

# Jules Pascin



In March of 1905 Julius left Bucharest for Munich, the cosmopolitan capital of Bavaria and seat of the reactionary Prussian government. His father intervened—Julius could not remain a Pincas. His grandfather, the consul of Austria on the Danube, had transformed the family name from Pinas into Pincas to lend it better sonority. Julius obeyed his father's desire, suppressing his first name and rearranging the letters of Pincas, ever afterwards signing his name Pascin (pronounced Pass-keen) with a upper case “p.”

Like most of the artists of his time, the young Pascin submitted to the attraction of the “city of light” bathed in the colours of the Impressionists and Fauves that were appearing on the palettes of French painters. He joined the eclectic entourage of Paris on Christmas Eve of 1905. But Pascin did not descend from the Orient Express a lonely

10. *Couple*, 1908-1910, pen-and-ink and watercolour drawing, 14.5 x 16 cm, Israel Museum, Jerusalem



immigrant in the snow. His reputation had preceded him, and a veritable international delegation of painters and personalities were waiting for him. It was the Ecole de Paris which, as it was emerging, welcomed one of its future masters, though his art would remain difficult to classify.

11. *Portrait of William Howard*, 1909,  
oil on cardboard, 55 x 46 cm, Israel Museum, Jerusalem







It is interesting to note that during the same early hours, only a few hundred meters away in the same silence of the Parisian night, another erotomane of no lesser degree, Pierre Louÿs set his purple ink flowing for his own pleasure upon a bulky sketchbook, liberating his perverse fantasies often set in an imaginary Parisian underworld. His prolific *divertissements* ranged from the theatrical adaptation *Aphrodite*, to the literature of *La Femme et le Pantin*, and an erudite study on Corneille. Without wanting to always connect the two artists, Picasso again comes to mind when discussing Pascin's prolific nature. Still, many art critics do not hesitate to present the two as "the two most astonishing

49. *Pauline*, 1928, charcoal, 48 x 65 cm, Israel Museum, Jerusalem



50. *Extract of a page of studies, 1927, pencil, private collection*