

maritum ad summos honores⁷ extulit, qui potestate insolenter usus cum sæpe in crimina incurrisset, sæpe conjugis gratia (quam tamen asperius tractaverat) supplicium effugisset, novissime sua manu hominem confodit. Bianca ducis clementiam implorante, juravit Franc[is]cus se de marito pœnas non sumpturum, sed nec de illis, qui eum ipsum occidissent. Quo audito, vir ab inimicis interfectus est.⁸ Viduam Franciscus justum in matrimonium duxit.⁹ Hos ambos uno in convivio Ferdinandus¹⁰ Cardinalis, Fr[ancisc]i frater, veneno sustulit,¹¹ ipse deinceps Hetruriæ Dux, cognomento Maximus.

I am collecting what I can about the two marriages¹² and will send it you next week,¹³ though I find the chronicles of latter times do little

7. He was made 'guardaroba' in the ducal household (Galluzzi, op. cit. ii. 86).

8. In 1572 by Roberto de Ricci and twelve assassins. See Malespini, op. cit. ii. 278a-280b (pt ii, *novella lxxxv*).

9. They were married secretly 5 June 1578. The marriage was announced publicly 10 June 1579, and Bianca, who had previously been in disgrace, was declared at a meeting of the Venetian Senate, 16 June 1579, '*particular figliuola della Repubblica*,' a distinction conferred on royalty (Romanin, op. cit. vi. 377-9; Galluzzi, op. cit. ii. 312-20).

10. Ferdinand I (Ferdinand de' Medici) (1549-1609), Grand Duke of Tuscany, 1587; cardinal 1563-89 (Litta, '*Medici di Firenze*' table xv).

11. A more common version of the story has it that Bianca, in an attempt to poison Ferdinand, accidentally poisoned her husband, Francis, and then in despair committed suicide ('*Istoria della Signora Bianca Cappello*,' cited in n. 2 above). But according to medical testimony Francis and Bianca both died of chills and fever, on 19 and 20 Oct. 1587 (Saltini, op. cit. 19-81; see also Clifford Bax, *Bianca Cappello*, 1927, pp. 87-8).

12. HW had recently purchased two fifteenth-century pictures painted on wood, one an anonymous painting supposedly of the marriage of Henry VI to Margaret of Anjou, and the other, wrongly attributed to John Mabuse, supposedly of the marriage of Henry VII to Elizabeth of York. The former hung over the chimney in the Library at SH, and was sold SH xx. 25 to

the Duke of Sutherland; it is now in the Toledo Museum of Art, Toledo, Ohio (see COLE i. 305). The latter, which HW bought at Lord Pomfret's sale for £84, hung at the east end of the Long Gallery, and was sold SH xxi. 52 to John Dent of Sudeley Castle, Winchcombe, Glos, where it now is (COLE i. 32; for engravings by Charles Grignion and description see *Anecdotes, Works* iii. 37-9, 50-1; '*Des. of SH*,' *Works* ii. 442-3, 461; see also HW to Bentley 18 Sept. 1755, and HW to Mann 21 July 1753).

HW's identification of the subject of the 'Henry VI' painting has been categorically denied by John Gough Nichols (N&Q 1866, ser. III. x. 61) and Alfred Woltmann (*Fortnightly Review* 1866, vi. 152-3), both of whom believed it to portray the marriage or betrothal of the Virgin. Neither, however, attempted to dispute HW's statement (*Works* iii. 37-9) that the cardinal in the picture is very like the image on the tomb of Henry Beaufort, Cardinal of Winchester, or to deny the still more positive 'authentication' of Duke Humphrey and Archbishop Kemp by the altar-piece which HW had in his own possession. (The altar-piece was also bought by the Duke of Sutherland, but its present whereabouts has not been ascertained.) If the bride were the Virgin it is remarkable that she did not, like the bridegroom (see *post* 3 March 1754 and nn. 91-5), have a nimbus; but Mr Blake-More Godwin, Director of the Toledo Museum of Art, is confident that one was never there.

13. *Post* 3 March 1754. HW had sought Gray's assistance in identifying the figures in the paintings.