

PARIS - 18th May '61 -

My dear Krishen,

It seems indispensable to arrive at some sort of automatics in writing - to enable one to express oneself quickly & simply & without possibility to change, cut or edit. Else I find my self very guilty with my present attitude to letter writing which inevitably leads me to not writing for months. Well, I shall try today to tell you all that I feel important - & try not to change a line.

Bal left on 8th Feb. You must have known the nuisance he made of himself - But we enjoyed his stay. The fact that I wrote to him 3 letters aftr he left showed that we missed him & would have liked him to stay longer. Hh - I started working & really all the time. The show in Paris was booked up & announced & could not be cancelled. I could make it possible & now aftr a month we realise that it was an excellent thing to have done it. Naturally many paintings are sold & I have two important propositions. An exhibition is already fixed up for July in Copenhagen for which I have kept on working aftr the opening of the Paris Show. There's another invitation from the University of California - which I am not sure I could take up. Anyway I have to see the man in charge today at ~~the~~^{my} exhibition - which closes on Saturday 20th.

So all has gone well & Lara Viney is happy

The press is ~~not~~ not bad at all, a few new friends amongst the critics have come forward, a few old friends or rather those who were for my work, have left & will not write. It's inevitable. There's change in work. How to describe it? Apparently it's more "abstract". In reality it's not. Every painting has a starting point in observed reality. The point is not material - it concerns the senses. This is precisely what leads to confusion. However the chap who wrote in France observateur struck the point. In contrast with other opinions he insists that I am a realist & yet too much.

I would give a damn to all that, but for the fact that a painter can't really do without the press. But God. When I think of critics in Bombay in 1949 & our esteem for Roger Fry, Bell or Malreaux. They remain yet thoughtful creatures, but painting is far too important so much serious & so much unexpected!

I hate to analyse. I should disappoint you by not further developing the idea. I will not even comment the 3 slides you sent which I am enclosing herewith. All that I would say is that it is extremely difficult to judge from slides. However Advent of Autumn seems nearest to what I liked from your London show. When I got there I felt happy that it is this that belonged to the collection of my friend Raman.

I do not know if you had news of him recently. It's one of the saddest news for me since several years & I have the painful task of announcing it to you. Raman was not well & was to be operated on the 4th May. He passed away on the 4th in the night. Krishna - I have

kept for him openly & in hiding for two weeks now. I have stopped my work, I have passed dreadful nights. I loved him, we owed him so much. Without him we would not have been married or at least it would have been far more difficult to effect the divorce. He was of a rare generosity. He was hardly 52. Well, I felt effected in every fiber of my being as I was when in 1949-50. Abassi died a premeditated death.

What happened I really do not know. Loti's wife had written end of April stating that he was ill & will be operated next week. I wrote back immediately & felt confident that Raman will stand the test. Alas on Friday 5th May 5 pm. Loti's telegramme was there. "Raman passed away Thursday night".

Imagine my distress. We sent back a telegram which Janine drafted. We sent two letters. Words are futile in such conditions. But then you know. Loti was alone in Washington where Raman was born last year & where the operation was done.

Every thing happened so quickly, that it has been hard to believe or was true.

Recently a friend of his was in Paris. We tried desperately to get in touch with each other, without success. She wrote to me giving some details of his illness & the 6 hrs long operation to rearrange the blood vessels & to remove the spleen. A chronic liver condition resulted in the blood not coagulating. It meant a second operation as he had become hemorrhaging - but all this to no avail. His body was cremated by the Indian Embassy officials & flown to India.

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There's no letter from Loti. I hope to be able to write to her again today. I know it's no real help, but well it may give courage to think that he was loved & that in his absence friends do not cease to think of him.

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She should be ^{back} in New York & if you feel in the mood to write, you could do so. Her address:

Mrs Loti Raman -

1240 Park Avenue -

NEW YORK - 28 N.Y.

U.S.A.

Perhaps you know that she ~~was~~ is Suisse. I really do not know what her plans are, but I will not be surprised that she stays in New York for sometime or even continues to live there. ~~then~~ I shall do my best to ^{induce} ~~ask~~ her to come to Paris & stay sometime with us.

Let's have your news. I hope you have resigned from the Bank & that you do not regret it. All this is a very personal question. In your position, I will not have hesitated. My reasons are simple. It's because your own life is precious. It's the sum total of a good deal of living & if I am not mistaken a lot of suffering. I think you have taken your joy & your pain both seriously that you have thought about the problems of living & work. You need to have the courage of your

convictions. I know, there are the human considerations + I must fitted to expresse an opinion there as I do give them the greatest importance. Personally I ~~feel~~ feel convinced that your leaving the bank ~~the~~ now will not be a very great financial loss. You will always gain enough + will have enough. What will be more that you will set an example of which your family will be proud one day + India too.

Please do write. I have written this letter without changing + I mean to send it this evening. There are several things that come to my mind. Bal. Akbar. Ravi Kumar who is here. All I would say is that there's already an article in Combat about the ^{Paris} Exhibits in 1962 - though Musée Galéria has not yet confirmed the dates Bal has asked. The Biennale de Paris starts in October + Akbar asked your address yesterday to ask permission to exhibit your painting - the landscape you brought in his last Bombay show. We are all one age. Janine has a big canvas 120 F which we are carrying next week to the Museum of Modern Art. She has been doing excellent work recently + the press has taken up her work. I will not be surprised if she gets a galerie soon.

Love Old Krishen. Forgive the delay in writing after such a long time. Love - fondest love to Renu + children + do write the earliest you can - 