António Xavier and Angela Trindade: Two Artists, Two Ages

Fátima da Silva Gracias

Abstract. António Xavier de Trindade (1870–1935) and his daughter, Angela Trindade (1909–1980), were two distinguished artists of twentieth-century India. Born and raised in Portuguese Goa, A. X. Trindade obtained his Masters in Art from the Sir J. J. School of Art, Bombay, where he taught for many years. He had a gift for colour that earned him the sobriquet of “Rembrandt of the East”. He was drawn to European styles and techniques. Portraiture was his forte, but his oeuvre also included landscapes, everyday life, nude scenes, still lifes and religious paintings. Trindade not only excelled at painting, but also at other mediums such as wood carving, engraving and sculpture. Bombay-born, Angela Trindade belonged to the transitional generation in Indian history, the end of British rule and the early decades of post Independence. She was recognized as one of India’s foremost women artists who took up painting as a profession. She painted in at least five styles, including a style of her own that she named Trindadism (Trinity style). Angela was internationally known for her Christian but Indian-style religious painting. The oeuvres of both father and daughter are very vast and scattered today in many countries of the globe.

Keywords: Goan artists, Indian woman painter, Portraiture, Christian themes, Tantric style

António Xavier de Trindade (1870–1935) and his daughter, Angela Trindade (1909–1980), were two outstanding painters of twentieth-century India. António Xavier de Trindade belonged to a group of a first generation of artists who enjoyed, for the first time in British India, the elevated status of independent ‘gentlemen’ or salon artists, rather than of craftsmen or artisans (Mitter 175). ¹ They rose to prominence in the last decades of the nineteenth and early decades of the twentieth centuries. These painters experimented with Western techniques and lived in an age when oil on canvas, watercolour, portraiture, landscapes and nude paintings became fashionable in British India.
Self Portrait of António Xavier de Trindade in Charcoal, 1907
(Photo from the collection of V. Trindade, India)
Bombay-born Angela Trindade belonged to the transition period, the closing years of British colonial rule in India and the post-Independence decades when European influence was still present, but Indian elements were integrated in a noticeable way; a time when many changes were reshaping history and culture in India and many men and women emerged as remarkable individuals in the field of art. Angela used both Occidental and Oriental styles in her work. Both father and daughter lived a major part of their life in the cosmopolitan city of Bombay.

**António Xavier de Trindade (1870–1935)**

António Xavier de Trindade was a man with a multifaceted personality—a born painter, sculptor, engraver, wood carver; a person who loved music and literature. More importantly, he was a luminous human being—a great man of an unassuming nature.

This artist was born in Portuguese Goa (on the West coast of India), where Eastern and Western cultures parleyed for centuries as a result of Portuguese rule. This mingling left an imprint on various spheres of life, including art. Trindade was one of the thousands of Goans who migrated to British India in the nineteenth century. After the British occupation of Goa, during the Napoleonic wars (1799–1813), Goans migrated due to a moribund economy, in search of subsistence, employment opportunities, social mobility, greater freedom and further education (Gracias, *Health and Hygiene* 38). In Goa, education was carried out in Portuguese, and there were not many institutions of higher learning. The construction of railways connecting Portuguese Goa and British India during the last decades of the nineteenth century gave greater impetus to migration of Goans, who settled down in the urban centers of British India, notably Bombay (Mumbai), Calcutta (Kolkata) and Karachi.

As a result of out-migration, there was mounting interest in an education in English, since jobs in British India and British East Africa beckoned to those who mastered this language. English-language schools appeared in a few places of North Goa. Those who could afford it sent their children to study across the border, where missionaries and others ran schools with English as the medium of instruction (English being the official language in British India).

The landowning Trindade family hailed from Assonora, a small hinterland village in north Goa. António Xavier was about sixteen years old when his father, who worked for the Customs department in Goa, sent his son across Goa’s border to the nearby princely state of Sawantwadi in British India to study English. It is at this Jesuit school that António Xavier’s drawing teacher first recognized his artistic talents and encouraged him to go to Bombay to study art. In those days in colonial Goa, painting, like music, was looked upon as an undignified occupation, and boys from the upper classes did not take these professions. Art brought little appreciation. There were no art schools in Goa during the colonial period.
The young man enrolled as a student in the Sir Jamsetjee Jejeebhoy School of Art (J. J. School) in Bombay in 1887 (Gracias, Faces of Colonial India 110). He proved to be a good student who won prizes and scholarships. He obtained his Master’s degree with distinction. This was the highest degree in the field of art at that time in India. Life in Bombay was not easy. Within a year after he joined the School of Art, António Xavier’s father died, and he had to work his way through school, not only to support himself, but also his mother and siblings. In those days, land did not fetch any considerable income to sustain a family.

After completing his studies, António Xavier joined his Alma Mater as a teacher in 1898 (he later was appointed Superintendent of the Reay Workshop of Art of the same School) (Service Book). He was a popular teacher who was the first Goan and third Indian to become a faculty member (Gracias, Faces of Colonial India 95). His unassuming manner, simple ways, generosity and sense of humour endeared him to his students and his colleagues.

In 1901, three years after he began teaching, António Xavier married a good-looking and talented Goan girl, Florentina Petronila Noronha. She was born in Goa, to Goan parents who migrated and lived on the outskirts of Bombay. Her father was a choirmaster, who taught young Florentina to sing and to play the violin. In those days, singing and playing the violin was taught in parish schools, both in Goa and Bombay, that were under the jurisdiction of the Church of Goa. Between 1902 and 1922, António Xavier and Florentina had eight children—five girls and three boys. Three daughters eventually migrated to the USA, one to Brazil and another became a nun. The Trindade children who were artistically inclined excelled in painting and music in Bombay and the USA.

The Trindade family was passionate about music and all of them sang or played a Western musical instrument. Like some other Goan emigrants, the Trindade family was multilingual. Both António Xavier and Florentina spoke Konkani (language of Goa), Portuguese (official language of Goa and the language spoken by educated Goans) and English, while Florentina was also fluent in Marathi (the language spoken in the Bombay region). Being Goans, naturally they observed and followed many Goan customs and food habits.

The artist was known by various names. In the academic and art circles of Bombay he was known as A. X. Trindade, Trindade/Trinidade, A. X. T. or just A. X. To his family he was António Xavier, António or Antonico. He loved to meet people and had a large circle of friends, especially amongst the Goan community. Being a Portuguese citizen and a Christian from Goa, Trindade integrated easily into British India’s society. But later on, his brilliant career and artistic production was ignored and undervalued for these very same reasons.

The Artist
António Xavier de Trindade, India’s foremost painter, had a gift for colour that gained him the sobriquet of “Rembrandt of the East”. Given his Goan upbringing and Western education, Trindade was drawn to the European styles and techniques fostered by his School of Art. At the same time, his works exhibit
an intimacy with local lifestyles, which distinguishes them from those of European artists who came to British India to paint Indian themes in the nineteenth century. Trindade was regarded as one of India’s leading painters of Realism in the early twentieth century. His style was quite unique. Certain aspects of his techniques have been compared to the technique used by Spanish painters such as Velazquez and Goya, as for instance, the purity of tones and freshness of light. His daughter, Angela Trindade, in a letter addressed to the first Prime Minister of India, Pandit Jawaharlal Nehru, wrote: “It is not often one comes across works of art done in India in the Occidental style, that can be compared favourably with masterpieces of Europe. My father was a happy blending of the East and the West and his art is certainly a contribution to this country from the colonial period to our times of Independence” (Trindade).

He began to paint early in life. By the time he was seventeen years old (1887), he had produced one of his earliest known paintings which is now in England and is titled, Woman at the Door (17 cm x 35 cm), a small canvas painting showing a woman wearing a traditional-style sari (known as a nine-yard sari). Her head is covered, and she leans against a door, a pot at her feet. She is looking at the viewer, and in the background, there is a boy sitting on the floor.

Portraiture was this painter’s forte. Trindade was just 30 years old when he was recognized as one of Bombay’s leading portraitist. In 1898, he won the coveted Mayo Silver Medal for outstanding merit in art. In 1920, he was awarded the prestigious gold medal of the Bombay Art Society for a bold and provocative painting of his wife, titled, Flora/Mother Reclining (today known as Dolce Far Niente), oil on canvas. The gold medal of the Bombay Art Society was considered the highest award throughout India. Trindade had been the recipient of other prizes, too, including the Governor’s prize. Trindade won the latter twice; once for his painting in oil, titled, New Year’s Song—a portrait of his 24-year-old eldest daughter, Annalia, with a musical instrument. It is said that the title of the painting was inspired by a poem of the twentieth-century Marathi poet, Keshav Kumar. The second Governor’s prize was awarded to Trindade for a portrait in oil entitled, Hindu Woman/Hindu Girl (Gracias, Faces of Colonial India 48). He won prizes in cash and in the form of medals (gold, silver or bronze) for every art exhibition where his works were displayed.

During his teaching career, spanning twenty-eight years (1898–1926), A. X. Trindade painted in his spare time and during vacations. He painted in the studio of photographer, Dean Dayal, and at his own home. On other occasions, he painted in the open air at the Mahim (Bombay) beach near his home, Nasik, or in his ancestral Goa. The artist undertook a great deal of commissioned work. During the holidays from Art School, Trindade would go to the residences of the Maharajas, Rajas and Nawabs in various parts of India, stay with these families and paint several of the family members. Even though the photographic camera had made its appearance in India, painted portraits still carried greater prestige in the 1920s. He was commissioned by leading families of Bombay and did a great deal of work for the Nizam of Hyderabad and Maharajas of Baroda and Rajkot (the
centre of Saurashtra region of Gujarat, India) (Gracias, *Faces of Colonial India* 55).

Not all of Trindade’s portraits were commissioned; the portraits of his own family members, friends, his cook, mendicants, spiritual men, the Armenian sisters, are cases in point.

Trindade produced a strong body of work in the 1920s and early 1930s, a period in his career when he had reached full maturity as a painter. He often painted with live models in his studio, some of whom he would meet in the streets and invite upstairs to his studio at home, as in the case of Sadhu, who in the course of time became a friend, and the sweet Armenian sisters, all of whom sat for him. These two sisters could have come from the small Armenian Muslim population settled in Bombay. He painted some of his own children live, as well as some of his friends, colleagues and relatives living in Bombay. At other times, he made use of photographs to paint. An art critic considered the portrait of poet, Tomás Ribeiro5 (the Goan Government’s Chief Secretary and later Portuguese Ambassador to Brazil), as Trindade’s *obra prima* (“Antonio Xavier de”). Trindade’s oeuvre included several intimate domestic scenes featuring his wife and all-time favourite model, Florentina, who sat for him for several portraits. They were in oil on canvas, pencil, charcoal and pastel. Among the outstanding ones are the award-winning, *Dolce Far Niente*, mentioned already, and the beautiful pastel, *Mother in Blue*. In the latter, Florentina is shown wearing a housecoat of celestial blue with embroidery which makes the portrait look alive. Undated are the portraits in oil of Florentina, entitled, *Reverie* (Mother with folded hands) and *Portrait of Artist’s Wife*. In the early twentieth century he did two self-portraits, one in charcoal and the other in oil on canvas.

It is said that being temperamental, he often refused to sell his paintings. A variety of people from different parts of India visited his house, to see his work, to commission work or to ask him to put the finishing touches on their amateur, unfinished paintings. Trindade always obliged by helping them to improve their work.

Trindade had a distinctive classical approach. His themes were varied, and he not only painted eminent personages but also ordinary people. His paintings such as *Goan Beggar Saying his Beads* (1927), earlier known as *Goan Beggar with Beads*;6 *Fakir* (1926), *Girl with Vase* (n.d.), presently at the National Gallery of Modern Art, New Delhi, and *Pan Patti Shop* (betel nut shop) (1926), also at the same gallery, provide interesting glimpses of daily life around the artist.

Some of Trindade’s watercolour works are particularly beautiful. Among these is an unusual scene of a *Carpet Weaver* (1907) in her setting; another one of a young girl, entitled, *Unknown Young Girl*, and one of the family cook. Trindade was an expert in handling pencil, charcoal, watercolour and oil. While most of his later works are in oil on canvas, there are a few in pencil on paper, such as the *Study for Tulsi Puja* (1915) (“Antonio Xavier” 84), where the artist uses pencil and coloured pencil on paper: a beautiful portrait of a young Hindu woman, performing the *Tulsi Puja* (ritual) in the morning. In this interesting painting, the woman is depicted in Anjali mudra (clasped hands) in front of a *tulsi* (sweet basil) plant which is grown in a special container or pot placed in front of the house in many parts of India. An article on A. X. Trindade in *The Goan World* reads:
As a colorist he was admittedly the best India has produced for a long time. In this particular time, he was without a peer and invested his work with a graceful distinctiveness of his subtle brushwork, a genius which did not desert him even to the last when the vigour of his vision ebbed low and the shadow which age brings in its trail closes around. ("Our Note Book")

Mother in Blue, pastel (n.d.) painting by António Xavier de Trindade of his wife, Florentina (Photo from the collection of V. Trindade, India)
Trindade always used rich and at times warm colours, and one notices that Trindade liked to paint attractive women in their native setting and native attire, a popular theme with him and other salon artists of early twentieth-century British India. In 1927, he painted *A Woman in a Blue Sari with a Pot.* The large earthenware pot connects her to village life. Earthenware pots were an important item, used to draw water from the well, to store or boil it, to store items such as curds and milk, or to boil rice. People, particularly women with musical instruments, was another favourite theme with Trindade and some of his contemporaries, such as Ravi Varma. A young woman playing the sitar early in the morning was a familiar sight in those days, when women sat before the temples to play in honour of the gods. In this category, Trindade also painted his daughter, Annalia, with a musical instrument, and *Woman in Distress with Musical Instrument* (1917). Still on the theme of music, Trindade painted the *Punjabi Minstrel with Tambourine* (oil on canvas).

A few of Trindade’s paintings record certain moments in his life or the state of his mind at the time, as for instance, the *Ecce Homo,* painted two weeks before he died, confined to a wheelchair, as by this time he had had both his legs amputated and depended on his daughter, Angela, in order to paint. She was given the duty of filling in the blank canvas under his direction. She said it took only a few hours to paint this piece. The original *Ecce Homo* (Christ with a wreath of thorns) is the most moving among his paintings based on religious themes. It takes one’s breath away; the eyes appear to be very realistic and full of power. *Ecce Homo* was displayed at the Jehangir Art Gallery in 1984, and at the exhibition of religious paintings held at Heras Institute, Bombay, in 1985.

Although he had migrated to British India in his teens, the artist maintained close ties with his ancestral Goa. He visited his ancestral home with his wife and children at least once a year, where he took time to paint. It is said that as he grew older, Trindade became more sentimental and nostalgic about the land of his birth, and the outcome of this nostalgia are many landscapes and seascapes he painted, including *Goan Fishing Boats at Low Tide* (1930), which is on the back cover of his monograph, *The Many Faces of Colonial India: The Work of Goan Artist António Xavier de Trindade.*

Though portraiture was his forte, Trindade excelled also in landscape, religious themes, still life and nude scenes. He was one of the few Indian artists who painted landscapes. However, the demand for this genre was limited in early-twentieth-century India, as landscapes were not highly appreciated. Besides, it was felt that this was an area where European artists excelled. Among Trindade’s best-known landscapes is *View from the Terrace in Mahim* (1930). In the same year, he painted *A Mahim Landscape with the Red House.* Among his other landscapes are two views of Banaganga, executed in 1927, *Mahim Byander,* and *A Scene from Mahim* (1931). His landscapes were influenced by painters such as François-Marius Granet (1775–1849). His love of the outdoors often took him to nearby Mahim beach and to Banaganga (Bombay), Nasik and Goa. He also
painted still lifes of objects such as ewers, bowls and plates with oriental images, mainly with Indo-Persian or other Oriental designs.

Closer to the end of his life, Trindade began to paint nude portraits in oil, such as *Nude with a Looking Glass*. There exists a similar copy in pencil. Unsigned and undated is *Nude with Jar*. There is also a copy of Bouguereau’s *La Source* (n.d.) and *Female Nude under the Shadow of the Leaf*9 oil on canvas, signed and dated 1933, probably one of his last in this genre. In this nude portrait, the fair woman is depicted with dark hair and eyes. Besides nudes in oil, Trindade also sketched some nudes in pencil before the 1920s. During this period, there was demand for this style of painting in places such as Bombay among wealthy Indians looking for nudes that resembled work by Ingres and Bouguereau, the famous French artists. Nude paintings were often imported from Europe.

The diversity of Bombay society of the early twentieth century is captured in many of Trindade’s paintings. His interest in this cosmopolitan city, and his keen observation are patent. By the early twentieth century, Bombay was a bustling city, an important industrial and trading centre inhabited by people of various origins and nationalities: Indians, British, Portuguese, Armenians, French, Parsis, Jews, Iranians, Chinese and Italians. They were followers of various religions, such as Hinduism, Christianity, Islam, Zoroastrianism, Sikhism, Jainism and Judaism. Each of these communities, which settled in Bombay, had its own distinctive lifestyle, manners and traditions. It is said that anyone walking through the streets of Bombay could hear no less than forty languages being spoken (Guha 60). Although Trindade did not paint in Indian styles, he often used Indian costumes in his paintings. The Indian attire was generally accessorized with jewellery from the Konkan region, fashioned from gold, silver, and precious and semi-precious stones. From ancient times, both men and women in India were fond of jewellery made of various kinds of materials, as can be seen in the images of the Harappa culture. *The Evening News of India* described him as:

A great artist, one of the greatest this country has produced and qualified opinion in this country and abroad has judged him so on ample ground. French artistic circles regarded him as easily the most inspired colourist of this country. As a portraitist he displayed a genius for feature and expression that induced comparisons with that of the brilliant portraitist of England, the late Sir William Orpens […] I knew and admired the man and the artist intensely and his death, I feel, removes a figure given opportunities might have ranked with great names. (“The Bombay Man’s Diary”)

His superiors in the Art School considered Trindade as one of the most eminent artists of India. Trindade not only excelled at painting, but also at other mediums such as wood carving, engraving and sculpture. His experience at the Reay Workshop, where he was a Superintendent during the last years of his career, must have helped. He carved a beautiful altar in wood. This altar, commonly known in Goa as an oratório (a home altar with a cross and favourite images of saints), has Corinthian-style columns. Another unusual wood carving by the artist

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9 For a similar painting see Jean-Auguste-Dominique Ingres (1780-1867), *La Source*.
is a carved ebony relief made around 1926. Trindade made plates in bronze/brass with intricate engravings which carry his famous initials, AXT. The artist also produced, in plaster of Paris, a child’s head with floral hair band, the head of a Greek woman and others. These were to be wall-hung or placed on a mantelpiece.

Trindade had many admirers. There are two portraits of Trindade in plaster of Paris by his friends, the sculptors, V. P. Karmarkar and S. P. Agaskar. The artist, M. V. Dhurandhar, did a drawing of him in ink. It is said that Trindade was a simple soul who was simply happy to paint. When he died, António Xavier de Trindade left a great legacy for posterity in his works, a tradition and a style in painting. The tradition of portraiture was carried on by his students and by his daughter Angela.

Trindade’s collection of paintings is vast. Trindade painted endlessly. He lived in his house surrounded by his best paintings, as can be seen from some photographs of the early 1930s, where the artist is standing against a background of numerous paintings. During his lifetime, every wall in the house was covered in framed paintings. It is not possible to have an estimate of the number of paintings he produced, as most of them are in the hands of private collectors. Today, Trindade’s paintings are scattered all over the globe—United Kingdom, Germany, Switzerland, France, USA, Canada, Brazil, Portugal and various parts of India. They are in the possession of erstwhile princely rulers of India, art dealers, family members, friends, convents, churches, auction houses and perhaps even in drawers and cupboards of ordinary folk, since at one time he traded his paintings for commodities such as sugar and tea, which were scarce during World War I. Trindade gifted many of his paintings to relatives, friends and his doctors and nurses in the hospital when he was sick. A couple of Trindade’s paintings are on permanent display at Museums such as Prince of Wales, Bombay, today known as Chatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai; the Sir J. J. School of Art, Bombay; the National Gallery of Modern Art, New Delhi; and a few others in Maharashtra state and even at the reputed Salar Jung Museum in Hyderabad.

**Angela Trindade**

Angela (Angelina) Trindade (1909–1980) was the second daughter and fourth child of António Xavier and Florentina Trindade. Little is known about her childhood, even though we know a great deal about her family. Angela Trindade grew up surrounded by her father’s masterpieces, so naturally all she wanted to do from the time she was five years old was to become a painter. But her father was not keen that she and his eldest son, Zeferino, should follow in his footsteps, as he felt that the profession of an artist was not lucrative enough to permit a person independence (Gracias, *Angela Trindade* 62). So he discouraged Angela from taking up painting as a profession. Angela persisted and finally won when she joined the art school.

Though Bombay-born, Angela was a Goan at heart; she loved Goa and was proud of her roots, caste and family. Goa’s multi-faceted culture left a happy
imprint on Angela and her art. Her love for Goa can be seen in many of her landscapes and seascapes. Her family meant everything to her. She visited Goa annually when she lived in Bombay, and subsequently, when she moved to the USA and came to India every two years, Angela made a point of coming to Goa to visit the extended family and friends, as well as to paint the scenic beauty of this land. She was not only a great painter, teacher of art, writer, and restorer of paintings and wood work, but also an expert in domestic arts such as cooking and sewing. Angela, who was a soprano singer, was part of the Sunday choir at the Mass at St. Michael’s Church, Mahim (Bombay).

A brilliant student of the Sir J. J. School of Art, Bombay, where she won awards and scholarships, Angela graduated in 1932. At the Art School she was selected to attend special classes in Indian-style art. Principal Solomon of the Sir J. J. School of Art selected her for a year’s scholarship for the post-diploma
course in mural painting. On completion of her studies at the Art School, Angela was offered a fellowship. She devoted considerable time to the study of the principles of Indian art.

Angela idolized her father and he was a powerful influence on her life and her art. Before passing away he told Angela that she would be greater than he, but that she should never think too much of herself and keep learning all her life. She took this advice to heart. In addition, her school also influenced her art. There she learnt the value of Western as well as Eastern approaches to art. Throughout her studies at the Art School, Angela produced good quality work and entered various competitions. She made a name for herself very early in her career, when she won a gold medal at the All India Women Artists’ Exhibition in 1936. She won many prizes for her works of art. In 1955, she was awarded the papal decoration, *Pro Ecclesia et Pontifice*, by Pope Pius XII, for her contribution to the field of religious art.

Angela Trindade was one of the first women painters of India of her time, who took up painting as a profession. She was unique in many ways, particularly because she was a woman artist in a man’s world. Hardly any women stepped into this arena in her time in India and elsewhere in the world. Angela was recognized as one of the leading women artists of the first half of twentieth-century India.

What strikes us about Angela is her versatility. Her earlier themes were similar in style and subject to those of her father. She made fine portraits in the Western style that she had learnt at the Art School and from her father’s own paintings. She was fond of painting children’s portraits and, later in life when she lived in the USA, she continued the practice of accepting commissions for children’s portraits. Her portraits were lifelike. She continued painting in this style till the end of her days.

But she did not remain always in her father’s shadow; she moved on. Angela was unafraid to experiment with new techniques and styles according to the needs of the time, like all serious artists; she kept innovating, trying to find new forms and more powerful ways of expressing herself. With her gifted brush, she could paint in at least five different styles—Western style, Indian style, Trinity style (a style of her own, see below), Abstract Expressionism and Tantric style (see below also).

In the 1940s, Angela searched for means to express her spiritual life. She began to paint in Indian styles both religious and secular. She was one of the pioneers of Indian Art with Christian religious themes. Angela became known internationally for her beautiful Madonnas. She painted more than two dozen, Indian-style, in colourful saris, Indian-style jewellery and flower braids. In a 1948 article published in *El Siglo de Las Misiones*, Henry Heras, the Spanish Jesuit, archaeologist and historian asserted that Angela’s *The Assumption of Our Lady* was a masterpiece (Heras 185–187). Angela also became famous for her modern decorative work done in triangles. In the late 1950s, she introduced these geometric shapes in her paintings and created a style of her own that she dubbed
Trinidadism/Trindadism (Trinity style): a style that flowed from her deep thinking and philosophy. She believed that in the triangle she had found the most basic and most symbolic of shapes. The triangle is the symbol of Trinity in more religions than one, among others, Hinduism and Christianity. The triangle represents not only the Christian Trinity but also the Hindu, triune godhead of Brahma, Vishnu and Shiva. Angela chose to use the Trinity in her work to symbolize the oneness of humanity. In this way she hoped to focus on the universal need of one God for all persons, irrespective of their religions.

The artist spent most of the 1960s and 1970s in the USA as a permanent resident of that country. When she moved to the USA, she realized that her Indian-style Christian paintings were not in great demand there. She tried her hand at Tantric art (some call it a subtype of abstract expressionism; others insist it is rather a visual interplay of cosmic symbols) because she believed that only in abstraction could she finally marry the Eastern and Western influences on her art. She was one of the first among modern Indian artists to imbibe the Tantric style of painting. Tantric paintings come from Tantric Hinduism beginning in the sixth century. Angela also turned to Abstract Expressionism and Cubism for a while, in the wake of growing interest in contemporary Western-style painting. Angela turned to some American Abstract Expressionists such as Willem de Kooning, the most celebrated of these painters. The post-World War II art movement in American painting developed primarily in New York in the 1940s. In this non-representational art, the artist expresses himself purely through the use of form and colour.

As a result of all the continual experimentation, she grew and evolved as an artist. Some of her paintings are the result of her life-long study and knowledge of Indian philosophy, art and yoga. Although she tried various styles, till the end she never gave up Western-style portraiture. Art enthusiasts were fascinated by the depth, originality and extraordinary beauty of line and colour that distinguish Angela’s paintings.

Besides portraiture she was fond of landscapes and everyday scenes. Angela painted still lifes, nude studies and non-representational forms as well. Three European artists made an impact on Angela Trindade, namely Paul Gauguin, Paul Cézanne and Vincent Van Gogh.

The artist was often in the news in Bombay and the USA in the middle of the twentieth century. Angela travelled for the first time on a cultural tour to the USA from 1949 to 1952, where her exhibitions and lectures in colleges, universities and women’s clubs were given wide publicity by over a dozen American newspapers. From various American newspapers we know her lectures took her all over the USA—Michigan, Ohio, Indiana, Kentucky, Kansas, Florida, Massachusetts, Pennsylvania, New York, Delaware and other places.

By the time Angela came back from her first trip abroad, she had received international accolades and had become internationally known for her Indian-style paintings. Her works were viewed extensively in the USA (Washington, Boston, Philadelphia, Cleveland, University of Michigan, Ohio, San Francisco

Angela Trindade’s paintings are scattered all over the world. In 1963, all her paintings executed in India were shipped to the USA, when she decided to settle there. Angela Trindade spent the last fifteen years of her life in the USA, mainly in New York with her youngest sister, Esther. In November 1979, she flew to Brazil to spend a few months with her sister, Antoinette, who had settled there with her family. While in São Paulo, Angela took ill and died on March 20, 1980.

In 2004, a collection of Trindade masterpieces by father and daughter were donated by the A. X. Trindade Foundation, USA, to the Fundação Oriente, Lisboa, on the condition that they should find a permanent home in Goa. In 2012, the collection was brought to Goa. It was a significant moment for Goa that the works of two of its great painters had finally come home to stay. These two artists—father and daughter—have left indelible marks on our art.

Notes
1 In pre-British times, artists in India did not work independently, but for a firm or atelier. They were called craftsmen and artisans.
2 The Sir J. J. School of Art in Bombay was established by the British in 1856, for the teaching of painting, design and sculpture. It was set up with an endowment of Rs. 100,000 made by Sir Jamsetjee Jejeebhoy, a business magnate and philanthropist of Bombay.
3 Trindade, António Xavier de, *Dolce Far Niente*, 1920, oil on canvas, Fundação Oriente, Goa, India.
4 Along with this prize, Trindade received another prize for best landscape, instituted by the Maharaja of Patiala. *Hindu Girl* was, until a few years ago, with Sir J. J. School of Art, Mumbai (Bombay). Today it is no longer on display there.
5 Trindade, António Xavier de, *Portrait of Tomas Ribeiro* (n.d.), oil on canvas. The painting was on display at Instituto Vasco da Gama, Goa, India, in the early decades of the twentieth century. Today its whereabouts are unknown.
6 Trindade, António Xavier de, *Goan Beggar with Beads*, 1927, oil on canvas, Fundação Oriente, Goa, India.
7 Trindade, António Xavier de, *A Woman in a Blue Sari with a Pot*, 1927, oil on canvas, Fundação Oriente, Goa, India.
8 Trindade, António Xavier de, *Goan Fishing Boats at Low Tide*, 1930, oil on canvas, Fundação Oriente, Goa, India.
9 The ownership and location are unknown today. Until a few years ago, this painting was with one of the descendants of António Xavier de Trindade in the USA.
10 Four of her early paintings, namely, *A Portrait, Portrait of Young Girl, Sisters and Kishoree*, were exhibited for the first time at an Art Exhibition at Instituto Vasco da Gama, Pangim, in 1940.

Works Cited
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Fátima da Silva Gracias is a Goa-based Historian with a doctorate in the area of Indo-Portuguese history. She is the author of several books: Health and Hygiene in Colonial Goa; Kaleidoscope of Women in Goa; Beyond the Self: Santa Casa Misericórdia de Goa; The Many Faces of Sundarem: Women in Goa; Cozinha de Goa: History and Tradition of Goan Food; Faces of Colonial India: The Work of Goan Artist António Xavier de Trindade; and Angela Trindade: A Trinity of Light, Colour and Emotion. She has contributed research papers on various aspects of Indo-Portuguese history and culture in publications and seminars held in India, Portugal, Brazil, Germany, France and Sri Lanka.