

**1. Attributed to Andrea Mantegna
(Padua c.1431–1506 Mantua)**

Presumed Portrait of Francesco II Gonzaga (1466–1519), c.1490s

Black chalk and grey wash with white highlights on paper, 34.8 × 23.8 cm

Purchased, 1866, NGI.2019



Since its acquisition by the Gallery in the mid-nineteenth century, the attribution of this fine drawing has been the subject of much debate. It is generally accepted today that Mantegna is the most probable author. In 1866, the drawing was purchased at the Wellesley sale in London, where it was listed as a portrait of the Duke of Milan, Ludovico Sforza (1452–1508) by Leonardo da Vinci (1452–1519). Later it was linked to the artists Francesco Bonsignori (c.1455/60–1519) and Giovanni Bellini (c.1430–1516). The attribution to Mantegna was first proposed by British art historian Philip Pouncey (1910–1990) in 1967. In relation to this impressive portrait, George R. Goldner asserts, ‘the powerfully sculptural form projects from the sheet with the expressive animation

that among northern Italian artists of this moment only Mantegna possessed.

The execution of the drawing has all the hallmarks of Mantegna’s technique, from decisive parallel strokes to lively rendering of ornamental detail. The magnitude of conception, forceful expression, and graphic handwriting all argue in favor of Mantegna’s authorship and preclude any possibility that it might have been drawn by Bonsignori.’ British connoisseur James Byam Shaw (1903–1992), first suggested the identification of the sitter as Francesco II Gonzaga, due to the similarities with the figure in Mantegna’s altarpiece of the *Madonna della Vittoria* (Musée du Louvre, Paris; inv. 369).³ Francesco commissioned that celebrated painting to commemorate the Battle of Fornovo in 1495, when his army triumphed over the French troops of Charles VIII. In both artworks Francesco appears to be around the same age. David Ekserdjian notes, ‘the most obvious person to have produced a drawing of Francesco Gonzaga must be his first court painter, Mantegna’. He continues, ‘Certainly the psychological understanding and delicacy of touch displayed in this likeness are worthy of a great artist’. Ekserdjian also points to the blend of ‘penetration and relaxation’ in this portrait. This ‘dignified informality’ he suggests, has a ‘convincing precedent’ in Mantegna’s portraits of the Gonzaga court in the *Camera Picta* (Picture Room) in the Palazzo Ducale in Mantua, painted between 1464 and 1474.

Francesco's grandfather, Marquess Ludovico III Gonzaga (1412–1478), appointed Mantegna as court painter in 1460. During Francesco II Gonzaga's reign (1484–1519), the city of Mantua enjoyed a great age of cultural splendour. In this image, the 4th Marquess of Mantua is shown in splendid brocade dress. Mantegna's skilful technique gives a sense of his sitter's powerful physical and psychological presence.

2. Parmigianino

(Parma 1503–1540 Casalmaggiore)

A Putto with an Eagle; Saint Matthias (on verso), c.1522

Red chalk on paper, 17.6 × 14.8 cm

Purchased, 1866, NGI.2064



Parmigianino, the leading painter of Parma after Correggio (1489–1534), is regarded as one of the originators of the Mannerist style. He was a highly prolific and naturally gifted draughtsman and etcher. Esme Garlake writes that for Parmigianino, '*disegno* was far more than a preparatory tool relating to final paintings as it was for many of his contemporaries, such as Giulio Romano (1499–1546) or Rosso Fiorentino (1495–1540).'

24 Rather, according to British art historian Cecil Gould (1918–1994), he 'tended to thresh about experimenting in various directions'.

This is one of several preparatory drawings that he made while working on the decoration of the side chapels of the church of San Giovanni Evangelista in Parma between 1522 and 1523. It reproduces, with slight variations, the motif of a putto embracing an eagle (Saint John the Evangelist), painted by Correggio, on the frieze around the drum of the cupola. Parmigianino may have referred to preliminary studies by Correggio or perhaps copied from the fresco itself. A further copy after Correggio is the red chalk sketch on the verso of this sheet, which reproduces the figure of Saint Matthias in the cupola itself. David Franklin notes that these drawings reveal 'a young artist not so much imitating Correggio's style as rehearsing motifs of a more expressive nature than he would have been exposed to in his family workshop'. He continues, 'as two artists active in Parma, Correggio and Parmigianino probably shared common working methods and goals that have traditionally been misconstrued as betraying the influence of the former on the latter'.

- 3. Lorenzo di Credi**
(Florence, c.1456–1536)
A Female Head, c.1480s
Silverpoint on a prepared ground,
23 cm diameter
Purchased, 1866, NGI.2069



In Renaissance Italy, drawing or *disegno* was the basis of all the arts. Young painters and sculptors spent years in professional workshops copying from master drawings and sketching from the model. From the early 1470s, Lorenzo di Credi trained in the workshop of Andrea del Verrocchio (1435– 1488), alongside notable contemporaries such as Leonardo da Vinci, who seems to have influenced his style significantly. Lorenzo went on to inherit his master's workshop after his death in 1488, when he was still only in his twenties.

Silverpoint drawings are created using a stylus with a silver tip on a prepared ground. This is an exacting technique that leaves little room for error. The faint, ghostly lines characteristic of silverpoint drawings are evident in this study of an idealised head. The scholar and dealer James Byam Shaw noted that it is similar to the head of the Madonna in Lorenzo di Credi's painting *The Virgin and Child* (c.1480–85; National Gallery, London, NG593). The artist's serene and tender depictions of the Madonna often show her with a calm, downcast gaze.

- 4. Gaudenzio Ferrari**
(Valduggia c.1470–1546 Milan)
The Virgin and Child with Angel Musicians, c.1525
Bistre and wash with white highlights on paper, 78.5 × 55.2 cm
Purchased, 1866, NGI.2104

When this drawing was shown in the 2018 exhibition *Gaudenzio Ferrari's Renaissance* in Vercelli, the curators argued that it was most likely by Gaudenzio Ferrari. The artist worked as a painter and sculptor across the provinces of Lombardy and Piedmont in northern Italy between 1508 and 1546.

This is a cartoon, a full-scale preparatory drawing used to transfer a design to a finished work. Cartoons were used in the Renaissance for preparing frescoes, oil paintings or tapestries. The term comes from the Italian word *cartone* — a large

sheet of paper or card. Cartoons allowed artists to accurately transfer a mirror image of their composition from paper onto canvas or, in the case of frescoes, onto freshly laid lime plaster, by using the pouncing technique. Pouncing, or *spolvero* in Italian, involves pricking the outline of the design using a pounce wheel or a sharp tool to create holes along the outline of the drawing. The pounced sheet is then placed on the desired surface, and a fine powder (such as chalk or charcoal) is dusted through the holes onto the support, resulting in an outline transfer of the image. In this work, the Virgin and Child are shown flanked by angel musicians, or winged putti, a motif frequently used in Renaissance art to symbolise love, joy or divine presence.

This cartoon, with visible pounce holes, was purchased at the sale of Revd Dr H. Wellesley at Sotheby's, in 1866, along with several of the Gallery's most important Italian Old Master drawings.

5. Giovanni Battista Naldini
(Fiesole, Tuscany c.1537–1591 Florence)
***Pietà*, c.1566**
Red chalk and brown ink on paper,
26.5 × 31.2 cm
Purchased, 1896, NGI.2119

In 1549, aged 12, Florentine artist Naldini started his training with the Mannerist painter Pontormo (1494–1557). Nicholas Turner writes, 'He was a forceful draughtsman, consciously emulating Andrea del Sarto (*q.v.*), although the influence of his contemporaries, e.g. Vasari, is also discernible'. In 1563, he helped to found Florence's *Accademia del Disegno* (Italian for 'Academy of the Arts of Drawing') — the first drawing academy in Europe. Working in a unique Mannerist style, Naldini became one of the most esteemed painters of religious subjects in Florence. Around 1566, he was commissioned to paint a fresco of the *Pieta* for the altar of the Zaccaria family chapel in the Church of San Simone in Florence. This energetic drawing, previously attributed to the late-Baroque painter Luca Giordano (1634–1705), is one of several studies relating to that commission. Naldini started the composition with red chalk then clarified areas using pen and ink. The twisted figure at lower-left and the figure with the foreshortened arm at upperright are quotations from the *Deposition from the Cross* (1528), by Pontormo, while the figure of Mary Magdalene recalls the work of Andrea del Sarto. He also references Michelangelo's *Pietà* of 1498–99, in Saint Peter's Basilica in the Vatican, for the body of Jesus Christ. In addition, there are similarities between the figures in this drawing and Naldini's fresco of the *Pieta* (1570), painted with vivid Mannerist colours, for the monumental Tomb of Michelangelo (1564–78) in the Basilica of Santa Croce in Florence.

6. Antonio del Pollaiuolo

(Florence 1431/32–1498 Rome) or

Piero del Pollaiuolo

(Florence c.1441–c.1496 Rome)

Profile Portrait of a Young Man, c.1470–75

Black chalk with traces of stylus and brown watercolour on paper, 39.1 × 24.7 cm

Purchased, 1866, NGI.2233



The Florentine artists Antonio and Piero del Pollaiuolo ran a flourishing workshop, first in their native city and from about 1484 in Rome. The brothers were exceptionally innovative and productive sculptors and painters. Although they worked closely together, Antonio is thought to have worked primarily as a goldsmith and bronze worker, while Piero was a painter. Given their close working relationship, it is often difficult to give definitive attributions to particular works. Although the verso of this sheet is inscribed *Anto del Pollaiuolo*, that ‘autograph’ is most probably an inscription by an early collector rather than the artist’s own signature.

Since it was acquired in 1866, authorship of this drawing has been given to each of the brothers at different times. Alison Wright, an expert on Italian Renaissance art, is convinced that it is an example of Antonio’s work, noting the ‘great delicacy of the profile head, the barrel-chested stance, the lighting of the face from the front, and the careful positioning of the viewpoint to look down on the shoulder’, stylistic features she observes ‘are characteristic of other portraits attributed to Antonio del Pollaiuolo’. In her magnum opus on the art of the Pollaiuolo brothers (2005), she asserts that this sheet is the only surviving portrait drawing ‘convincingly attributable to Antonio del Pollaiuolo’, and continues that a drawing of this type may have functioned ‘as a practical exercise in the skills of observation required for official portraits’.

In 2014, the drawing was shown in Milan in the exhibition *Antonio and Piero del Pollaiuolo: 'Silver and Gold, Painting and Bronze'*. Curator Andrea Di Lorenzo described the drawing as “almost the male counterpart” of the tempera and oil on panel portrait of a young woman, dated c.1470, in the Museo Poldi Pezzoli, Milan (inv. 442), ascribed to Piero del Pollaiuolo. In comparing the two works, he points to ‘the soft hairs, delineated one by one; the long-lashed eyes that gaze somewhat dreamily straight [ahead]’. Despite this, in her review of that exhibition Wright reaffirmed her opinion that the drawing was by Antonio citing, ‘the alertness and springy draughtsmanship’, which, she argues, are similar to that visible in the profile portraits of young women by Antonio in the Museo Poldi Pezzoli and the Gemäldegalerie, Berlin (inv. 1614).

Traditionally, the profile format was used for donor portraits in altarpieces. This under-lifesize portrait head of a boy illustrates the artist’s sensitive approach to line and ability to achieve delicate textural effects in chalk. A quick sketch, potentially a design for a reliquary or goldsmithing work, is also visible on the verso, alongside a vigorous drawing of a foreshortened foot, showing the bones and swollen veins beneath the skin. It closely resembles the foot of an archer to the bottom-left of the altarpiece *The Martyrdom of Saint Sebastian* in the National Gallery, London (NG292). By 1475, the Pollaiuolo brothers had completed that altarpiece for the Pucci family chapel in Florence. Using transmitted light, a ladder motif watermark can be seen near the boy’s cheek, while an ink stamp with the initials ‘JR’ can be seen (on the recto) around his shoulder. This is the mark of the English portrait painter, collector and writer Jonathan Richardson Senior. Early Renaissance drawings like this are rare and are invaluable for building our understanding of the development of drawing.

7. Francesco Primaticcio

(Bologna 1504–1570 Paris)

Drapery Studies (for 'The Daughters of Minyas' and 'Penelope and her Handmaidens Weaving'), c.1545

Red chalk with white highlights and traces of stylus on paper, 19.7 × 15.5 cm
Presented, 1866, NGI.2239



Primaticcio assisted Giulio Romano with the decoration of Mantua's Palazzo del Te, between 1528 and 1531. In 1532, he was invited by François I to his palace at Fontainebleau, where he was tasked with designing both the interior decorations and entire buildings. He worked closely there with Rosso Fiorentino, combining Mannerist-style painting with stucco relief — a hallmark of the Fontainebleau School. These three delicate drapery studies relate to two compositions based on Greek mythology — *The Daughters of Minyas* and *Penelope and her Handmaidens Weaving*. A

sheet of five drapery studies in the collection of the École des Beaux-Arts (inv. Mas 1160) relates to the Gallery's drawing (Béguin 1982, fig. 28). Both sheets are inscribed at bottom-right in brown ink with the initials *F.P.* The study at topleft of our drawing corresponds to the seated figure in profile in the corner of another composition, *Penelope and Her Handmaidens Weaving*. This composition is known to us from an engraving made in 1545 by the anonymous Master F.G. after Primaticcio (Metropolitan Museum of Art, New York, Object Number: 62.635.900), and inscribed *A Fontana Bleo Bol Inventor*, (Béguin 1982, fig. 32). A drawing by Primaticcio in the Louvre (inv. 8587), also relates to that composition (Béguin 1982, fig. 31). Furthermore, the study in the lower section of the Gallery's drawing and one of the drapery studies in the École des Beaux-Arts drawing relate to figures in Antonio Fantuzzi's engraving after Primaticcio, *The Daughters of Minyas* (The Metropolitan Museum of Art, New York, Object Number: 49.97.583). Irish artist Sir Frederic William Burton gifted this drawing to the collection in 1866, along with three other Italian Old Master drawings. Burton, Director of the National Gallery, London, for 20 years from 1874, was greatly inspired by drawings like this, as can be seen from several of his own drapery studies including, *A Kneeling Woman with a Yellow Dress*, 1853 (NGI.2391) in the collection.

8. School of Raphael

(Italian, early sixteenth century)

A Standing (?)Philosopher and Hand Detail;

Architectural Studies (on verso), ?c.1508–10

Ink on paper, 26 × 13 cm

Purchased, 1866, NGI.2271



This drawing, reminiscent of the philosopher figures in Raphael's celebrated 'School of Athens' fresco of c.1508-10, was most probably not drawn by Raphael himself, but by a contemporary. Although included in the 1983 catalogue of Raphael's drawings by Knab, Mitsch and Oberhuber, more recently scholars Catherine Whistler and Angelamaria Aceto have questioned the attribution to Raphael. They point out that Raphael's characteristic handling of pen and ink, how he renders hatching, drapery folds, and hands and feet, is not visible here. The difference in approach is apparent through comparison with other sketches by Raphael, notably his figure study of a man leaning forward for the 'Disputa' in the Musée Fabre, Montpellier (inv. 825.1.275), his compositional study for the 'Disputa' in the British Museum (1900,0824.108), or the study *Standing Man, Study for Drapery; Drapery of 'Horace'* (on verso) in the British Museum (Pp,1.74).

Compared to Raphael's inventive, virtuoso studies, this depiction of a bearded standing figure appears more measured or considered. Although the Gallery's drawing has been compared to a study of a standing (?)philosopher in the Palais des Beaux-Arts de Lille (inv. nos. 447, 448), the handling in that work is much freer, 'with its swift delineation of form and use of diagonally arranged parallel hatching to indicate shading and volume'. In a recent publication, Whistler aptly described Raphael's drawing process as dynamic and evolutionary, writing that for Raphael, the 'manual act of drawing was in itself a mode of reflection and discovery, in which the potential of the materials could play a significant role'. This drawing, executed in iron gall ink, once formed part of the collection of the English painter Sir Thomas Lawrence. His blind-stamped mark 'TL' is visible on the front of the sheet.

9. Fra Bartolommeo

(Florence, 1473–1517)

The Head of a Friar, ?c.1490s

Black and white chalk on paper, 28.5 × 21.7 cm

Purchased, 1902, NGI.2444



This drawing was purchased, along with two others, from Colnaghi's of London in 1902, for the sum of L70. The other works were a compositional study of the Pieta by the Flemish artist Jacob Jordaens (1593–1678) (NGI.2445) and a finished drawing titled *An Old Woman Frying Pancakes* by the Dutch artist Gabriël Metsu, which is now attributed to Constantijn Verhout (NGI.2446). That drawing is also in this exhibition (Cat. 30).

The works that Fra Bartolommeo made when young, with their use of soft, *sfumato* (smoky), modelling, show the influence of Leonardo. His mature work displays the influence of Raphael. He received the nickname

Baccio della Porta ('Baccio of the Gate'), as his house was near the Gate of San Pier Gattolini in Florence. However, on entering the Dominican Order in 1500, he took the name Fra (friar or brother) Bartolommeo. He was greatly influenced by the ideas of the charismatic Dominican reformer, preacher and martyr Girolamo Savonarola (1452–1498), whose portrait he painted around 1498–1500. In the main, Fra Bartolommeo produced paintings of religious subjects for his order. His drawings display a delicate sensitivity, evident in this poignant image of a friar, gazing downwards. Chris Fischer, who has written extensively on Fra Bartolommeo's drawings, pointed out (letter, 1983) that this drawing may date to the 1490s, when the artist moved from using pen and ink to chalk. He notes another black chalk study of the head of a friar, looking downwards, which has similar hatching around the cowl (c.1509, Berlin, Staatliche Museen, Kupferstichkabinett).

10. Jacopo Bassano

(Bassano del Grappa, c.1510–1592)

A Man Leaning over a Parapet and a Pair of Hands

Black, red and white chalk on paper, 41 × 27.5 cm

Purchased, 1892, NGI.2323

Jacopo Bassano is one of the lesser known of the great painters of sixteenth-century Venice. This may be because he chose to remain in his native Bassano

del Grappa, northwest of Venice, from where he took his name. Here, he produced many altarpieces for churches in the Venetian terraferma ('mainland territories'). In his thriving family workshop, his four sons collaborated on many of his paintings and continued his style into the next century. Bassano's highly original pictures, which focus on naturalistic detail, show choreographed figures engaging in everyday activities. His mature work includes pastoral biblical scenes notable for their naturalistic, yet carefully posed, foreground figures.

Bassano was an exceptionally skilled draughtsman, admired for his innovative use of coloured chalk on blue paper. This sheet was likely once blue, having discoloured over time. He made use of direct observational studies for his paintings and frescos. The figure peering over a parapet in this large drawing is almost certainly a study from life. Bassano examines the placement of the figure's arms and hands from different angles. He uses red chalk to create the warm flesh tones, black chalk to define the figure, and white chalk to create highlights.

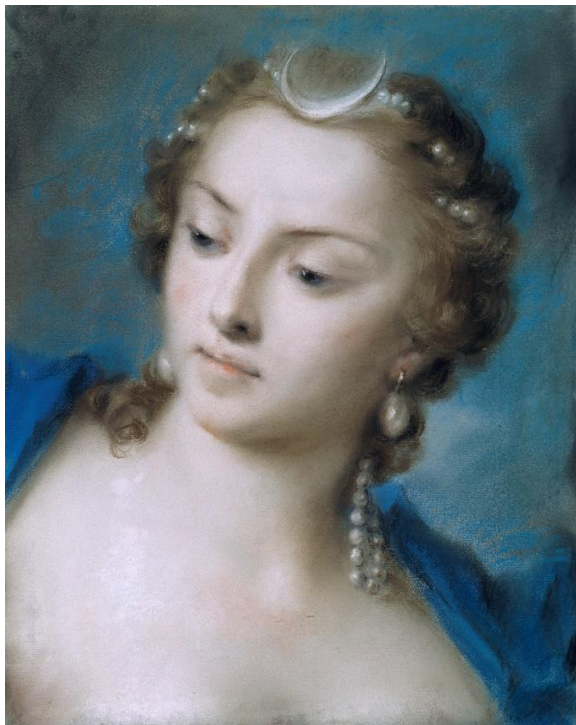
11. Rosalba Carriera

(Venice, 1673–1757)

***Diana*, 1742/43**

Pastel on blue laid paper, 34.7 × 28 cm

Milltown Gift, 1902, NGI.3844



Rosalba Carriera's pastel portraits were highly sought after by wealthy Grand Tourists visiting Venice from Germany, France and England. Her ability to portray a faithful likeness and to allude to social status through elegant jewellery and costume ensured that her pastels appealed to the elite. Carriera's works are notable for their radiant colours and lustrous tones.

In antiquity, Diana was known as the chaste goddess of the hunt. She is often portrayed as a youthful, athletic woman, dressed in hunting attire. Here, she can be identified by the crescent moon in her hair, a symbol of her connection to the lunar

cycle and her role as goddess of the moon and nature. An elaborate pearl earring, symbolising her purity, hangs from one ear. Angela Oberer writes, 'Mythological characters were an often-requested theme, with Diana being the most popular, and they lent themselves particularly well to the depiction of eroticism. Numerous letters and diary entries by Carriera confirm that she regularly worked on different versions of the hunting goddess, especially during the 1730s'.³⁵ The

spectacular pastel of *Diana* (1740–46; The State Hermitage Museum, St Petersburg), which comprises both sensual and erotic elements, along with its pendant piece of *Apollo*, 1740–46, once belonged to Robert Walpole (1676–1745), Britain's first Prime Minister, and hung in his mansion in Downing Street.

Carriera's pastel portraits were intended to be hung near, and in competition with, conventional oil portraits. When this work hung at Russborough House in County Wicklow, the home of Joseph Leeson, later 1st Earl of Milltown, it was in the company of related small paintings of *Diana* and *Saint Agnes* by Pompeo Batoni (1708–1787). Rosalba Carriera's imaginative allegorical personifications of the seasons were also owned by the Earl of Milltown in the eighteenth century (NGI.3846-3849).³⁷

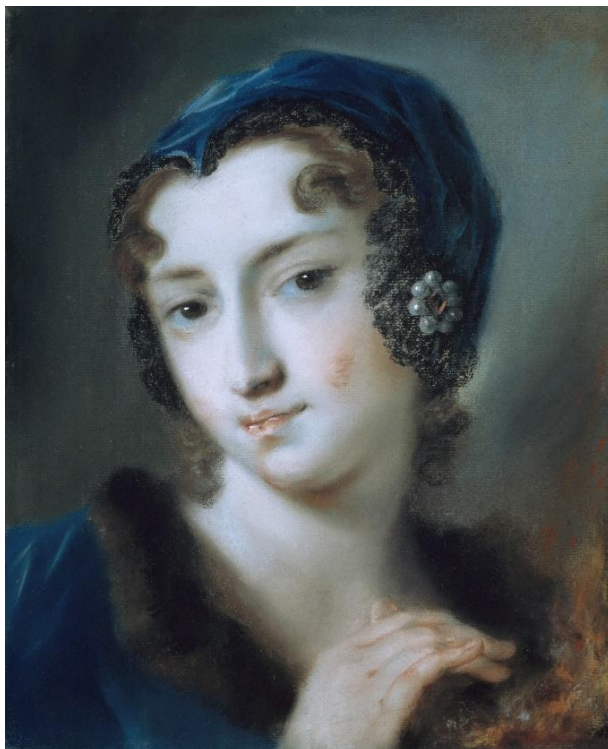
Rosalba Carriera

(Venice, 1673–1757)

***Winter*, 1742/43**

Pastel on blue paper, 34.2 × 27.7 cm

Milltown Gift, 1902, NGI.3849



Rosalba Carriera presents us with a representation of winter, dressed in richly textured velvet and fur. Usually, winter was depicted as a male figure, based on antique precedent, however Carriera ingeniously reimagined the season as a beautiful woman. Winter warms her hands by a small fire, her pearlescent cheeks aglow. The artist's placement of the figure close to the picture plane, along with the halflength format, contributes to the intimacy of focus. Bernardina Sani recognised that this composition is a variant of the artist's so-called 'Tyrolean Girl', examples of which are in the Gemäldegalerie in Dresden, Tatton Park in Cheshire, and the V&A in

London. The pose and facial features are almost identical in all four pastels, however the dark velvet cap with lace detailing in this work is different. The presence of the hand being warmed by the fire's lively flames also indicates that this is an allegory of winter.

The 1st Earl of Milltown purchased this pastel portrait, along with five others by Carriera, on one of his Grand Tours of 1744–45 or 1751–52. Placed in simple wooden travelling frames, the fragile pastels were dispatched back to Ireland.

Leeson later had deeply carved, gilt Rococo frames made for them. This was the pattern he followed for the presentation of other contemporary works bought for Russborough House, County Wicklow, which was being built at the time. This group of pastels formed part of the Milltown Gift, presented to the Gallery by Geraldine, Countess of Milltown (1841–1914) in memory of her husband Edward Leeson, 6th Earl of Milltown, in 1902.

12. Ludovico Carracci

(Bologna, 1555–1619)

Saint Francis of Assisi, c.1588-89

Ink, graphite and wash on paper, 19.3 × 17.8 cm

Purchased, 1972, NGI.7484



The Carracci were a Bolognese family of artists who played a pivotal role in promoting the Baroque style in painting. They saw the need for a new artistic style, free from the artifice of the Mannerist aesthetic. Working collaboratively, brothers Annibale (1560–1609) and Agostino (1557–1602), alongside their cousin Ludovico, founded the *Accademia degli Incamminati* (Italian for ‘Academy of Those Who are Making Progress’ or ‘Academy of the Journeying’) in

Bologna in 1582. Drawing at the Academy was key to their pursuit of a more naturalistic and expressive rendering of the human figure.

Babette Bohn, who has published extensively on the Carracci family as draughtsmen, notes that this drawing of Saint Francis of Assisi is one of the artist’s ‘several experimentations with this subject during the 1580s and 1590s’, yet it is ‘not clearly related to any known painting’. In 1224, Saint Francis had a vision of the crucified Christ, after which time he received the sacred stigmata, the wounds of Christ’s Crucifixion. In this drawing, Carracci depicts the kneeling saint, arms outstretched, receiving the stigmata from heaven. A skull lies strewn on the ground. It is a symbol of death and refers to Christ’s Crucifixion, the central subject of the saint’s meditation. This miraculous event occurred on Mount La

Verna in Tuscany, today a place of pilgrimage and worship. The two sheets by Carracci in the collection were acquired at the Ellesmere sale in Sotheby's, London in 1972.

Ludovico Carracci
(Bologna, 1555–1619)

***The Apostles Carrying the Body of The Virgin to the Tomb*, 1605–09**
Ink and wash with white highlights and scraping out on paper

Ludovico Carracci's large-scale oil *Funeral of the Virgin Mary* and its companion picture *Apostles at the Tomb of the Virgin* were commissioned by Claudio Rangoni, Bishop of Piacenza, for the city's cathedral. Dating to 1605–09, the paintings reflect the Baroque period's focus on dramatic religious themes and strong emotions.

Babette Bohn has written about the compositional studies that relate to these two paintings in *Ludovico Carracci and the Art of Drawing* (2004). Looted by Napoleon's troops and taken to France in 1796, the paintings were later housed in the Parma, Pinacoteca in 1816. The death of the Virgin, a rarely depicted subject, portrays the moment when the body of the Virgin, carried by the apostles and accompanied by angels, is brought to the tomb. Despite differences in detail, this is a full-length compositional study for the painting *Funeral of the Virgin Mary*. When comparing the two, Bohn notes, 'Ludovico made several changes subsequent to this finished drawing, eliminating the reclining figure at lower left and rethinking the poses and placement of the apostles. If he made another, later study for the painting, it is no longer known'.