

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### CADES, Giuseppe

Rome 4.III.1750–8.XII.1799

Cades trained under Domenico Corvi, but fell out with him and was expelled from his studio in 1766 despite having won first prize in the Concorso Clementino at the Accademia di San Luca that year. Cades's career developed unconventionally, and he was influenced by French and other foreign artists in Rome. From 1778 he worked for the Borghese family. In the early 1780s he travelled to northern Italy, and stayed briefly in Venice before returning to Rome, where he was appointed to the Accademia di San Luca in 1786.

In addition to altarpieces and history paintings, Cades became known as a prolific and accomplished draughtsman producing sheets (many in ink and wash) in the neo-classical manner. He experimented with unusual techniques such as encaustic.

#### Monographic exhibitions

Cades 2008: *Giuseppe Cades e dintorni (1713–1871) dalle collezioni Aldega*, Amelia, Museo archeologico, 2008

#### Bibliography

Bénézit; Briganti 1990; Caracciolo 1992; Clark 1964; Grove; Petrucci 2010; Philadelphia 2000a, pp. 338ff; Sanchez 2004; Saur; Emilio De Tipaldo, *Biografia degli Italiani illustri...*, 1836, III, p. 187ff

#### Pastels

J.19.101 La princesse BORGHESE, née Anna Maria Salviati (1752–1809), avec ses fils Camillo Antonio, 6<sup>e</sup> prince di Sulmona (1775–1832) et Francesco Paolo, 7<sup>e</sup> prince di Sulmona (1776–1839), pstl, pierre noire/ppr préparé, 60x78, sd ↖ “G. Cades 1778” (comm. Marcantonio IV Borghese. PC). Lit.: Caracciolo 1992, no. 46, fig. 29; Philadelphia 2004a, p. 340 n.r., as pstl, as 1779 φ



~study of brothers, red, bl. chlk, white, 30.2x25, sd 1778 (New York, MMA, inv. 2017.346. London, Christie's, 5.VII.2017, Lot 47)

J.19.103 Gaspare CAPPARONI (1761–1808), graveur des gemmes, pstl, 33x22 ov.; & pendant: J.19.104 épouse, née Elisabetta Casciani, pstl, 33x22 ov. (desc. PC Rome 1992). Exh.: Rome 1932, no. 23/24. Lit.: Pizzio Biroli Stefanelli 1981, fig. 2/3; Caracciolo 1992, no. 214 repr. Traditional attr. φα



J.19.107 Deux sujets galans, pierre noire, pstl (cabinet étranger; Paris, Graffin, Joullain, 26.XI.1781 & seq., Lot 50, 34 livres 19)

J.19.108 Armida gazes on the sleeping Rinaldo, pstl/ppr, 31.5x44.1, c.1785 (Philadelphia Museum of Art, inv. 1990-49-1. English PC; London, Phillips, 4.XII.1989, Lot 98 repr., est. £3–5000; W. M. Brady, New York, cat. 1990, no. 10). Exh.: Los Angeles 1993, no. 81; Philadelphia 2000a, no. 325; Philadelphia 2004, no. 54. Lit.: Caracciolo 1992, no. 72, pl. 12; Museum catalogue 1995, p. 222; Alan Wintermute, review, *Master drawings*, 1996, XXXIV, p. 439 φ

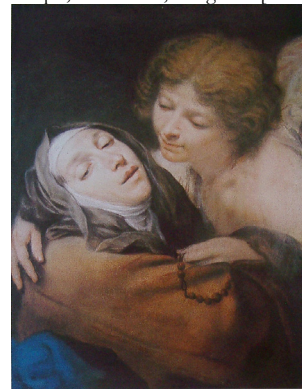


J.19.11 The death of Leonardo da Vinci in the arms of François I<sup>er</sup>, bl., red chlk, touches of pstl/ppr, 40.1x53.8, sd ↗ “G. Cade 1783” (Oxford, Ashmolean, inv. WA 1955.73. Acqu. 1955). Lit.: Parker 1956, II, 974\* (addenda); Macandrew 1980, no. 974 A; Caracciolo 1992, no. 71, pl. 13 φσ



~grav. Cades

J.19.113 L'extase de sainte Thérèse, pstl/ppr, 61.9x46.5 (Stanislaw August; prince Józef Poniatowski; acqu. Graf Kasimierz Rzewuski, Warsaw, 7.X.1815; Julius Böhler, Munich. Karl Graf Lanckoroński, Vienna, 1910; Lanckoroński, Vienna; [acqu. by ERR; Munich CCP 1945–46, Mü-Nr 543/1.] Köln, Lempertz, 14.V.1994, Lot 42 repr., circle of Carriera, est. DM30,000). Exh.: Vienna 1910, no. 52 n.r. Lit.: Mańkowski 1932, no. 173 repr., as Carriera, “original” [new attr., ?] Φαυ



J.19.115 S. Elisabetta e S. Giovannino, pstl, 66x55 (Geri; Milan, 4–13.X.1937, Lot 37 repr., as Carriera) [new attr., ?; cf. Pavona] Φαυ



J.19.117 Album for Mme Monteiro d'Almeida (Lisbon, Museu nacional de arte antiga):

J.19.118 ~bearded prelate, bust, pstl/gr.-bl. ppr, 14x11.5 (inv. 2183) φσ



J.19.12 ~head of a saint, pstl/gr. ppr, 35x27.5, sd  
✓ "G. Cades 1777" (inv. 2144) φσ

