



**38 Unknown Lady**

[Lady Anne Penruddocke]

1557

Oil on Panel

42 x 31 in. (106.6 x 78.7 cm)

Private Collection

**Provenance:** From at least 1853 in the collection of the Penruddocke family of Compton Park, Salisbury; sold Robinson, Fisher and Harding (London), 13 November 1930 (lot 4) to Lord Howard de Walden; by descent in the Howard de Walden family.

**Exhibitions:** The New Gallery (London), “The Royal House of Tudor Exhibition, 1890 (#210).

**Selected Literature:** L. Cust, (1913), ‘The Painter HE,’ *Walpole Society Journal*, 2, 42; R. Strong, (1966), “Hans Eworth Reconsidered,” *The Burlington Magazine*, 226-231; R. Strong, (1969), *English Icon*, London, 92; H. Tait, (1985), “The girdle-prayerbook or ‘tablett’: an important class of Renaissance jewellery at the court of Henry VIII,” *Jewellery Studies*, 2, 54–55, n.8; J. Arnold, (2001), *Queen Elizabeth’s Wardrobe Unlock’d*, London, 134-5; J.S. Edwards, (2007), ‘The Lady has a New Face,’ *SomeGreyMatter.com*, Accessed 10 February 2010; H. Walker, (2010), “‘Lady Anne Penruddocke’: A Question of Identity,” *HansEworth.com*, Posted 7 April, 2010.

**Inscription:** ‘AETATIS 20’ and ‘1557’ in the top right corner. ‘HE’ in the top left corner.

**Technical Data:** None.

**Attribution:** This portrait is inscribed with Eworth’s customary ‘HE’ monogram. It also fits well within his *oeuvre* for the period, sharing much in common with other monogrammed portraits of the 1550s, including the Society of Antiquaries 1554 *Portrait of Mary I* (#2) and the 1558 *Portrait of an Unknown Woman* in the Strachan Fine Art Collection (#73).

**Description:** The lady in this portrait is presented in three-quarter length, standing in front of a nondescript grayish-brown background. She wears a black satin gown with black velvet guards. The guards of her gown are bordered with rows of narrow black braiding. Her gown fastens in the front, likely with hook and eye closures concealed by the visible black satin (ribbon) bows. The red satin undersleeves of her gown are vertically slashed up to the middle of her upper arms. Her forepart appears to be made of the same red satin, as does the band of her French hood. She also appears to be wearing a Spanish farthingale;

its horizontal rings can be seen pressing against the satin of her forepart. At her wrists and neck she is also wearing a matching white collar and cuffs.<sup>1</sup>

On her person she is wearing very few jewels and none of great value.<sup>2</sup> She is wearing a simple gold necklace, quadruple looped around her neck and knotted so that it falls just below. A prayerbook, bound in gold with black leather, hangs from a simple girdle chain at her waist; its beautiful arabesque design is just visible at the bottom of the painting. She is also wearing an upper and lower billiment, both of simple gold beading.

**Discussion:** This picture, presently in a private collection, has long been identified as a picture of Lady Anne Penruddocke. The portrait is inscribed on the top right corner with ‘AETATIS 20,’ indicating that the lady portrayed is 20-years-old. This, coupled with the date of 1557, which is also inscribed on the top right corner of the picture, suggests that the lady in the portrait was born c. 1537.

Lady Anne Penruddocke was born to Thomas and Joan (née Hawte) Goodyer, sometime in the early 1520s.<sup>3</sup> Although the exact year of her birth and much of her young life is unknown, by 1537 Anne had married John Cocke, son of William Cocke and Anne Adams.<sup>4</sup> The Cockes were a Herefordshire family with some ties to the Tudors beginning with John’s father, William, who was for a time a member of Henry VIII’s household.<sup>5</sup> John was to continue and further these familial connections by acting as Master of Requests for both Edward VI and Mary I.<sup>6</sup> On a local level John was also High Sheriff of Herefordshire and Essex as well as Lancaster Herald.<sup>7</sup> In addition, John held some property in Herefordshire, the grandest of these being Broxbourne Manor,

which he purchased from Henry VIII in 1544.<sup>8</sup> Together John and Anne would have five children at Broxbourne, among them their oldest son, Henry, who was born in 1538.<sup>9</sup> Henry Cocke was also connected to the Court as Keeper of the Wardrobe first under Elizabeth I then James I until his death in March, 1609.<sup>10</sup>

At the end of 1556 John Cocke fell ill and he died sometime after Lady Day, 1557.<sup>11</sup> By April, 1560 Anne had remarried, this time to George Penruddocke.<sup>12</sup> George was the third son of Edward Penruddocke of Arkelby, Cumberland and his wife, Elizabeth Highmore.<sup>13</sup> Like Anne, little is known of George’s early life, although it is presumed that he was born sometime before 1510.<sup>14</sup> As an adult, he was to spend the majority of his career in the law courts and Parliament; he was MP for Salisbury in 1551, granted entrance to Grays Inn in 1555, MP for Wiltshire in 1557, High Sheriff of Wiltshire in 1561, and MP for Downton in 1570.<sup>15</sup>

George was also involved in the Battle of St. Quentin, where he was the Standard-Bearer for the Earl of Pembroke. In 1557 William Herbert, 1<sup>st</sup> Earl of Pembroke was the Captain-General and Lieutenant of the Army, having proven his fealty to Mary I by protecting London during the Wyatt Rebellion.<sup>16</sup> As a result, Pembroke was appointed to lead the English army on the continent in support of Philip II in France.<sup>17</sup> During the Battle of St. Quentin, Burke records that “(George) greatly distinguished himself, having fought a single combat

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<sup>8</sup> Anne would inherit this estate as jointure after his death and it would pass to John’s son from his first marriage, Henry, after her death. See ‘Parishes: Broxbourne with Hoddesdon’, *A History of the County of Hertford*, Vol. 3, 1912, 430-440.

<sup>9</sup> *Ibid.* 316.

<sup>10</sup> *The Virginia Magazine of History and Biography*, Volume V, June 1898, 316.

<sup>11</sup> *Ibid.* 315.

<sup>12</sup> This surname is also sometimes spelled ‘Penruddocke’ in the primary sources.

<sup>13</sup> Bernard Burke, *A Genealogical and Heraldic History of the Landed Gentry of Great Britain and Ireland*, Vol. II (London: Harrison, 1871), 1077.

<sup>14</sup> *Ibid.*

<sup>15</sup> ‘Parliamentary History 1689-1832’, *A History of the County of Wiltshire: Volume 5* (1957), 199 and *Exhibition of the Royal House of Tudor*, The New Gallery, London, 1890, 70, No. 222.

<sup>16</sup> Sil Narasingha, *Oxford Dictionary of National Biography*, William Herbert, First Earl of Pembroke, 2004, 5-6. He was also linked to the Tudors by marriage, having married Queen Katherine Parr’s sister Anne sometime before 1534. See James Doyle, *The Official Baronage of England*, Vol. III, London, 1886, 21-ff for more.

<sup>17</sup> Narasingha, *Oxford Dictionary*, 6.

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<sup>1</sup> For more on her dress, see Janet Arnold, *Queen Elizabeth’s Wardrobe Unlock’d*, London: Maney, 2001, 134-5.

<sup>2</sup> There are, for example, no gems. For more on the prayerbook she wears, see Hugh Tait, “The girdle-prayerbook or ‘tablett’: an important class of Renaissance jewellery at the court of Henry VIII,” *Jewellery Studies*, 2, 1985, 54–55, n.8.

<sup>3</sup> Grace Goodyear Kirkman, *Genealogy of the Goodyear Family* (Cubery and Company: San Francisco, 1899), 24.

<sup>4</sup> James W. Carlile, *Archaeological Studies on the Two Manors of Ponsbourne and Newgate Street* (Hertford: Simson and Co., 1907), 8. The surname is alternatively spelled Cocke, Cock, Cox, and Coxe in the primary sources.

<sup>5</sup> *The Virginia Magazine of History and Biography*, Vol. 5, June 1898, 314.

<sup>6</sup> Kirkman, *Genealogy of*, 24.

<sup>7</sup> *The Virginia Magazine of History and Biography*, Vol. 5, June 1898, 315.

with a French knight of eminence, whom he defeated, for which gallant action he received much laud and honour...<sup>18</sup> For his service to the country, George was eventually knighted by the Earl of Leicester at Hatfield in 1568.<sup>19</sup> For the remainder of his life he was to manage his estates and continue his involvement in Parliament. And in July, 1581 Sir George died at his family seat, Ivy Church, in Wiltshire.<sup>20</sup> What remained of his estate was inherited by his son Edward, who would go on to move the family seat to Compton Park, a family manor at Compton Chamberlayne in Wiltshire.<sup>21</sup>

Given that Anne Penruddocke was married by 1537, it is impossible that she is was born c. 1537 and, as a result, she cannot be the sitter of this portrait. The identification of the sitter as Lady Anne Penruddocke appears to be one based upon family tradition—tradition that has informed the scholarship since at least 1853, when John Bernard Burke published his *Visitation of the Seats and Arms of Great Britain*.<sup>22</sup> There Burke includes a description of Compton Park and, after discussing the Penruddocke genealogy, goes into some detail describing two portraits of Sir George and Lady Anne in the collection:

“A very fine full-length portrait of him, and a half-length of Anne, his second wife, both on boards, and in a perfect state of preservation, may still be seen hanging up in the large oak-panelled parlour at Compton. They were painted by Sir Antonio More in 1557, in the costume of their day. Sir George is represented with a chain of gold round his neck, attached to which is a large triangular sapphire jewel, set in the same metal, with other precious stones.”<sup>23</sup>

In 1890 The New Gallery of London hosted “The Royal House of Tudor,” a large exhibition of Tudor portraits that included two portraits, loaned by

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<sup>18</sup> Burke, *A Genealogical*, 1.

<sup>19</sup> Frederick Arthur Crisp, *Visitation of England and Wales*, Vol. 4 (London: Private Printing, 1902), 51.

<sup>20</sup> *Ibid.*

<sup>21</sup> *Ibid.* and Burke, *Landed Gentry*, 1077. The manor is known as Compton Park, although little of the original house (built in 1586) remains. See ‘Pastscape, Detailed Report: Compton Park,’ accessed online via English Heritage 4 April, 2010.

<sup>22</sup> John Bernard Burke, *A Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain*, Vol., II (London: Hurst and Blackett, 1853), 1-4.

<sup>23</sup> Burke, *A Visitation*, 1. Many pictures that have ultimately been attributed to Eworth were, until Cust’s important essay published in 1913, attributed to Mor or Lucas de Heere.

Charles Penruddocke of Compton Park: Number 210, *Lady Anne Penruddocke, Second wife of Sir George Penruddocke* and Number 222, *Sir George Penruddocke, Knt.*<sup>24</sup> Given the descriptions of each, it is clear that these pictures are those described by Burke nearly 40 years before.

In 1913 Lionel Cust published his significant essay on Hans Eworth in the *Walpole Society Journal*, where for the first time an attempt was made to produce an *oeuvre*.<sup>25</sup> Within the essay Cust includes two portraits that he identifies as belonging to the collection of Charles Penruddocke, Esq.: *Anne, Lady Penruddocke* and *Sir George Penruddocke*.<sup>26</sup> Given the date of the picture in the Howard de Walden collection, and the reproductions of the portraits in the *Walpole Journal*, it is safe to conclude that the pictures listed by Burke at Compton Park and exhibited at the New Gallery are the same pictures Cust includes in his essay, one of which is today in a private collection.<sup>27</sup>

Unfortunately the picture provides very few clues as to the sitter’s true identity. Although the date and age are helpful, there were a great many Tudor women born in the late 1530s. However, we can assume that this woman was of some—albeit not great—rank given the attire she wears. Satin and velvets were not inexpensive fabrics and there were sumptuary laws prohibiting their use by people of lesser rank.<sup>28</sup> Still, none of the very few jewels she wears are significant enough to be identified in an inventory. It is unlikely, as a result, that without further provenance the identity of this lady will ever be known.

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<sup>24</sup> Exhibition Catalogue for The Royal House of Tudor, The New Gallery, Regent Street, London, 1890.

<sup>25</sup> Lionel Cust, ‘The Painter HE,’ *Walpole Society Journal*, Vol. II, 1913, 1-40.

<sup>26</sup> Cust, “The Painter,” 42.

<sup>27</sup> The portrait of Sir George Penruddocke was sold by Colonel N.F. Penruddocke in 1960 (Christie’s, December 16, 1960, Lot 48).

<sup>28</sup> See Noel Cox, “Tudor Sumptuary Laws and Academical Dress: An Act against wearing costly apparel 1509 and An Act for Reformation of Excess in Apparel 1533,” in *2006 Transactions of the Burgon Society*, 6, 15-43.