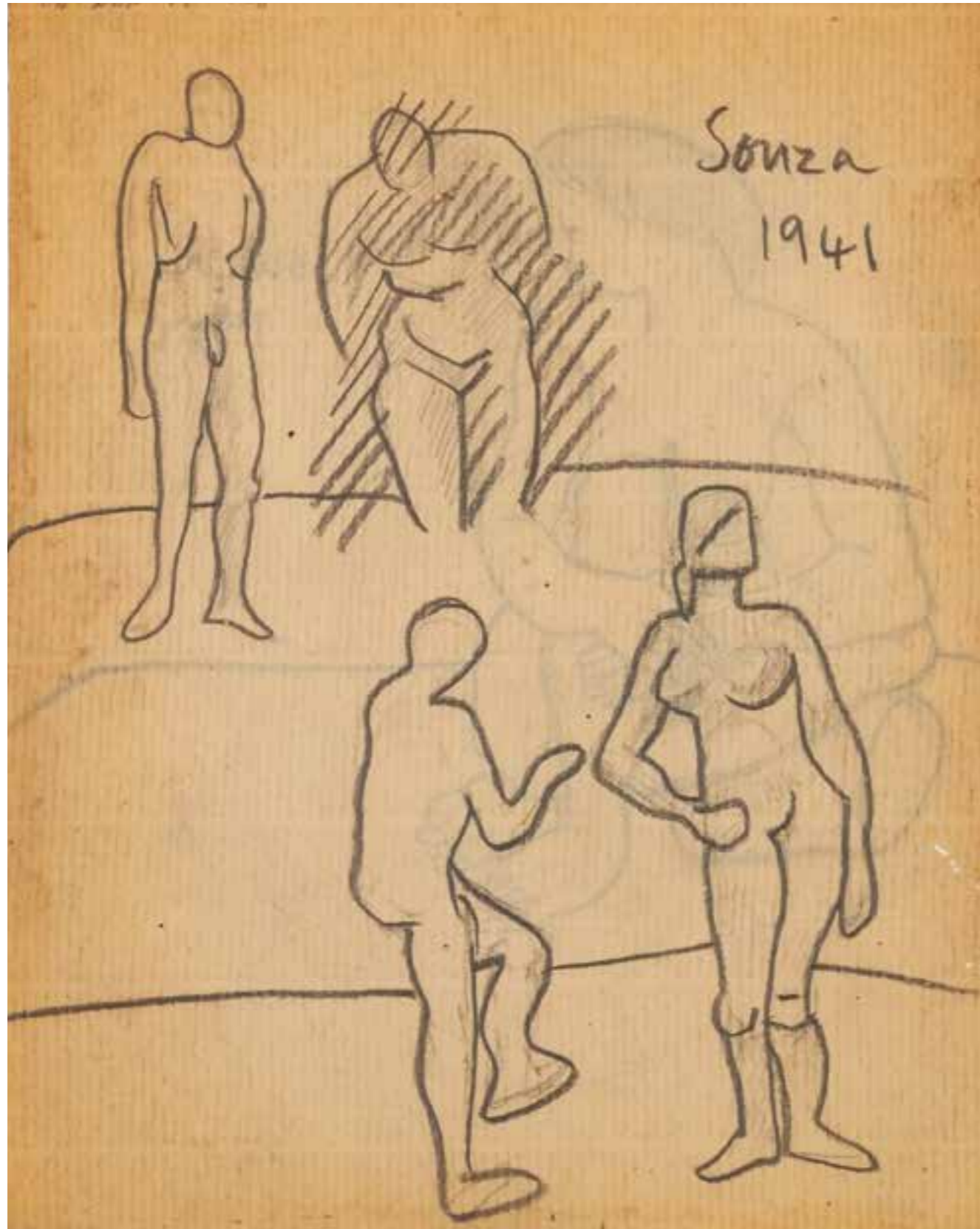


18.
Untitled (Male nude studies), 1941
 Pencil on paper
 Dated '1941' lower left
 20.3 x 16.5 cm | 8 x 6 ½ in

19.
Untitled, 1941
 Pencil on paper
 Signed and dated 'Souza 1941' upper left
 20.1 x 16.2 cm | 7 ¾ x 6 ¾ in

20.
Untitled (Study), 1941
 Pencil on paper
 Signed and dated 'Souza 1941' lower left (recto)
 Dated '1940' lower left (verso)
 20 x 16 cm | 7 ¾ x 6 ¼ in

21.
Untitled (Study), 1941
 Ink on paper
 Signed and dated 'Souza 1941' lower right (recto)
 Signed and dated 'Souza 1940' lower left (verso)
 20.5 x 16.2 cm | 8 ¼ x 6 ¾ in



22.
Untitled, 1941
 Pencil on paper
 Signed and dated 'Souza 1941' upper right (recto); dated '1941' lower left (verso)
 20.2 x 16.2 cm | 8 x 6 3/8 in



23.
Untitled (Nude) recto; Untitled (Noses) verso, 1941
 Pencil on paper
 Dated '1941' lower right (recto); dated '1941' lower left (verso)
 20 x 16 cm | 7 7/8 x 6 1/4 in



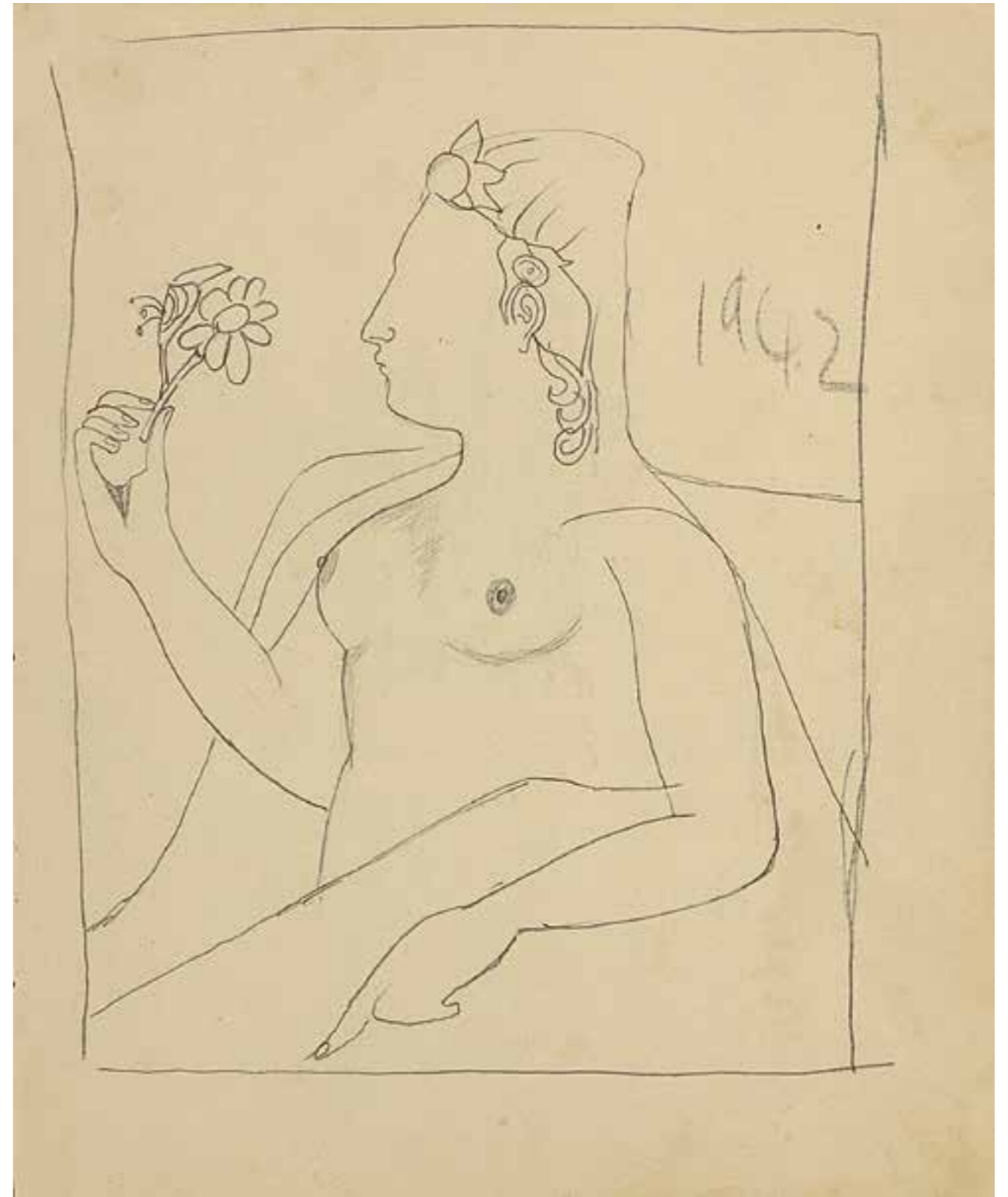
1942



24.
Untitled (after Rembrandt) recto; Untitled verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper left (recto)
 20 x 16 cm | 7 7/8 x 6 1/4 in



25.
Ave Maria, 1942
 Watercolour on paper
 Signed and dated 'Souza 1942' upper left
 51 x 22 cm | 20 1/8 x 8 5/8 in



26.
Untitled (Back of Boy), 1942
Pencil on paper
Dated '1942' upper right
20.3 x 16.5 cm | 8 x 6 ½ in

27.
Untitled (Woman with Earring), 1942
Pencil on paper
Dated '1942' lower middle
20.3 x 16.5 cm | 8 x 6 ½ in

28.
Untitled (Nude with a flower), 1942
Pencil on paper
Dated '1942' upper right
20.3 x 16.5 cm | 8 x 6 ½ in



29.
Untitled (Study for hands), 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper left
 20.3 x 16.5 cm | 8 x 6 ½ in



30.
Untitled (Hands), 1942
 Pencil on paper
 Dated '1942' lower left
 20.3 x 15.2 cm | 8 x 6 in



32.
Untitled (Landscape), 1942
 Pencil and gouache on paper
 Signed and dated 'Souza 1942' lower right and dated '1942' on reverse
 38.2 x 56.3 cm | 15 ¼ x 22 ¼ in



31.
Untitled (Hands), 1942
 Pencil on paper
 Dated '1942' lower right
 20.3 x 16.5 cm | 8 x 6 ½ in



33.
Untitled (Landscape with boats), 1942
Pencil on paper
Dated '1942' middle
20.3 x 15.2 cm | 8 x 6 in



34.
Rice Paddy in Goa, 1942
Watercolour and ink on paper
Signed and dated 'Souza 1942' upper right
30.5 x 48.3 cm | 12 x 19 in



35.
Untitled (Figure Studies), 1942
Pencil on paper
Dated lower right
20.3 x 16.5 cm | 8 x 6 ½ in



36.
Untitled (Two nudes), 1942
Pencil on paper
Signed and dated 'Souza 1942' upper right
20.3 x 16.5 cm | 8 x 6 ½ in



37.
Untitled (Nude), 1942
Pencil on paper
Dated on back 1942
20.3 x 16.5 cm | 8 x 6 ½ in



38.
Untitled (couple), 1942
Pencil on paper
Dated '1942' lower right
20.3 x 16.5 cm | 8 x 6 ½ in



39.
Untitled (nude lady), 1942
 Pencil on paper
 Dated '1942' lower left
 20.3 x 16.5 cm | 8 x 6 1/2 in



40.
Untitled (Nude study), 1942
 Ink on paper
 Signed and dated 'Souza 1942' lower right
 20.3 x 16.5 cm | 8 x 6 1/2 in



41.
Untitled (Nude male), 1942
 Pencil on paper
 Dated '1942' lower right
 20.3 x 15.2 cm | 8 x 6 in



42.
Untitled, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' middle
 20.1 x 16.3 cm | 7 7/8 x 6 3/8 in



43.
Untitled (House in Goa) recto; Untitled (Nudes) verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' (recto); dated '1942' (verso)
 20 x 15.9 cm | 7 7/8 x 6 1/4 in



44.
Goan Rains, 1942
 Ink and watercolour on paper
 Signed and dated 'Souza 1942' lower left
 33 x 25 cm | 13 x 9 7/8 in



45.
Untitled (Standing Figure) recto;
Untitled (figure) verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper right (recto); dated '1942' (verso)
 20 x 15.9 cm | 7 7/8 x 6 1/4 in



46.
Untitled recto; Untitled verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' lower right (recto)
 Dated '1942' (verso)
 20 x 16.2 cm | 7 7/8 x 6 3/8 in

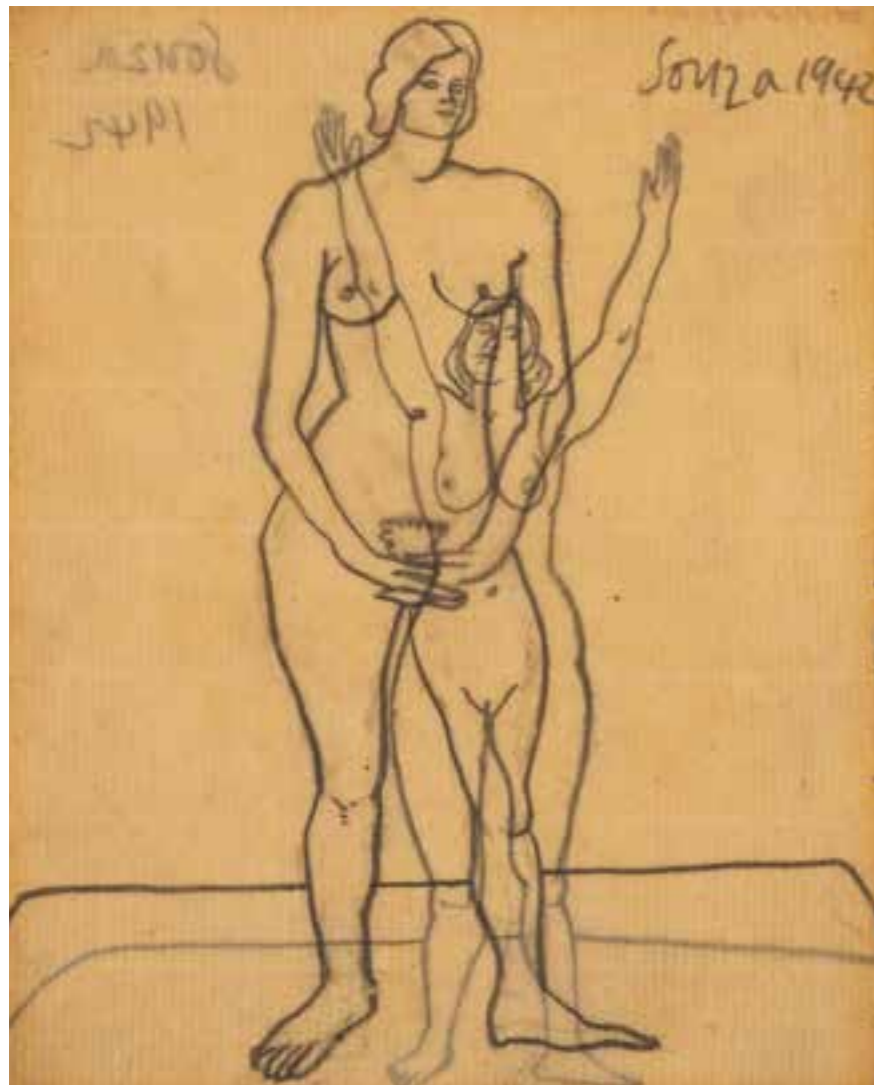
47.
Untitled (Seated woman in sari) recto
Untitled verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper right (recto)
 Signed and dated 'Souza 1940' upper right (verso)
 20 x 16 cm | 7 7/8 x 6 1/4 in

48.
Untitled, 1942
 Pencil on paper
 Dated '1942' lower right
 20 x 16 cm | 7 7/8 x 6 1/4 in

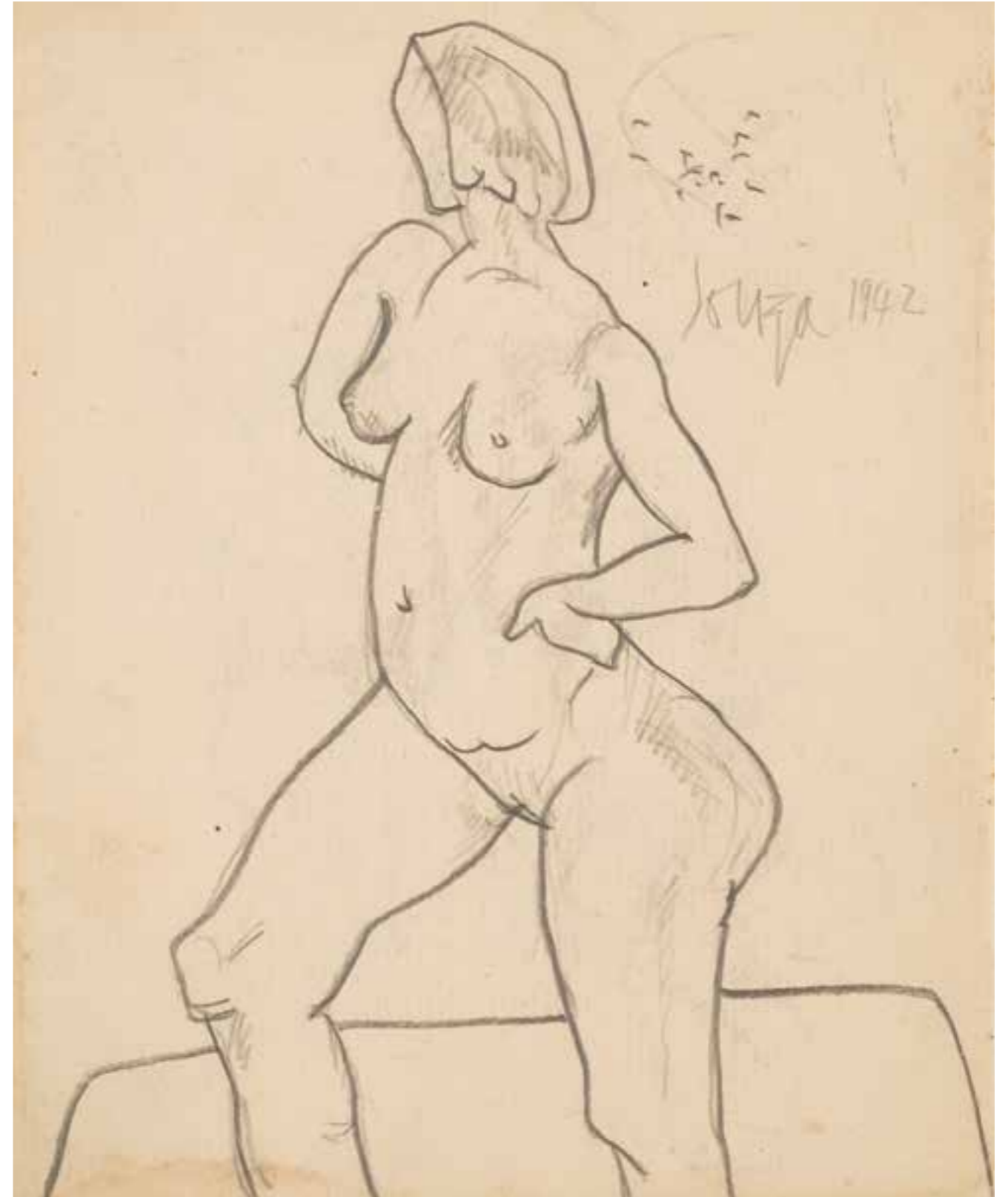
49.
Untitled (Composition with Boy), 1942
 Pencil on paper
 Signed and Dated 'Souza 1942' upper right
 20.2 x 16.2 cm | 8 x 6 3/8 in



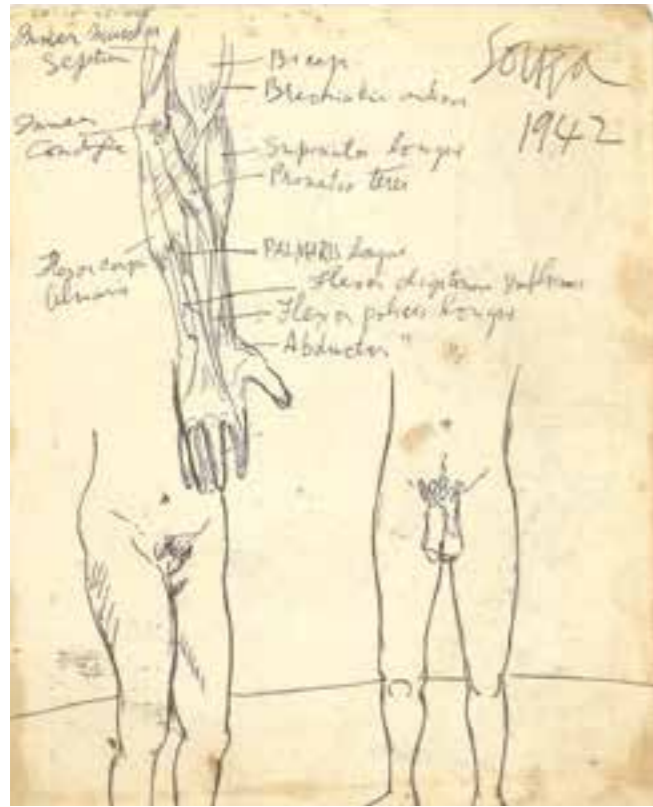
50.
Untitled (Figure Composition) recto;
Untitled verso, 1942
 Ink on paper
 Signed and dated 'Souza 1942' (recto)
 Dated '1942' (verso)
 15.9 x 20.3 cm | 6 ¼ x 8 in



51.
Untitled - (Standing Nude) recto;
Untitled (Nude) verso, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' (recto)
 Dated '1942' (verso)
 20 x 15.9 cm | 7 7/8 x 6 ¼ in



52.
Untitled - (Figure Study), 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper right
 20 x 16 cm | 7 7/8 x 6 ¼ in



53.
Untitled, 1942
 Ink on paper
 Signed and dated 'Souza 1942' upper right
 20 x 16 cm | 7 7/8 x 6 1/4 in

54.
Untitled (Animals), 1942
 Pencil on paper
 Signed and dated 'Souza 1942' upper right
 20.3 x 16.5 cm | 8 x 6 1/2 in

55.
Untitled (Anatomy study with text), 1942
 Pencil on paper
 20.3 x 16.5 cm | 8 x 6 1/2 in

56.
Untitled (Three Figures) recto; Untitled (Nude) verso, 1942
 Ink on paper
 Signed and dated 'Souza 1942' lower right (recto)
 Signed and dated 'Souza 1942' middle (verso)
 20.7 x 16.1 cm | 8 1/8 x 6 3/8 in



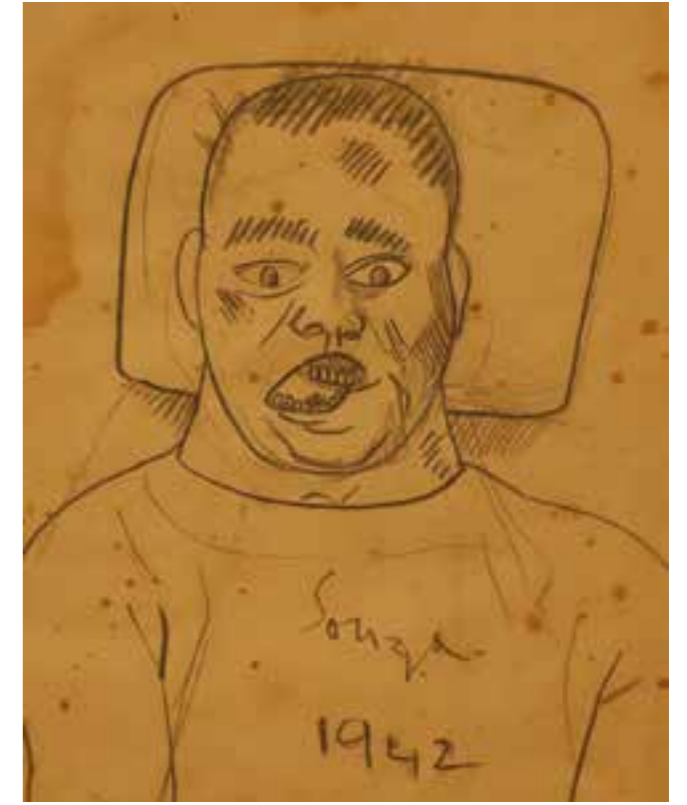
57.
Untitled (Mother and Child);
Untitled (After Michelangelo), 1942
Ink on laminated paper
Signed and dated 'Souza 1942' lower right
20 x 16 cm | 7 7/8 x 6 1/4 in



58.
Untitled, 1942
Pencil on paper
Signed and dated 'Souza 1942' lower right
20.3 x 16.5 cm | 8 x 6 1/2 in



59.
Untitled, 1942
Pencil on paper
Signed and dated 'Souza 1942' middle
20.3 x 17.8 cm | 8 x 7 in



60.
Untitled, 1942
Pencil on paper
Signed and dated 'Souza 1942' middle
33 x 20.3 cm | 13 x 8 in



61.
Untitled (Composition with Soldiers), 1942
 Pencil on paper
 Dated '1942' lower right
 16.5 x 20.3 cm | 6 ½ x 8 in



62.
Untitled (Study), 1942
 Pencil on paper
 Signed and dated 'Souza 1942' lower right
 20.3 x 15.7 cm | 8 x 6 ¼ in



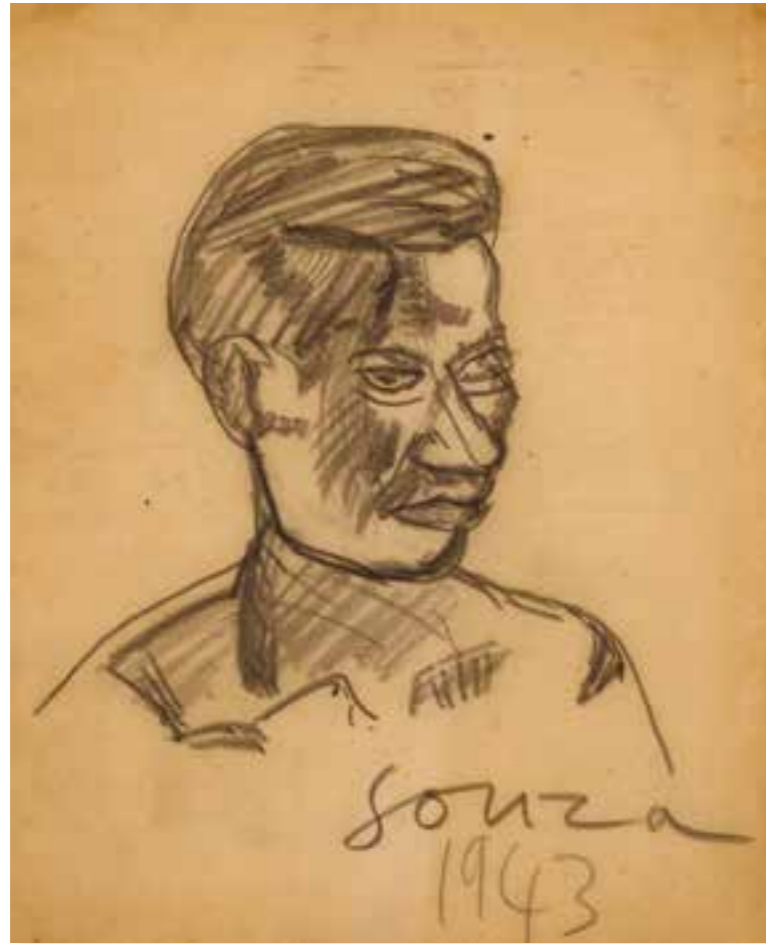
63.
Untitled, 1942
 Pencil on paper
 Signed and dated 'Souza 1942' middle
 20.3 x 16.5 cm | 8 x 6 ½ in



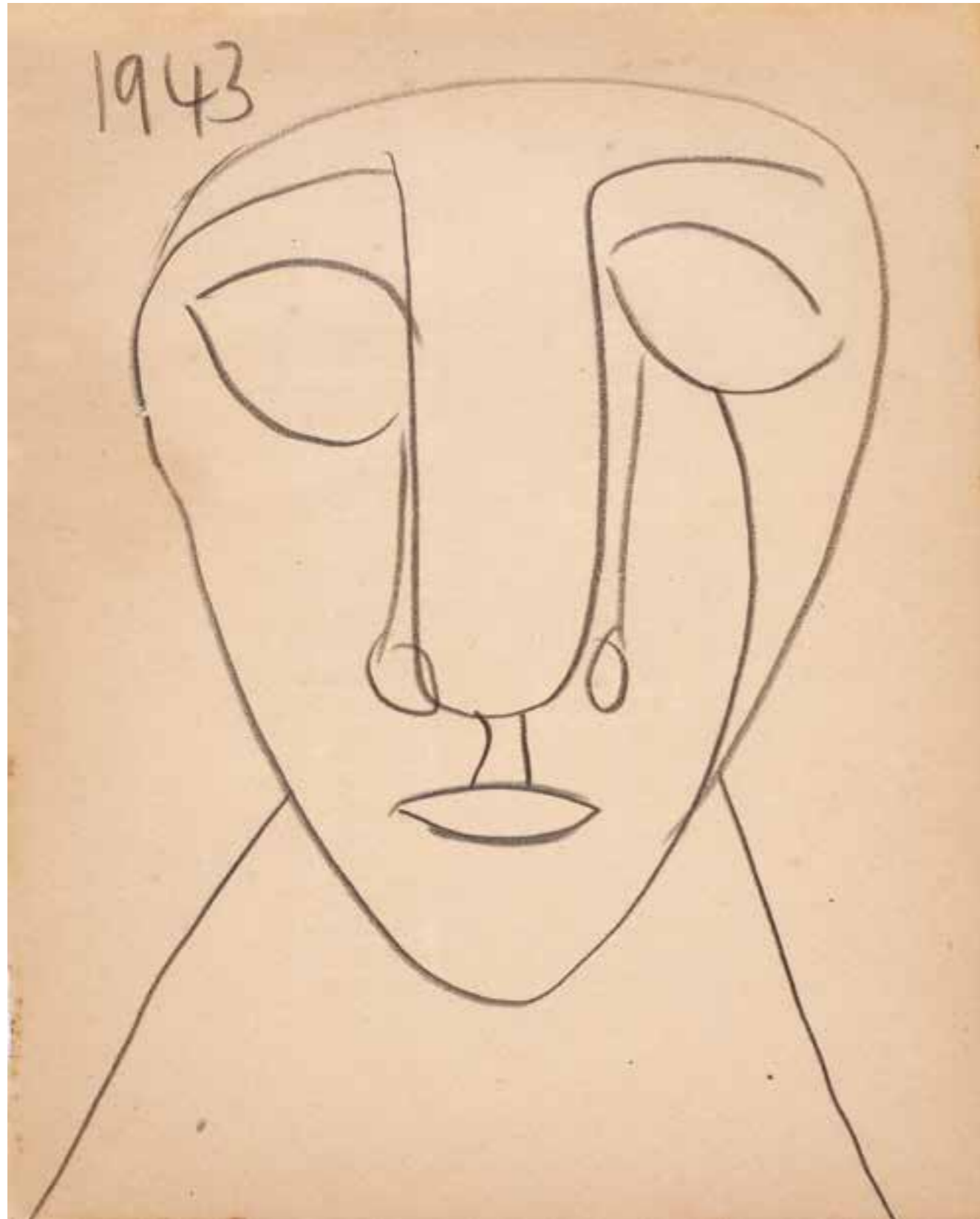
64.
Untitled (Study), 1942
 Pencil on paper
 Signed and dated 'Souza 1942' lower right
 15.7 x 20.3 cm | 6 ¼ x 8 in



65.
Untitled (Cafe), 1942
 Pencil on paper
 Dated '1942' upper left
 19.6 x 14.5 cm | 7 ¾ x 5 ¾ in



1943



66.
Untitled (Head), 1943
 Pencil on Paper
 Dated 1943 upper left
 20.6 x 15.6 cm | 8 1/8 x 6 1/8 in



67.
Untitled (Nude), 1943
 Ink on paper
 Dated '1943' lower right
 20.3 x 16.5 cm | 8 x 6 1/2 in



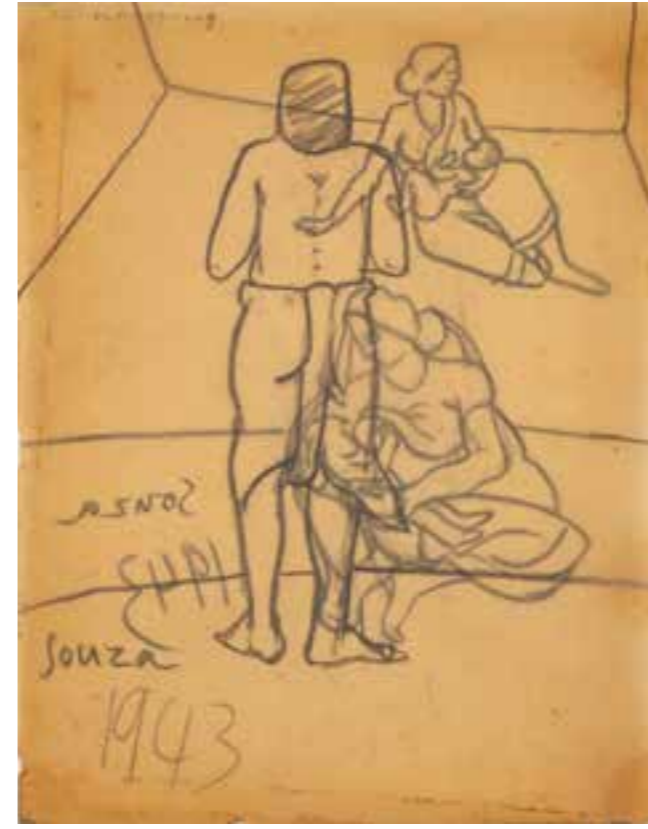
68.
Untitled (Seated nude), 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 17.8 x 15.2 cm | 7 x 6 in



69.
Untitled (Male study) recto; Untitled (Male study) verso, 1943
 Pencil on paper
 Signed and dated "Souza 1943" lower right (recto)
 Signed and dated "Souza 1943" lower left (verso)
 20.7 x 16.5 cm | 8 1/8 x 6 1/2 in



70.
Untitled (Village scene) recto; Untitled (Houses) verso, 1943
 Pencil on paper
 Signed and Dated 'Souza 1943' bottom (recto)
 Signed and Dated 'Souza 1943' middle (verso)
 20.8 x 16.3 cm | 8 1/4 x 6 3/8 in



71.
Untitled recto; Untitled verso, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 20.5 x 16.2 cm | 8 1/8 x 6 3/8 in



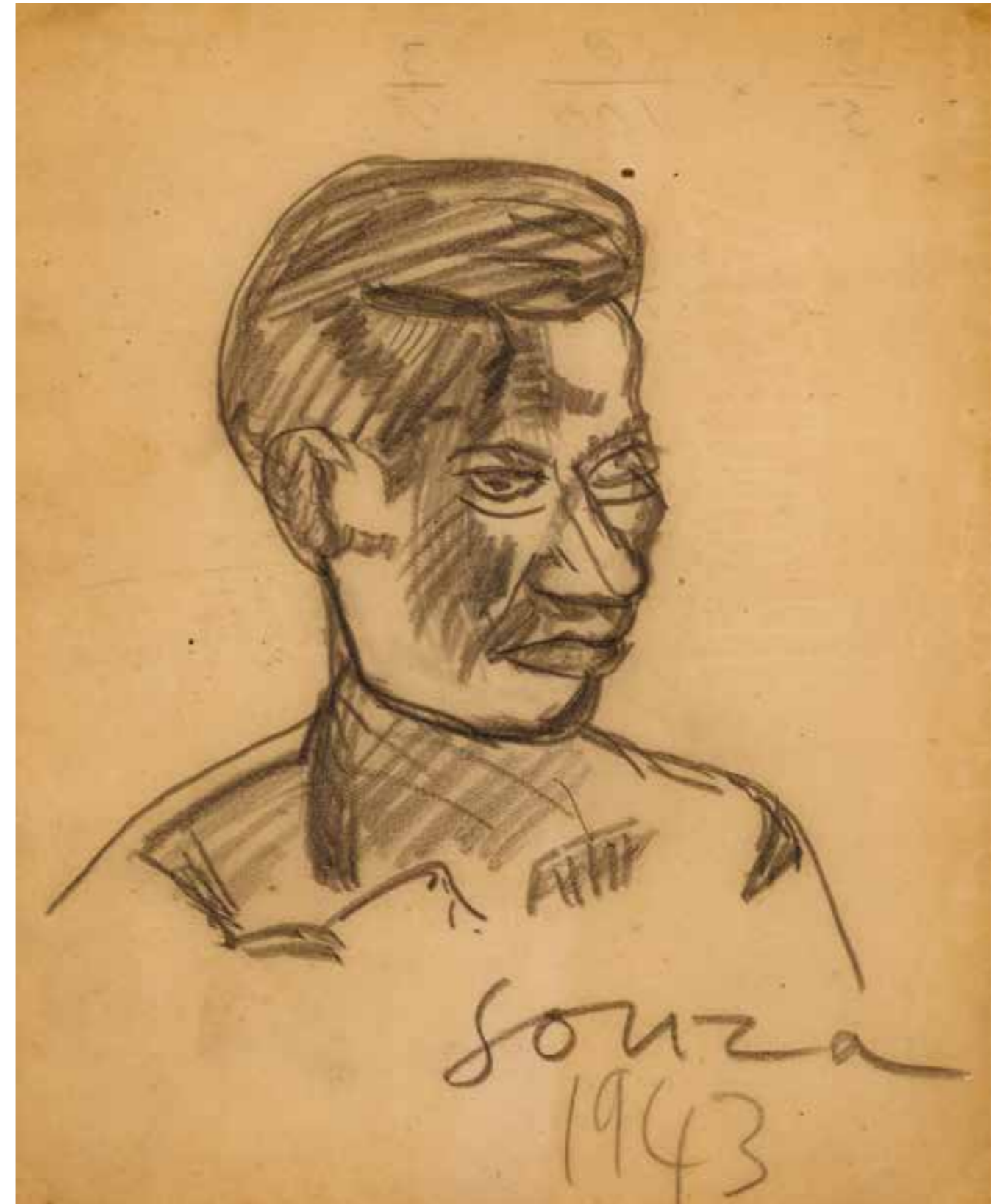
72.
Untitled (Nude), 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 20.3 x 15.2 cm | 8 x 6 in



73.
Untitled (Standing woman) recto, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' middle (recto)
 Signed and dated 'Souza 1943' lower right (verso)
 20.6 x 16.5 cm | 8 1/8 x 6 1/2 in



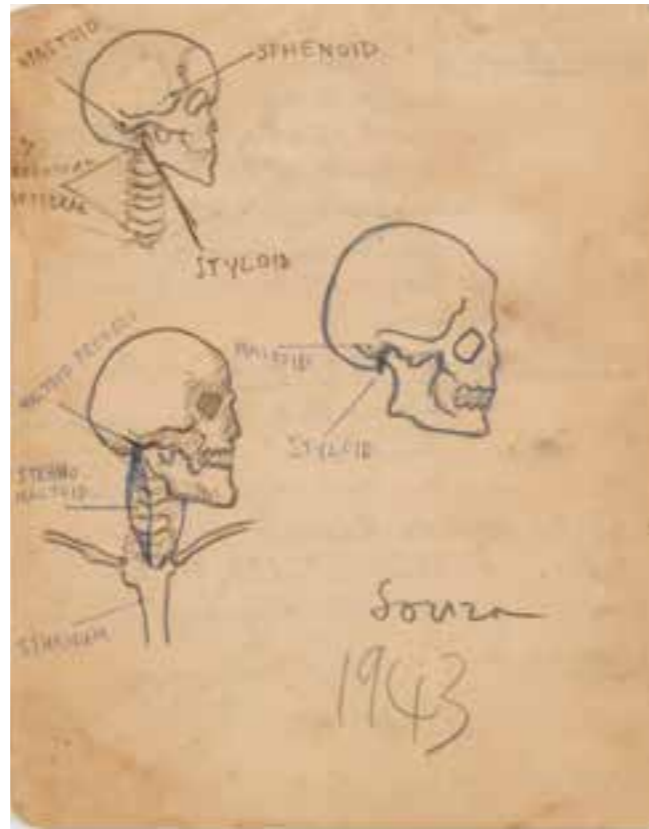
74.
Untitled (Dancer), 1943
Ink on Laminated Paper
Signed and dated 'Souza 1943' middle
20.6 x 16.2 cm | 8 1/8 x 6 3/8 in



75.
Untitled (Self Portrait, aged 19), 1943
Pencil on paper signed and
dated 'Souza 1943' lower right
18.7 x 15 cm | 7 3/8 x 5 7/8 in



76.
Untitled (Anatomy study), 1943
 Pencil on paper
 Signed and dated 'Souza 1943' upper left
 19.6 x 15.7 cm | 7 ¾ x 6 ¼ in



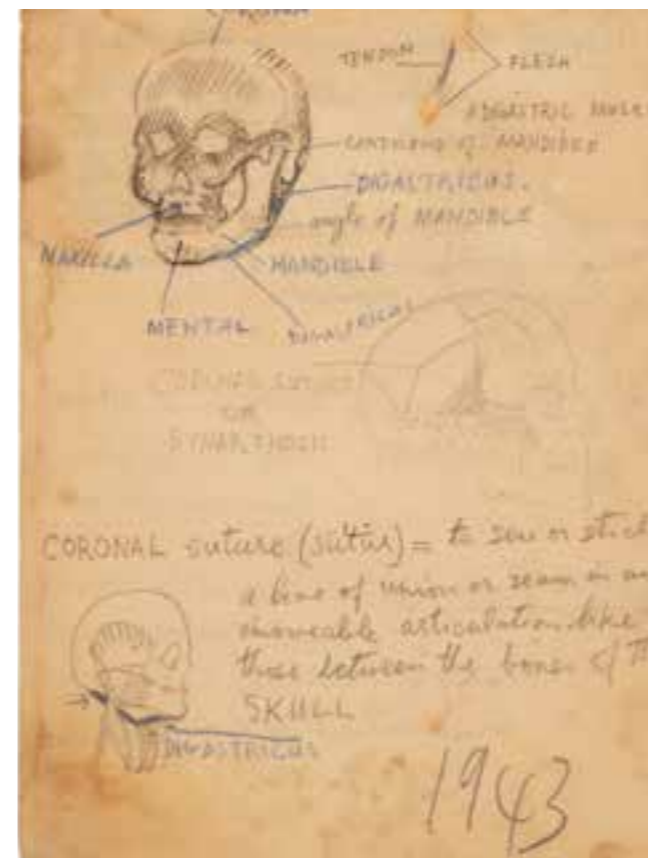
77.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 20.3 x 16.5 cm | 8 x 6 ½ in



78.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed and dated 'Souza 1943'
 20.5 x 16.5 cm | 8 ¼ x 6 ½ in



79.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' middle
 20.6 x 16.5 cm | 8 ¼ x 6 ½ in



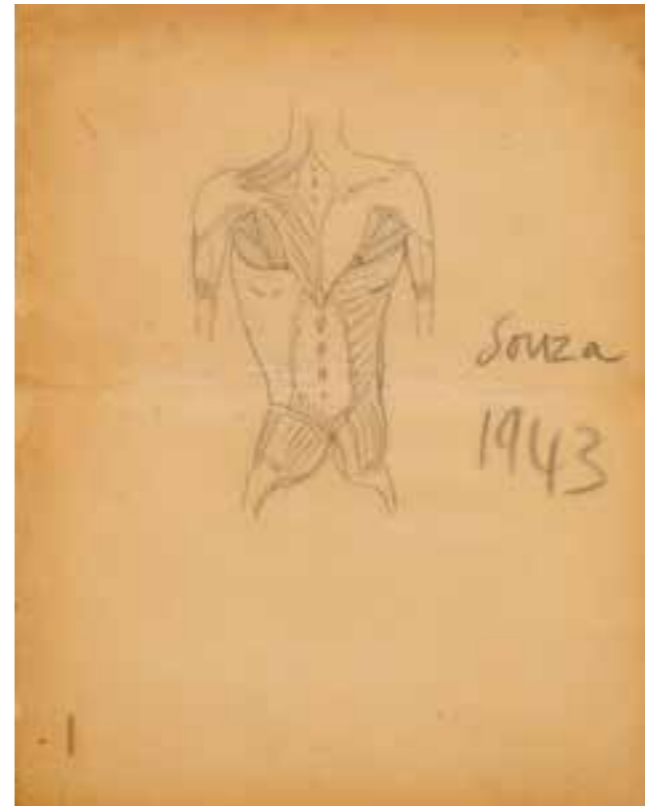
80.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed '1943' lower right
 20.6 x 16.5 cm | 8 ¼ x 6 ½ in



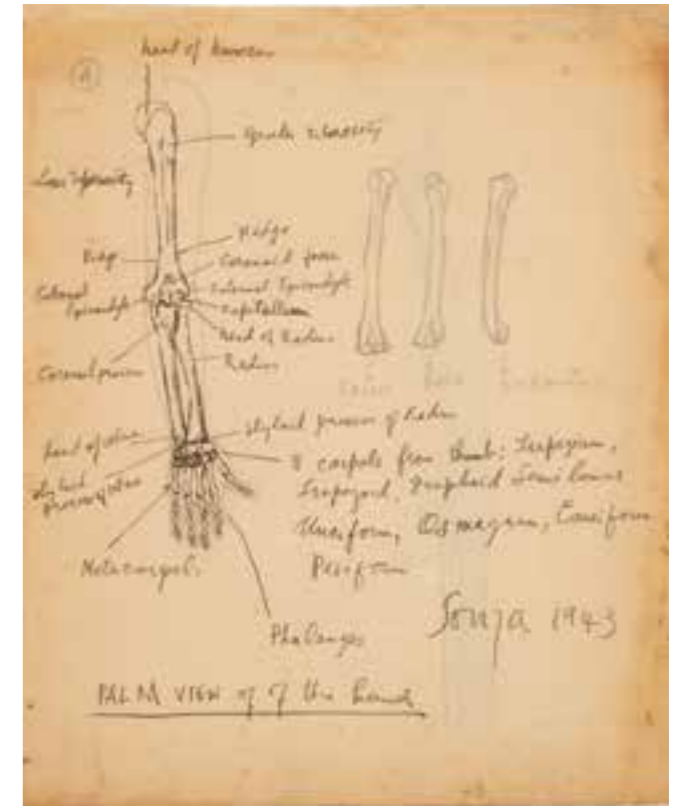
81.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 21.6 x 16.5 cm | 8 ½ x 6 ½ in



82.
Untitled (Anatomy Study) verso; Untitled recto, 1943
 Pencil on paper
 Signed and Dated 'Souza 1943'
 20.6 x 16.2 cm | 8 ½ x 6 ¾ in



83.
Untitled, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' middle
 20.6 x 16.2 cm | 8 ½ x 6 ¾ in



84.
Untitled (Palm view of the hand) recto; Untitled verso, 1943
 Pencil on paper
 Signed and dated 'Souza 1943' lower right
 20.2 x 16.5 cm | 8 x 6 ½ in

1944



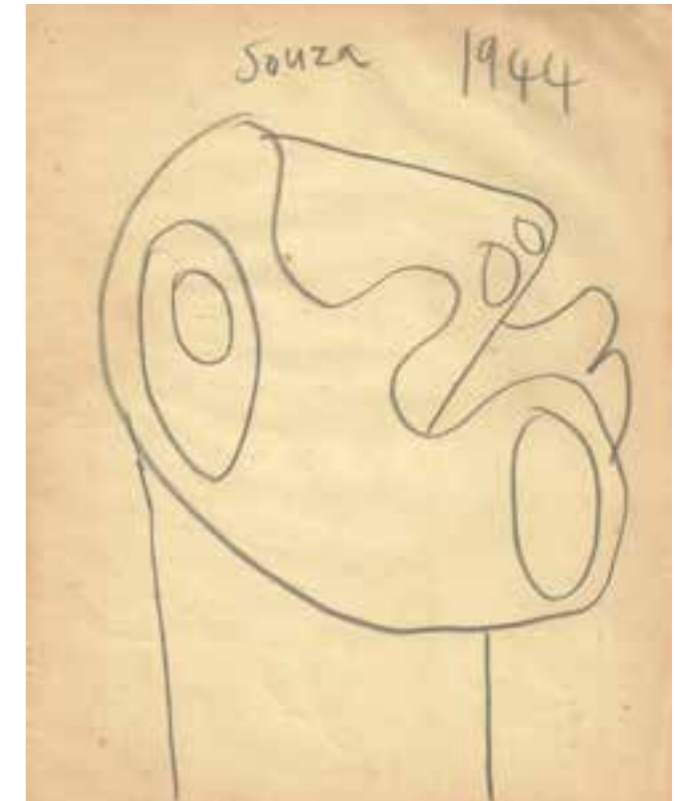
85.
Untitled, (High Street, Goan Village), 1944
Gouache on paper
56 x 38 cm | 22 1/8 x 15 in



86.
Untitled, (Mother and Child), 1944
 Gouache on paper
 Signed and dated 'Souza 1944' upper left
 38.3 x 28 cm | 15 x 11 in



87.
Untitled, 1944
 Pencil on paper
 Dated '1944' lower right
 20.3 x 16.5 cm | 8 x 6 ½ in



88.
Untitled (Head), 1944
 Pencil on paper
 Signed and dated 'Souza 1944' upper right
 21 x 17 cm | 8 ¼ x 6 ¾ in



89.
Marmagoa Harbour, 1944
Gouache on paper pasted on board
Signed and dated (verso)
33 x 50.8 cm | 13 x 20 in



90.
Untitled, 1944
 Gouache on paper
 Signed and dated 'Souza 1944' lower right
 53.3 x 35.6 cm | 21 x 14 in



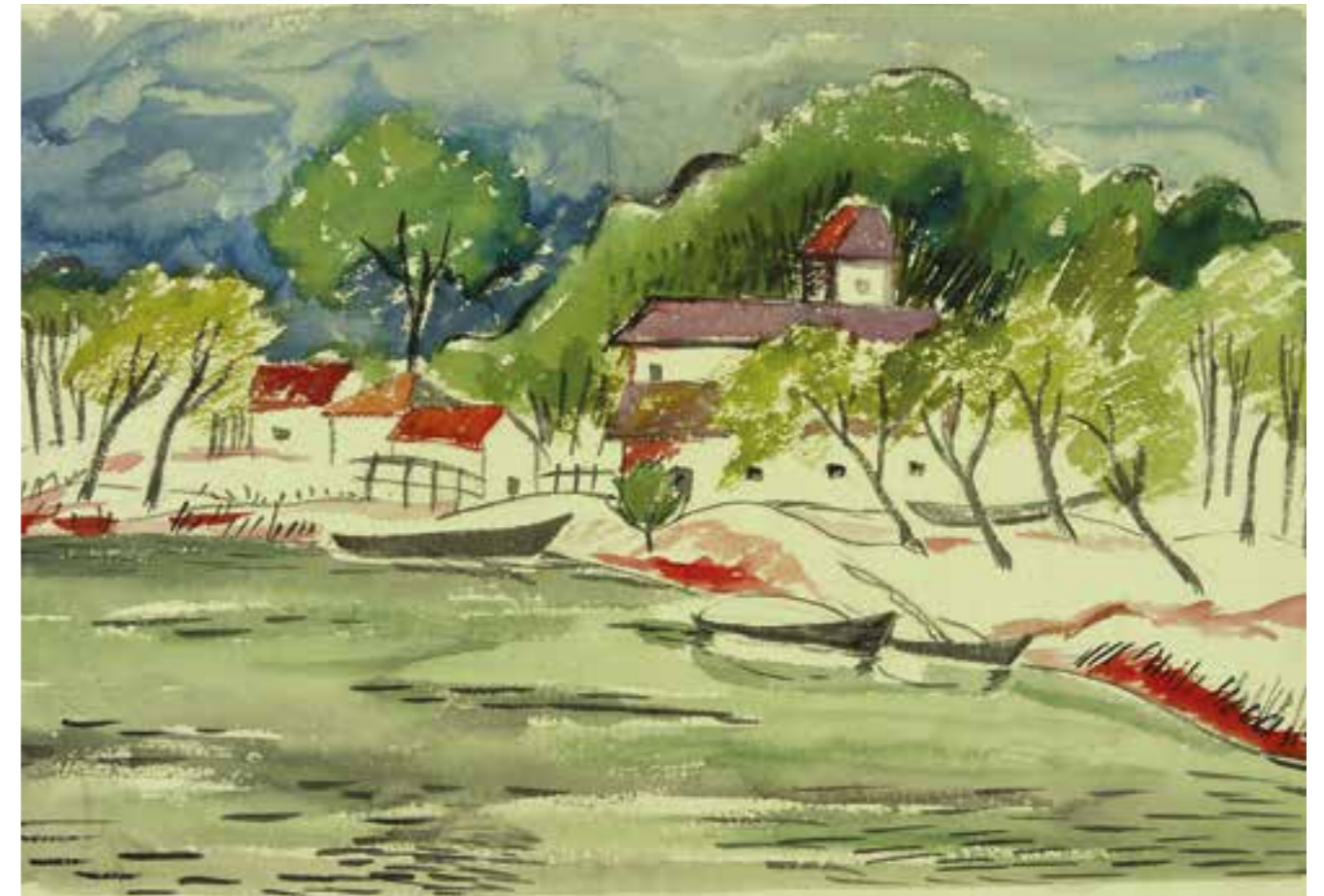
91.
Goan peasants in the market, 1944
 Gouache on paper
 Signed and dated 'NEWTON Souza 1944' lower right
 33.5 x 50.5 cm | 13 1/4 x 19 7/8 in



1945



92.
Untitled (Nude with floral garland), 1945
Pencil on paper
annotated with notes on painting
Signed and dated 'Souza 1945' upper right
33 x 21.6 cm | 13 x 8 1/2 in



93.
Untitled, (Landscape Goa), 1945
Gouache on paper
39.4 x 57.5 cm | 15 1/2 x 22 5/8 in



94-
Untitled (Parasol), 1945
 Pencil, ink and gouache on paper
 Signed and dated 'Souza 45' upper left
 26.5 x 38 cm | 10 3/8 x 15 in



95-
Untitled (Nude), 1945
 Pencil on paper
 Signed and dated 'Souza 1945' lower left
 32 x 20 cm | 12 5/8 x 7 7/8 in



96.
Self-portrait, 1945
Gouache on paper
Signed and dated 'Souza 1945' middle
22.9 x 20.3 cm | 9 x 8 in



97.
Untitled (Village scene with pigs and chickens, Goa), 1945
Gouache on paper
Signed 'NEWTON' lower right, dated and signed on verso
26.5 x 38 cm | 10 3/8 x 15 in



1946



98.
Untitled, 1946
Pencil on paper
Signed and dated 'Souza 1946' lower left
27 x 16.2 cm | 10 ⁵/₈ x 6 ³/₈ in



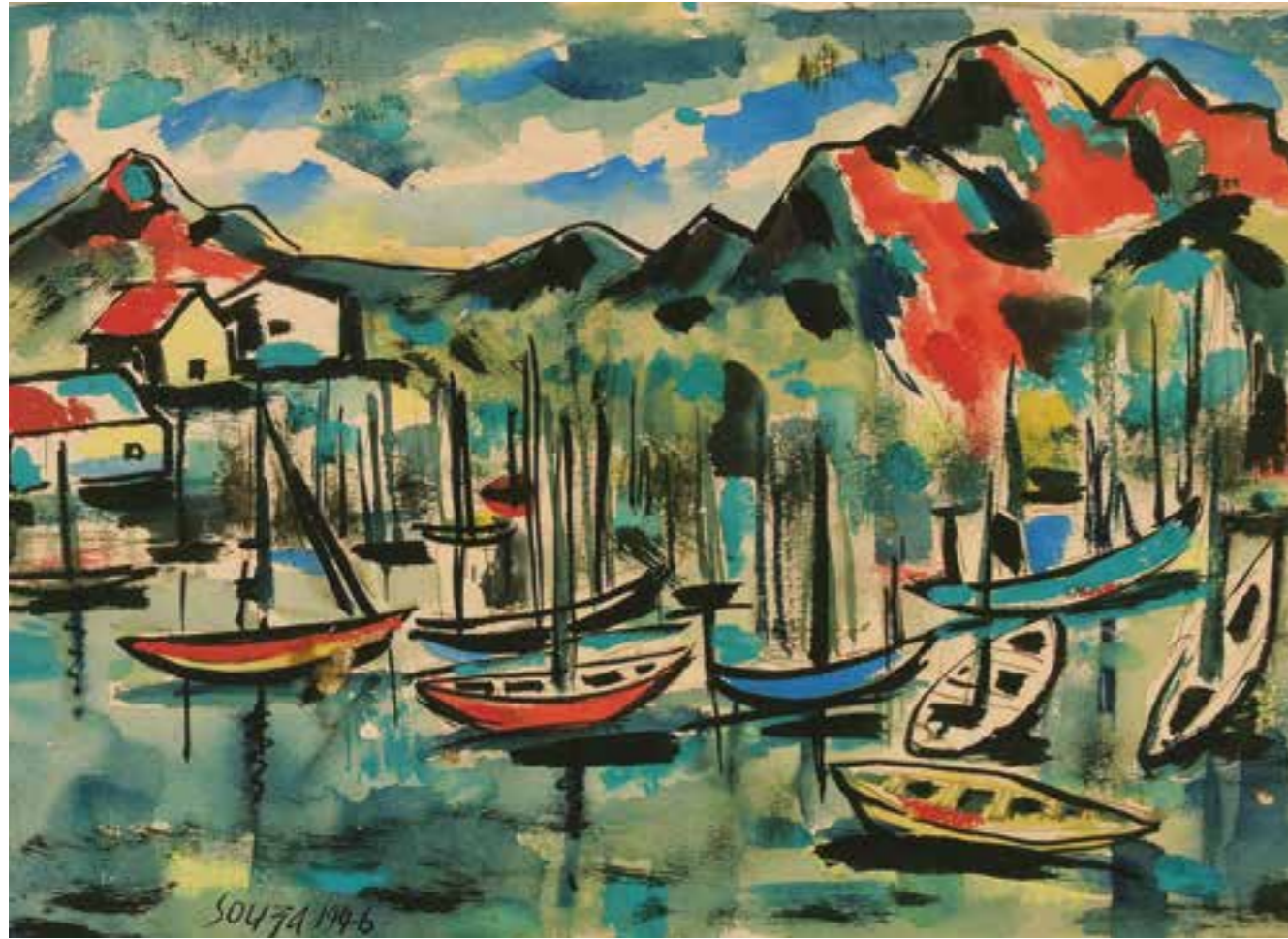
99.
Landscape in Goa, (Dona Paula), 1946
Gouache on paper
Signed and dated 'Souza 1946' upper right
38 x 54 cm | 15 x 21 ¹/₄ in



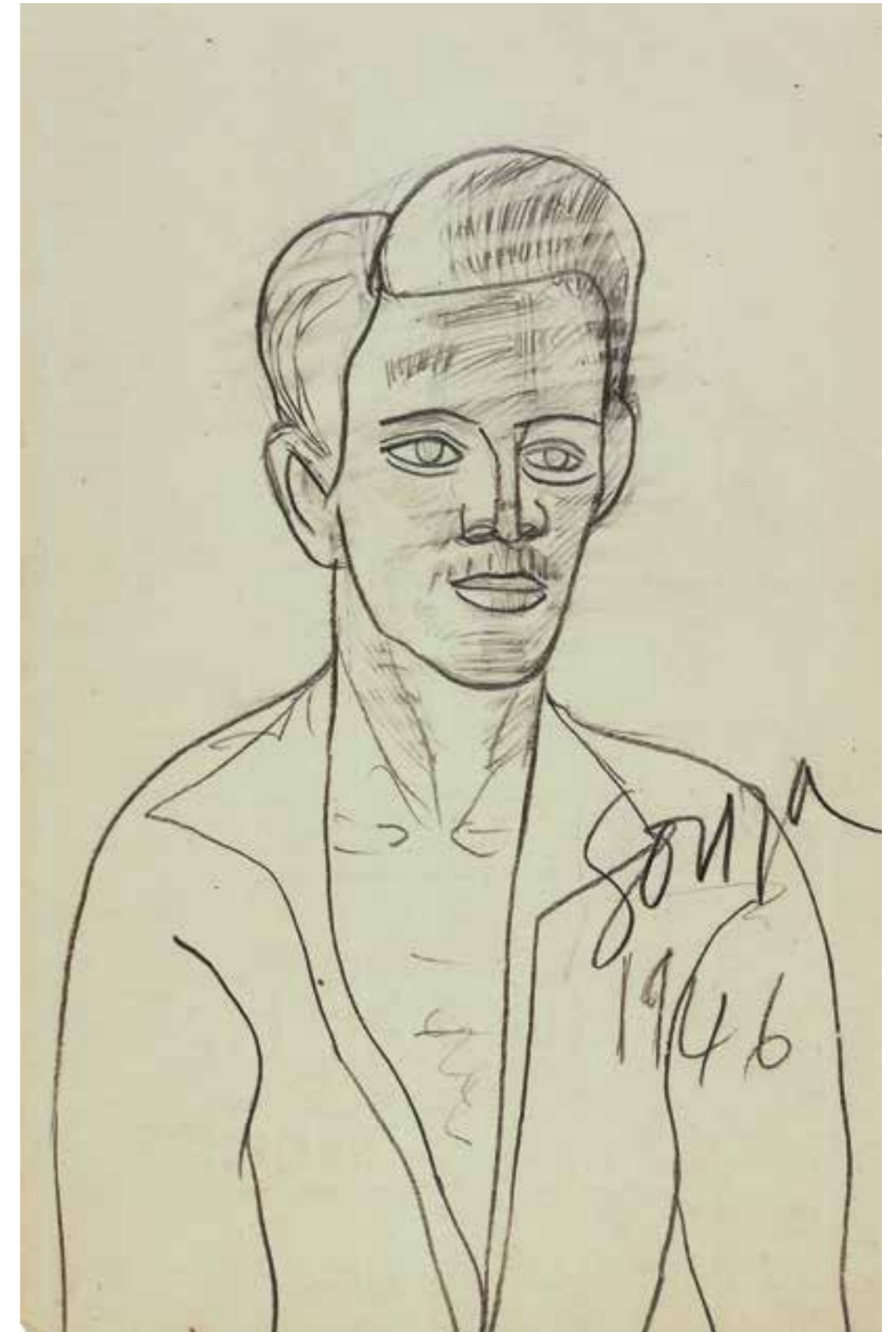
100.
Untitled (Beggars), 1946
Pencil on paper
Signed and dated 'Souza 1946' upper left
20 x 32 cm | 7 ⁷/₈ x 12 ⁵/₈ in



101.
Untitled (Woman with bidi), 1946
Pencil on paper
Signed and dated 'Souza 1946' lower right
31.3 x 20.5 cm | 12 ³/₈ x 8 ¹/₈ in



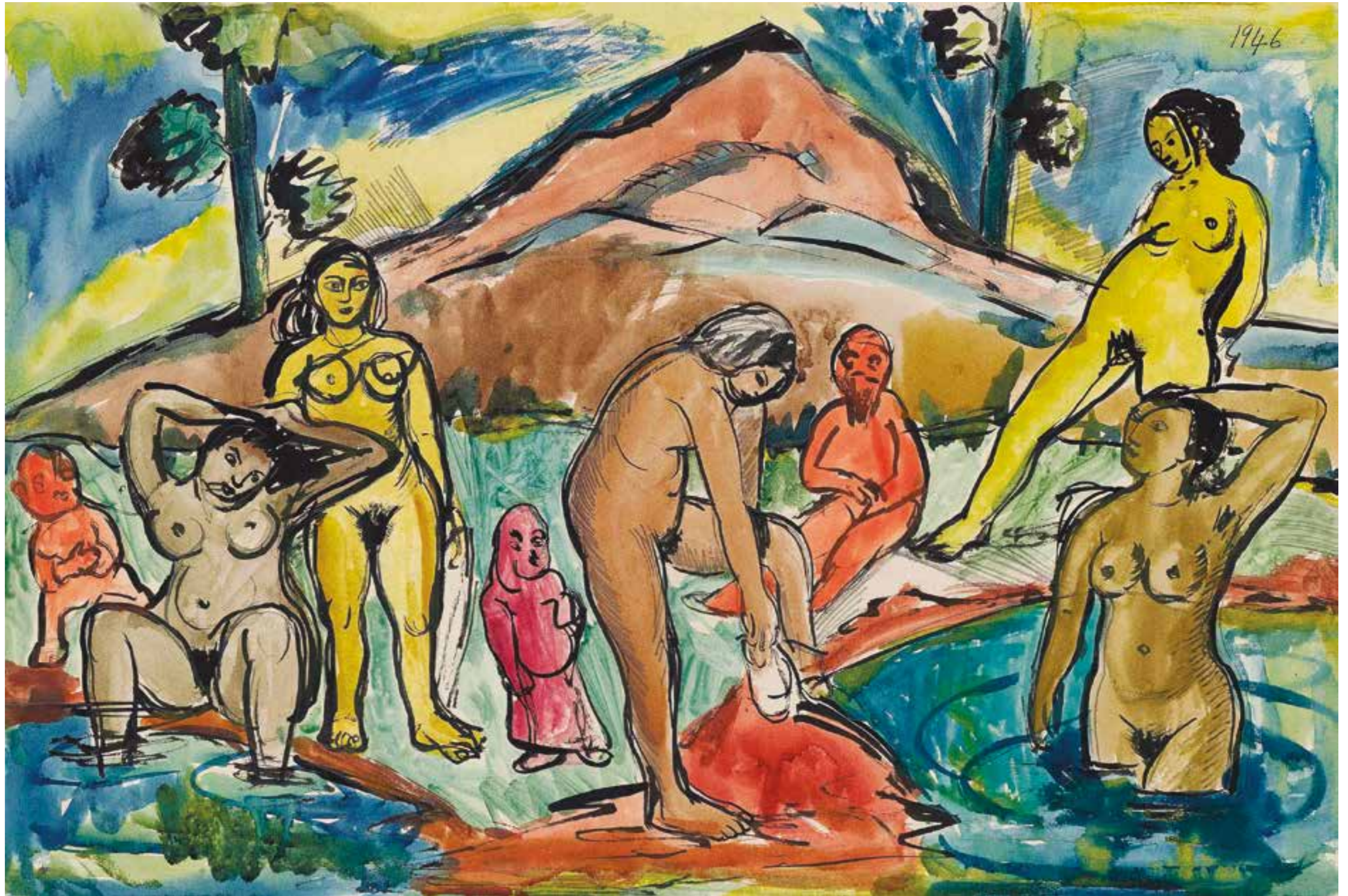
102.
Untitled, (Harbour Goa), 1946
Gouache on paper
Signed and dated 'Souza 1946' lower left
56 x 38 cm | 22 1/8 x 15 in



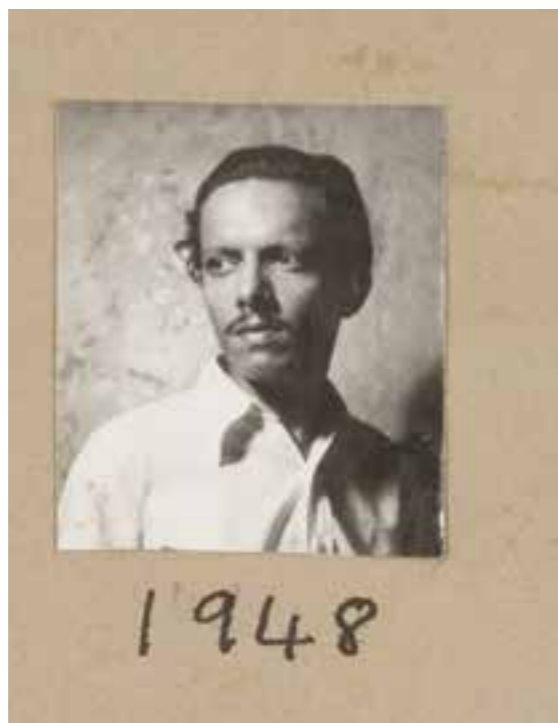
103.
Untitled (Self Portrait aged 22), 1946
Pencil on paper
Signed and dated 'Souza 1946' lower right
26.7 x 19 cm | 10 1/2 x 7 1/2 in



104.
Untitled, 1946
Gouache on paper
Signed 'Souza' upper right
55.9 x 38.1 cm | 22 x 15 in

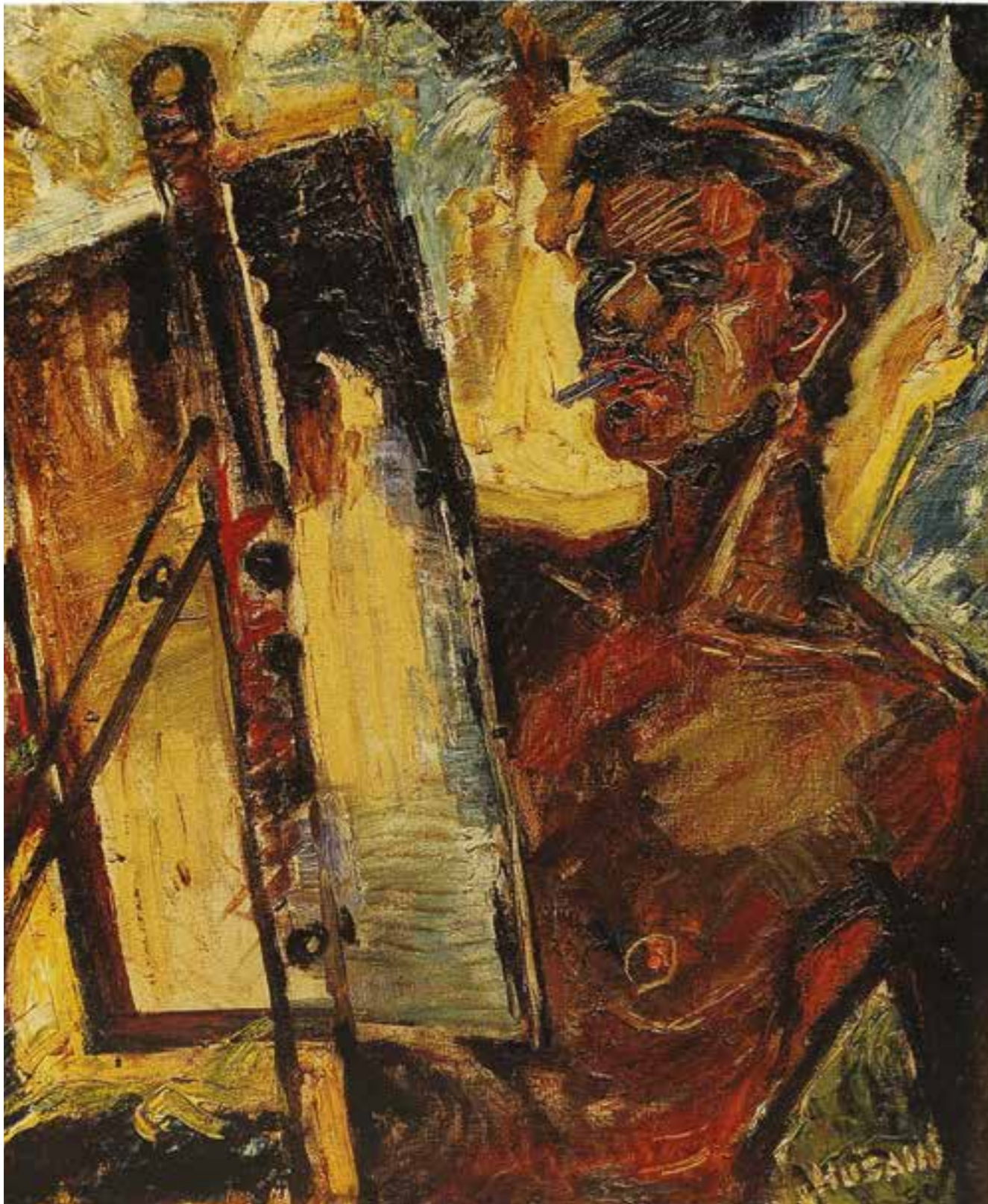


105.
Untitled (Bathers), 1946
Gouache, ink and pencil on paper
Dated '1946' upper right (recto)
Dated '1946' (verso)
34.3 x 51.1 cm | 13 1/2 x 20 1/8 in



1947-1948





106.
Maqbool Fida Husain 1915–2011
Portrait of Souza, 1950
Oil on canvas
Signed and dated 'Husain 50' lower right
87 x 73 cm | 34 ¼ x 28 ¾ in

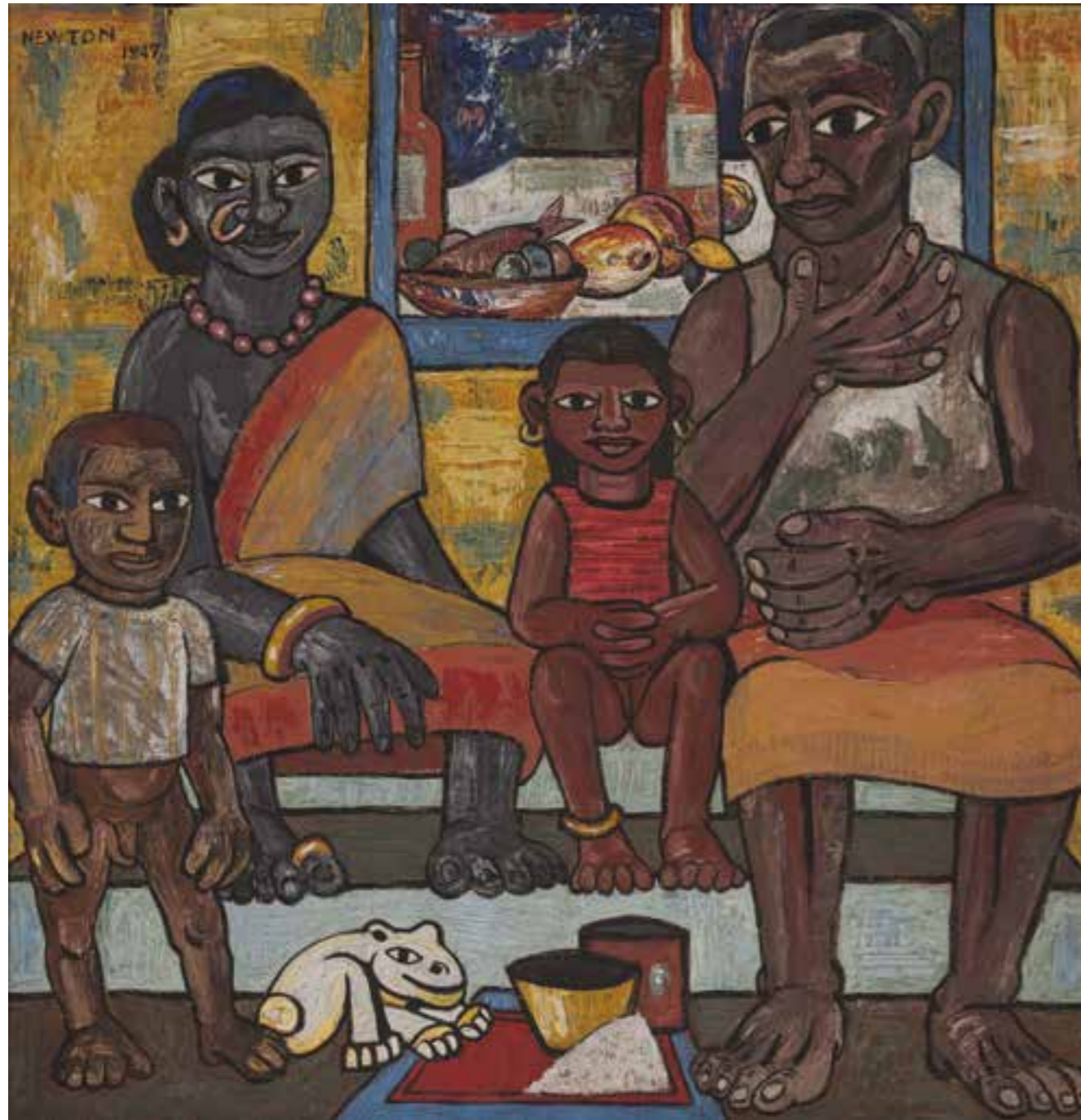


107.
Portrait of Husain, 1947
Oil on board
Signed and dated 'F.N. Souza 1948' and inscribed 'Portrait of Husain (on the reverse)
89.5 x 59.7 cm | 35.25 x 23.5 in



108.
Untitled (Goan village), 1948
Signed and dated 'Souza 1948' upper left
and inscribed and dated 'F. N. SOUZA 1948' (verso)
Gouache on paper
35 x 52.5 cm | 13 3/4 x 20 5/8 in





108A.
The Family, 1947
 Oil on board
 Signed and dated 'NEWTON 1947' upper left
 119.7 x 117.2 cm | 47 1/8 x 46 1/8 in



109.
Untitled (Nude), 1948
 Pencil on paper
 33.6 x 21.1 cm | 13 1/4 x 8 1/4 in



II.
Musicians, 1948
 Gouache and ink paper
 Signed and dated 'NEWTON Souza 48' lower right
 38.1 x 55.9 cm | 15 x 22 in



III.
Untitled (Illustration for 'Lysistrata') recto; *Untitled (Head of a man)* verso, 1948
 Ink on paper
 Inscribed Illustration for 'Lysistrata' (recto)
 21.2 x 33 cm | 8 3/8 x 13 in



112.
Untitled (Women on a path, Goa), 1948
Gouache on paper
Signed 'NEWTON' upper right and dated '18th MARCH 45' middle
33 x 48.6 cm | 13 x 19 1/8 in



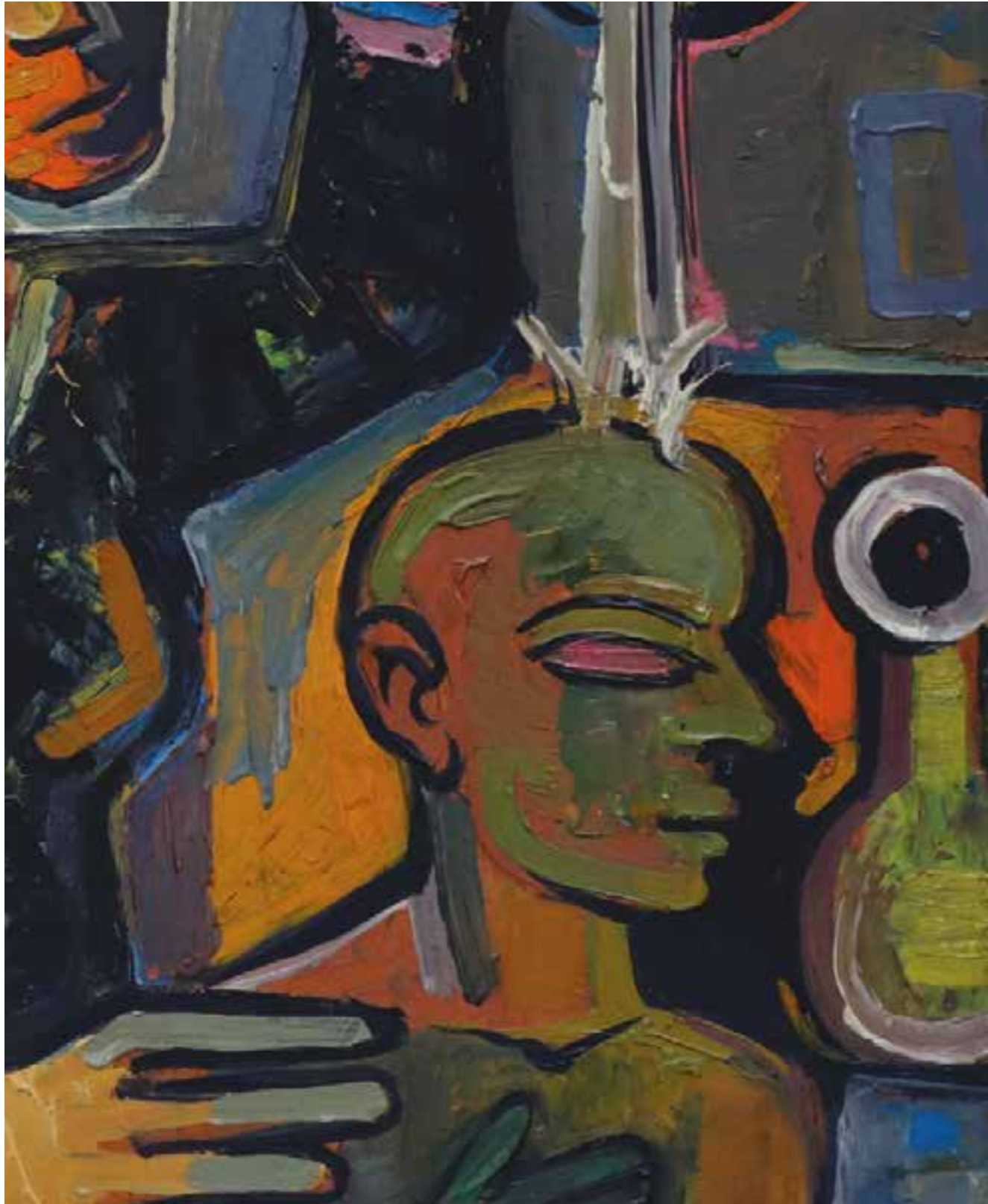
1949



113.
Untitled (Woman smelling flower) recto; Untitled (Horse) verso, 1949
 Ink on paper
 Signed and dated 'Souza 1949' upper left (recto)
 34.3 x 21.5 cm | 13 ½ x 8 ½ in



114.
Untitled (Temple Dancer) recto; Untitled (Shiva and Parvati) verso, 1949 circa
 Ink on paper
 24.1 x 15.9 cm | 9 ½ x 6 ¼ in



115.
Untitled, 1949
Oil on board
Signed and dated 'Souza 1949' upper right
76.2 x 61 cm | 30 x 24 in



116.
Untitled (Vishnu), 1949
Ink on paper
Signed and dated 'Souza 1949' lower right
24.8 x 19.7 cm | 9 ¾ x 7 ¾ in



117.
Untitled (Couple), 1949
Watercolour and ink on paper
31.5 x 19.8 cm | 12 ½ x 7 ½ in



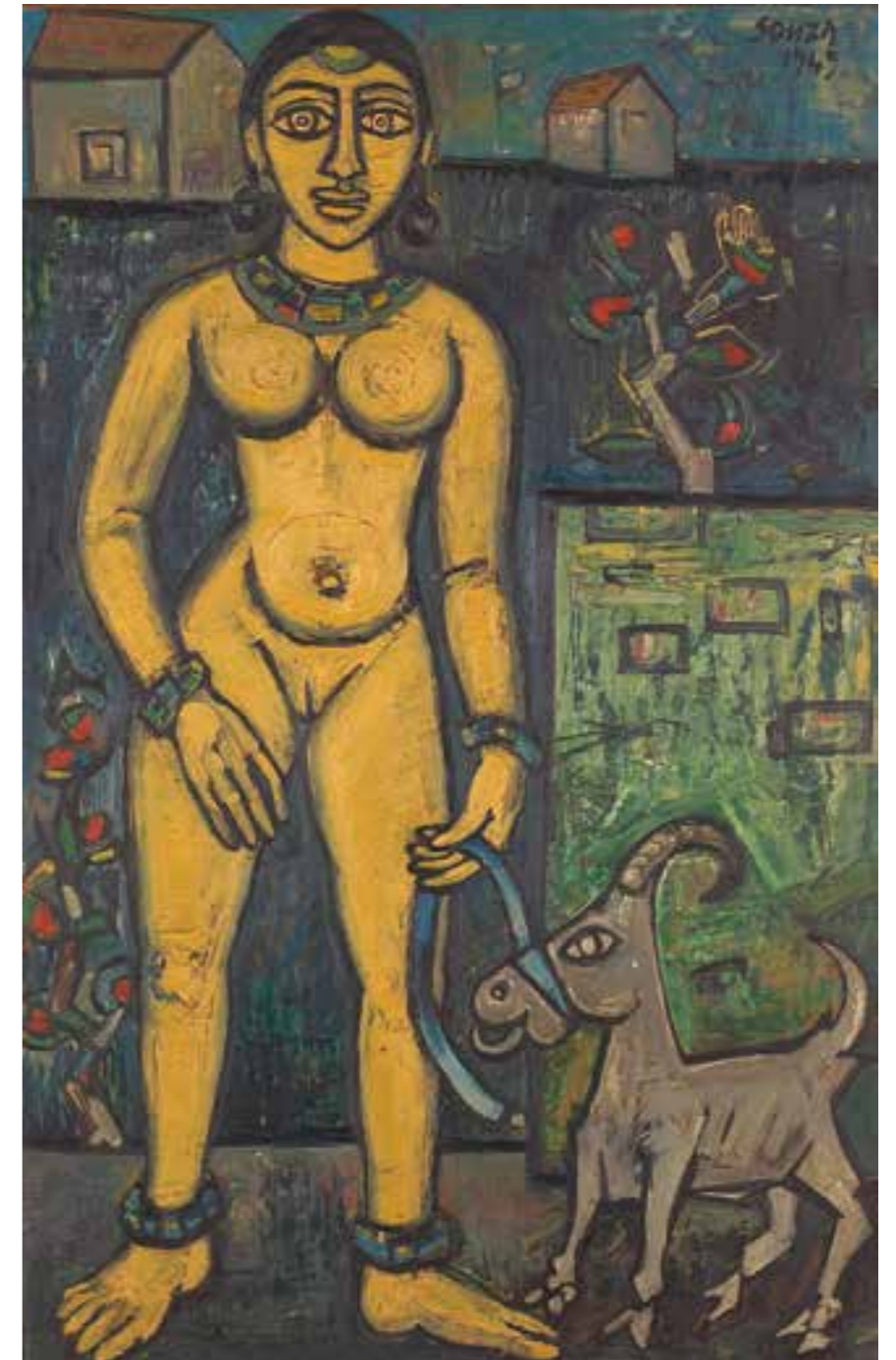
118.
Untitled (Khajuraho Series), 1949
Ink on paper
Signed and dated 'Souza 1949' lower left
59.1 x 21 cm | 23 1/4 x 8 1/4 in



119.
Untitled (Khajuraho Series), 1949
Ink on paper
Signed and dated 'Souza 1949' lower right
29.2 x 21.6 cm | 11 1/2 x 8 1/2 in



120.
Untitled (Study for Girl with Goat) recto; Untitled (Dancing Figure) verso, 1949
Ink on paper
34.3 x 20.3 cm | 13 1/2 x 8 in



121.
Girl with a Goat, 1949
Oil on board
Signed and dated 'Souza 1949' upper right
121.9 x 76.2 cm | 48 x 30 in



122.
Untitled (Family), 1949
 Ink on paper
 Signed and dated 'Souza 1949' upper left
 34.3 x 21.6 cm | 13 ½ x 8 ½ in



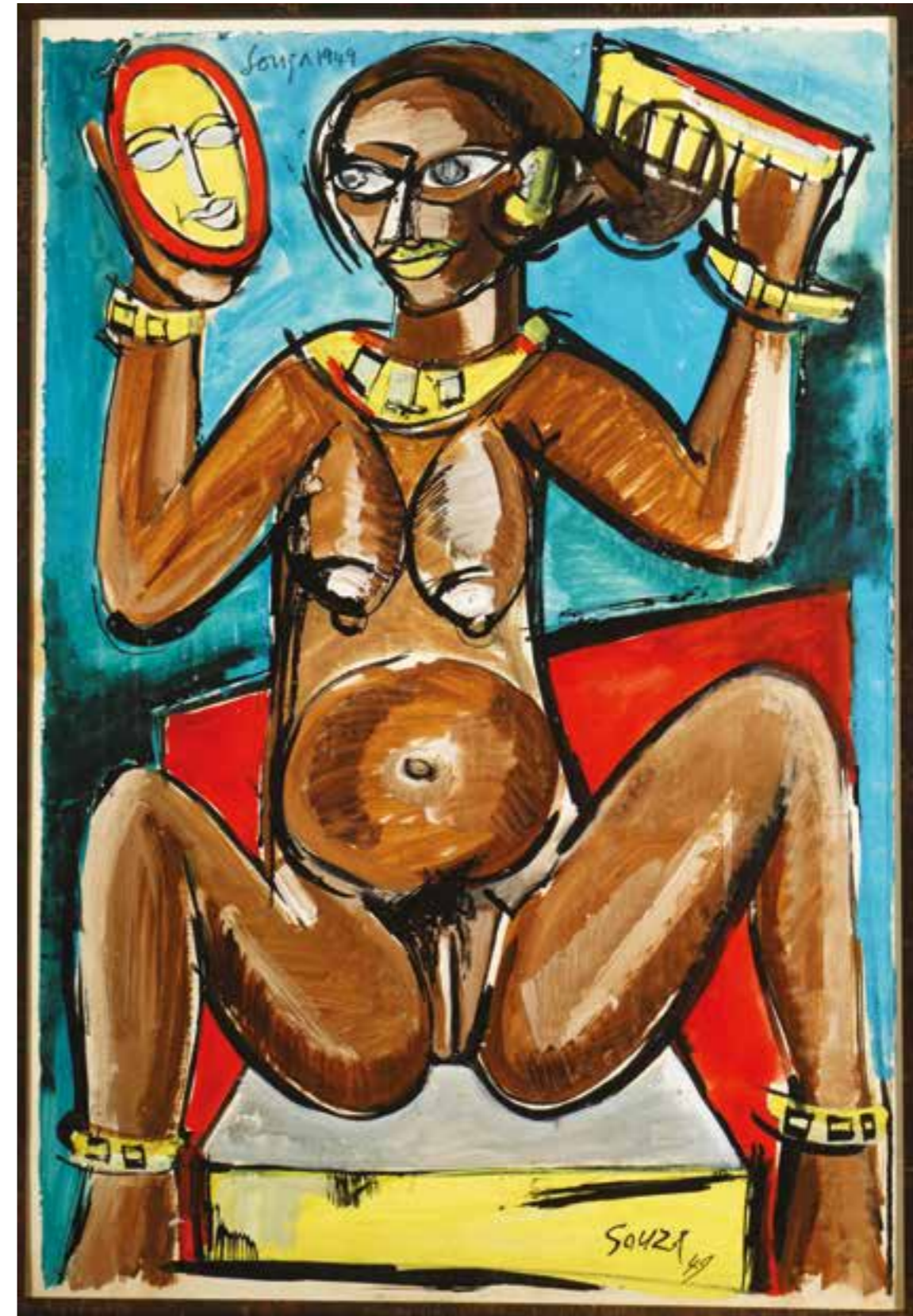
123.
Untitled, 1949
 Pencil on paper
 Signed and dated 'Souza 1949' upper left
 16.5 x 13.2 cm | 6 ½ x 5 ¼ in



124.
Untitled (Still Life) recto; Untitled (Woman with guitar) verso, 1949
 Ink on paper
 Signed and dated 'Souza 1949' upper right (recto)
 8.6 x 10.8 cm | 3 ¾ x 4 ¼ in



125.
Seated Black Nude, 1949
Oil on paper
Signed and dated 'Souza 49' upper left
55.6 x 39.5 cm | 21 7/8 x 15 1/2 in



126.
Nude with Mirror, 1949
Gouache on paper
Signed and dated 'Souza 49' lower right
56 x 38 cm | 22 x 15 in



127.
Untitled (Flight into Egypt, Mary on Donkey) recto;
Untitled (Two figures) verso, 1949
 Ink on paper
 Signed and dated 'Souza 1949' upper right (recto)
 16 x 16.8 cm | 6 ¼ x 6 ½ in



128.
Exile to Egypt, 1949
 Ink on green paper
 Signed and dated 'Souza 1949' lower right
 22 x 29 cm | 8 ⅝ x 11 ⅜ in



129.
Untitled (Heads), 1949
 Oil on board
 76.2 x 76.2 cm | 30 x 30 in



130.
Heads of Christ (verso); Fighting figures (recto), 1949
 Pencil on paper
 Signed and dated 'Souza 1949' and titled 'HEADS OF CHRIST' lower middle
 34.3 x 21.6 cm | 13 ½ x 8 ½ in



131.
Heads of Christ, 1949
 Pencil on paper
 Signed and dated 'Souza 1949' and titled 'HEADS OF CHRIST' lower middle
 34.3 x 21.6 cm | 13 ½ x 8 ½ in



132.
Untitled (Mother and Child) recto; Untitled (Shiva) verso, 1949
 Pencil on paper
 Signed and dated 'Souza 1949' middle (recto)
 Signed and dated 'Souza 1949' lower right (verso)
 34.3 x 21.6 cm | 13 ½ x 8 ½ in

133.
Untitled (Saint Paul) recto; Untitled (Saint Anthony) verso, 1949
 Pencil on paper
 Signed and dated 'Souza 1949' middle (recto)
 Signed and dated 'Souza 1949' upper right (verso)
 34.3 x 21.6 cm | 13 ½ x 8 ½ in

134.
Untitled (Head of a Saint), 1949
 Ink on paper
 Signed and dated 'Souza 1949' lower right
 59.1 x 21 cm | 23 ¼ x 8 ¼ in



135.
Untitled, (*Head of a Man*), 1949
Gouache and oil on card
Signed and dated 'Souza 1949' lower right
56 x 38.5 cm | 22 1/8 x 15 1/8 in



136.
Untitled (*Venus*), 1949
Ink on paper
Signed and dated 'Souza 1949' lower right
25 x 20.1 cm | 9 7/8 x 7 7/8 in



137.
Untitled (Man and Bull), 1949
Ink on paper
Signed and dated 'Souza 1949' lower right
21 x 24.8 cm | 8 ¼ x 9 ¾ in



138.
Untitled (Landscape), 1949
Ink on paper
Signed and dated 'Souza 1949' lower left
8.6 x 10.8 cm | 3 ⅜ x 4 ¼ in



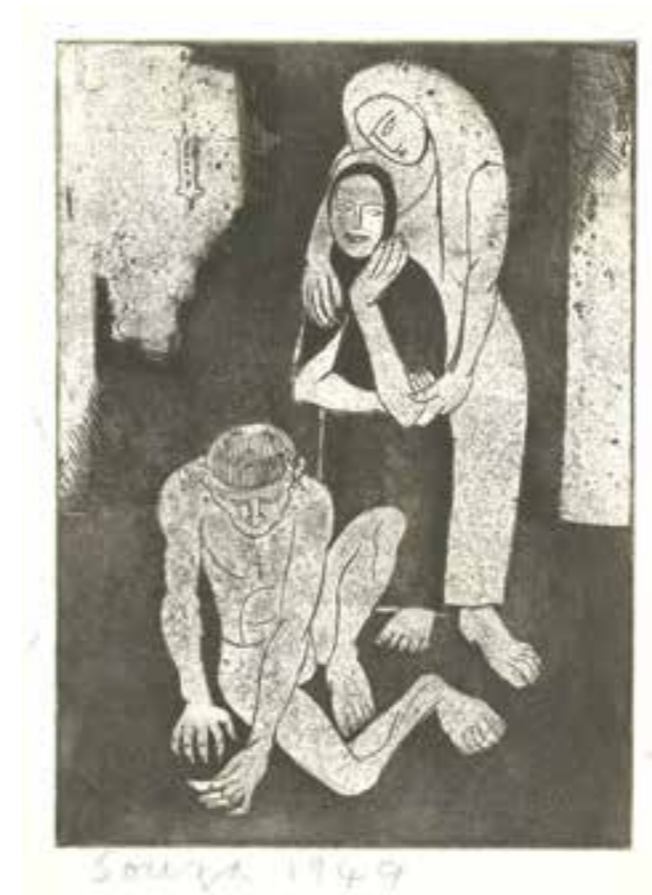
139.
Untitled (Green Landscape), 1949
Gouache on paper
Signed and dated 'Souza 1949' lower left
38 x 56 cm | 15 x 22 1/8 in



140.
Untitled (Standing Nude), 1949
 Etching on paper
 Signed and dated 'Souza 1949' lower right
 Signed and dated in the print 'Souza 1949'
 19.1 x 14.6 cm | 7 ½ x 5 ¾ in



141.
Untitled (Man and Dog) recto; Untitled (Woman bathing), 1949
 Ink on paper
 Signed and dated 'Souza 1949' lower left (recto)
 Signed and dated 'Souza 1949' upper left (verso)
 34.3 x 21.5 cm | 13 ½ x 8 ½ in



142.
Untitled, (Man and Dog) 1949
Etching on paper
Signed and dated 'Souza 1949' upper right
34.7 x 24 cm | 13 5/8 x 9 1/2 in

143.
Untitled - (Head of a Woman), 1949
Etching on paper
Signed and dated 'Souza 1949' lower middle
36.5 x 28.9 cm | 14 3/8 x 11 3/8 in

144.
Untitled (Family Group -The Outcast), 1949
Etching on paper
Signed and dated 'Souza 1949' lower left
27 x 20 cm | 10 5/8 x 7 7/8 in

145.
Untitled (Head of a woman), 1949
Etching on paper
Signed and dated 'Souza 1949' lower left
18 x 15 cm | 7 1/8 x 5 7/8 in



146.
Untitled (Four Running Girls), 1949
 Ink on paper
 Signed and dated 'Souza 1949' lower left
 21 x 34.3 cm | 8 ¼ x 13 ½ in



148.
Untitled, 1949
 Lithograph on paper
 Signed and dated 'Souza 1949' lower left and numbered 8/8
 56 x 38.5 cm | 22 ¼ x 15 ½ in



147.
Untitled, 1949
 Ink on paper
 Signed and dated 'Souza 1949' upper right
 7.3 x 7.1 cm | 2 7/8 x 2 ¾ in

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