



THE PATRIOT

Quarterly Journal of the John Hampden Society

No. 4 - Autumn 1993



WILL THE REAL JOHN HAMPDEN . . . ?

There are a number of portraits and other representations of John Hampden in existence, none of which can be absolutely guaranteed to be genuine. We have assembled a collection which illustrates the wide differences, and have asked Society member David Appleby, a 17th century art historian, to add his expert comments.

D.A. As a leading member of the local Buckinghamshire gentry and a Member of Parliament, it is certain that John Hampden would have had occasion to have himself painted. Therefore, at least one or more of these portraits could be a true likeness of the Patriot.

① This is the portrait by Robert Walker that is in the possession of the Earl of St. Germans at Port Eliot in Cornwall. Lord St. Germans is a descendant of Sir John Eliot, with whom Hampden developed a close friendship when the latter was imprisoned in the Tower by Charles I.



There is a tradition that Hampden's son Richard presented this picture to Eliot's son. It is possible, therefore, that this is a genuine portrait of Hampden, although the date at the bottom, 1643, is a little puzzling.

In the 17th century, the year began on 1st April, and Hampden was dead within three

months. It seems unlikely that he would have had much time to sit for an artist during that period, as he was both right-hand man to the Earl of Essex and a member of the Parliamentary Committee of Safety.

Lord St. Germans has kindly allowed The John Hampden Society the rights to use this picture, and a photographic copy now hangs above the fireplace in the Great Hall at Hampden House.

D.A. If this is indeed by Walker, then it could be a posthumous study or date from an early episode in Walker's known career. Walker does not appear to have cut any figure before 1641 (Waterhouse - 'Dictionary of 16th and 17th century British Painters').

The style of portraiture is consistent with this artist. The collar feels a touch later in fashion than 1643 (see Daphne Foskitt - 'Samuel Cooper and his Contemporaries' for comparisons) but does not necessarily discount the date of the inscription.

The frenzied activity of Hampden during the early part of 1643 does not exclude the possibility that the painting was executed during that time - artists have always had to fit in with the schedules of busy patrons.

Walker, if it was he, could easily have obtained a likeness of the sitter within about an hour, and it was common to finish a head in about three sittings (cf. Mary Beale's account books in Talley - 'Portrait Painting in England'). The rest would have been finished in Hampden's absence.

There are marked similarities in composition with Dobson's equally high-speed Oxford portraits of the same period, which were executed under exactly these conditions.

Hampden does not appear to have been a military man before 1642, thus portraits of him in armour are likely to date from 1642/43, when he was in his 49th year. Against

this, it could be said that depiction in full cuirassier armour was something of a convention for nobility and upper gentry at this time, whether martially inclined or not.

The appearance of the buff coat and breastplate in this, the St. Germans portrait, indicates actual service, I would think, rather than mere fashion.

The style of the inscription seems contemporary with the mid-17th century, which is a point in favour of the authenticity of likeness and date. The date might simply allude to the year of Hampden's death. although, in this case, it would be more likely to feature the word 'obit'.



② This portrait was the property of the Hobart-Hampden family, Earls of Buckinghamshire, and hung in Hampden House until the house was sold. It now in the ownership of the Hon. Ian Hope-Morley.

The clothing suggests a later period than the mid-17th century, and the odd shape of the hand suggests that it might be an overpainting of a previous picture. Interestingly enough, when Lord Nugent exhumed what he thought was John Hampden's body in 1828, one of the party

continued on page 2

claimed to have noticed the strong resemblance between this picture and the features of the corpse. This would seem to indicate either that this is a genuine picture of John Hampden, or that Nugent had the wrong body. It seems most likely that this is a portrait of John Hampden's son Richard.

D.A. The clothing of this picture is indeed reminiscent of a Walker portrait of 1656. The odd shape of the hand has many 17th century precedents, and is as likely to be a comment on the capacities of the artist as much as a later addition.

Manifestly a less gifted painter than number ①, the style shows the possible influence of someone such as Mierveld or William Peake. The execution and technique is conservative - even old-fashioned - but of a higher quality than a mere provincial artist. This basket of clues suggests an artist of advanced years, such as Cornelius de Neve the younger (c.1594 - c.1664).

There are some similarities with number ①, particularly in the appearance of the jaw. None of the above evidence contradicts the opinion that this is a portrait of Richard Hampden.

③ This is probably the most widely-used picture of the Patriot, and is the engraving executed by Houbraken in Amsterdam in 1740, which makes it difficult to believe that it is an accurate likeness of John Hampden.



There are a number of excellent copies of this around: Ken Austin, owner of Hampden House in Thame, has one and so does the John Hampden Grammar School at High Wycombe. Ian Hope-Morley's company Hampden Wines use it as a trade-mark, and it has also featured in the masthead of this newsletter.

The full picture is in the style of a

memorial tablet, with the head and shoulders surrounded by elaborate scrollwork, and, below, a representation of the wounded Hampden being carried from the battlefield at Chalgrove.

It is inscribed at the bottom, 'In the possession of Sir Richard Ellys, Bart', but the historian Granger states that Sir Richard is said to have bought an old painting at a stall, and called it by his (Hampden's) name.'

D.A. More in line with the formal cuirassier portraits discussed above, this is not too dissimilar to number ① to be an artist's impression of the Patriot for someone's Hall of Worthies, possibly even based on number ①. Granger's account of Sir Richard Ellys's arbitrary attribution is discouraging.



④ This is the hitherto unknown portrait from the Christie Crawford collection in St. Edward's Hall, Stow-on-the-Wold (see 'The Patriot' No 3). This is a large collection of portraits of 17th century notables and was inherited from the Hammond family.

Colonel Robert Hammond, Governor of Carisbrooke Castle on the Isle of Wight and gaoler of Charles I, was the first husband of John Hampden's daughter Mary, who became the ancestress of the Hobart-Hampdens.

Despite this, David Appleby believes that this may be a Victorian reproduction, but it matches the description of the next picture.

D.A. A very unconvincing portrait. The appearance of dress is around the 1640s, but the sitter does not appear to be a man of 48. The nose in this picture is not like that of number ① or number ②; if anything, this portrait is closer to number ② (Richard Hampden) than his father. The condition of the painting and the technique appear far later than the mid-17th century.



⑤ This picture is reproduced from 'The Parochial History of Glynde' and was supplied by Viscount Hampden, together with a photocopy of a long letter written in 1868 to his great, great-grandfather, H. Brand, MP, by George Scharf of the National Portrait Gallery.

This discusses, in some detail, various paintings and engravings purporting to be of John Hampden, but particularly this drawing in Indian ink upon ordinary paper which Mr Brand had sent to Mr Scharf for inspection.

"The face corresponds to a remarkable degree with the Bulfinch drawing in the Clarendon, at Blenheim", wrote Mr Scharf. "Yours exhibits an incipient moustache; the neck cloth is gathered up in the same peculiar manner under the chin, and the hair is long, light, and flowing. Here, also, the face is turned towards the left and the light is admitted from the right. In both the eyes are fixed upon the spectator. There is no appearance of a cloak in your drawing: the well-polished steel armour is seen complete, and well-finished in every respect".

With the exception of the neckcloth peculiarities, the similarities between this and the Stow picture are striking. The references to Bulfinch and Clarendon should be explained.

John Bulfinch was a printseller at the latter end of Charles II's reign who made copies of portraits in Indian ink for illustrating books. A drawing entitled 'John Hampden, Esquire. From the painting in the hands of Mr Bulfinch, book-seller, at St. James, near ye Palace', appeared in the 1707 edition of Clarendon's 'History of the Great Rebellion', which Mr Scharf had seen in the library at Blenheim Palace.

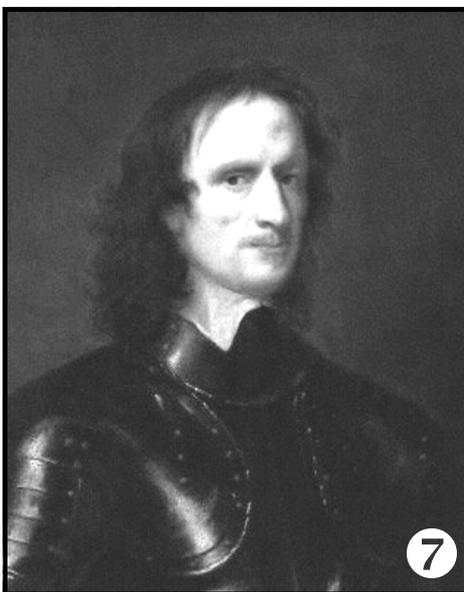
D.A. Without wishing to pour cold water on the similarities between this drawing and the Stow picture, the main similarities (i.e. posture and armour) are conventional rather than unique. The face is not the same, particularly around the eyes.



⑥ This engraving, of which the original is in the Buckinghamshire County Museum, is taken from the cover of Dr Frank Hansford-Miller's 'Lifelines' biography of John Hampden.

This may well be the engraving that was made from the St. Germans portrait in 1832 for Lord Nugent's life of Hampden. It is used by the John Hampden Grammar School, High Wycombe, with the addition of the motto, 'Quit Ye Like Men'.

D.A. This engraving appears to be a simple copy of the St. Germans portrait ①.



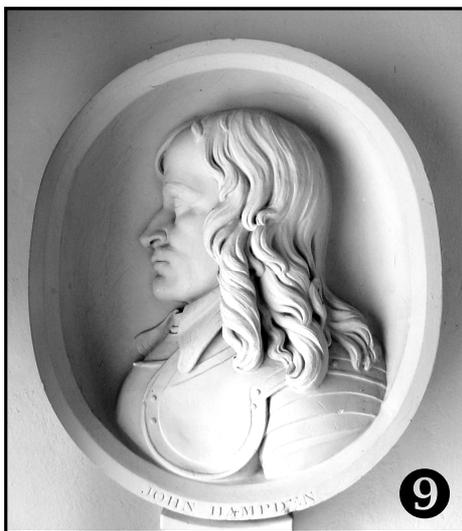
⑦ This is the painting attributed to Robert Walker that is in the National Portrait Gallery in London and which was reproduced in a History of Thame published in 1935.

However, the Director of the Gallery states that 'it is no longer scholarly opinion that it represents the great John Hampden'. Strangely enough, there are similarities in the facial features to pictures of Hampden's cousin, Oliver Cromwell.

D.A. Although looking like a man of 48, the features do not accord with any of the other representations of the Patriot. The comment that there is a similarity between this portrait and Hampden's cousin, Oliver Cromwell, is an interesting one. I seem to recall that Cromwell had some 15 first-cousins and 9 second-cousins in the Parliament of 1640. A check through the genealogy is likely to show that Hampden was also related to some, so at least a few might be expected to have features halfway between Cromwell and Hampden.



⑧ This is the head of the statue of Hampden by Henry Fehr that stands in Aylesbury Market Square.



⑨ This is the bas-relief that appears both on the Hampden Monument at Chalgrove and on the memorial on the wall of Hampden House (Milwards' shop) in Thame.

The latter was erected by Thame Girls' Grammar School in 1951, and a similar plaque was in the front hall of the school, which stood opposite Hampden House and which was demolished in 1965. This plaque is now in the lobby of the John Hampden Primary School at Thame.

D.A. Both of these will almost certainly have been based on one or more of the sources already discussed.

Conclusion.

It is interesting to see all the portraits side-by-side, if only in illustration. What emerges is that there is a definite Hampden 'type', only contradicted by number ②. Working on the principle of no smoke without fire, one has to decide which of the type might be the prototype.

On balance, my vote would go to the St. Germans portrait ①, as the one most likely to be an authentic representation of the Patriot.

There are, of course, other images of Hampden in existence. The National Portrait Gallery has a terra-cotta bust purporting to be John Hampden, which may be the one that was in the Temple of British Worthies at Stowe.

There is a stained-glass window with a full-length figure of Hampden flanked by Bishop John Williams and Robert Lenthall, the Rector, in Great Hampden Church. This was the gift of Arthur Lasenby Liberty in 1902, whose first offer of a window depicting John Hampden, Oliver Cromwell and Miles Hobart was refused. That particular glass can still be seen in the East window of the old church at The Lee.

Another window with a figure of Hampden is in the Oak Room of the old Town Hall (now part of the Wycombe Swan Theatre) in High Wycombe, and there is a splendid statue of the Patriot in full armour, leaning on his sword, in the lobby of the House of Commons.

If any member knows of any other alleged representations of John Hampden, and can supply a picture, we will add them to the collection.

(Acknowledgements to the Rt. Hon. the Earl of St. Germans; the Hon. Ian Hope-Morley; the Trustees of St. Edward's Hall, Stow-on-the-Wold; the Rt. Hon. Viscount Hampden; Shire Publications Ltd. and the National Portrait Gallery.)

★★★

Sale or return		Free delivery area
Free glass loan		Advice and suggestions

The Hampden Wine Company

Notley Farm
 Long Crendon, Bucks HP18 9ER
 Telephone (01844) 201641
INDEPENDENT WINE MERCHANT
QUALITY AND VALUE FOR MONEY

FAMILY TREE

Can anyone help Mrs Lilian Bowler? Her great-grandfather was John Hamden, son of William and Elizabeth Hamden, baptised at Sulhampstead, near Reading, on 12th Jan 1808. Mrs Bowler believes that this John Hamden is descended from Sir John Hampden of Great Hampden, who died in 1496 and whose younger brother Edmund was an ancestor of John Hampden the Patriot. The evidence for this is a paragraph in Dr John Adair's biography in which he states that the Hampdens also owned land in Oxfordshire, Berkshire and Essex. Does anyone know which were the Hampden's Berkshire manors'?

Mrs Bowler has deposited a vast sheaf of documents, including parish register entries and a family tree, with the Hon. Secretary, but if anyone has any useful information please contact her at:

**11 Pinewood Road,
Highcliffe,
CHRISTCHURCH,
Dorset BH23 5PH.**

☆☆☆

THE HAMPDEN LECTURE

The recording that was made of Dr John Adair's fascinating lecture at Hampden House on 26th June is being edited, and copies will be available on cassette from 1st December at £8.99 each, plus £1 postage and packing.

For every cassette sold, a contribution will be made of 50p each to the John Hampden Society and to Great Hampden Parochial Church Council, who staged the lecture.

In addition, all orders received before 31st December will receive a free booklet containing a transcript of the lecture and colour reproductions of some of the portraits featured in this newsletter.

Orders should be sent to :

**The Malt House,
Great Shefford,
NEWBURY,
Berks RG16 7ED**

and cheques/postal orders should be made payable to:

KENNET FILMS LTD.

☆☆☆

APOLOGIES

A clerical error led to the omission of Mrs Marion Wierszycki from the last address list. Her details are:

**29 Southern Road.
THAME,
Oxon OX9 2EE.
Tel: 0844 215174.**

Mrs Wierszycki is Secretary of the Thame Girls' Grammar School Guild, and kindly supplied the information about the Hampden plaque which was in the former school building.

☆☆☆

CENTENARY

1993 marked not only the 350th anniversary of John Hampden's death, but also the centenary of the John Hampden Grammar School, High Wycombe.

The school held a Centenary Show on Sunday 19th September, and the Society was invited to take a stall.

Only six members turned up to help, but a great deal of interest was shown in the Society, especially as Dennis Hargreaves showed his video of the June activities.

The Society's stall was visited by Lord Carrington, who opened the Show, and there was a display of 17th century drill by Steve Parrish. The whole day was a great success, thanks to the fine weather and the expert organisation, and Headmaster Andrew Mactavish later reported that they had made a profit of £5,000, which would pay for the school's new minibus.

☆☆☆



The Spread Eagle Hotel

THAME
OXFORDSHIRE
OX9 2BW
TELEPHONE (0844) 213661

ACCOMMODATION, RESTAURANT
& BANQUETING

WALLER WEEKEND

The Society's President, Dr John Adair, also has a great interest in Sir William Waller, and next year marks the 350th anniversary of Waller's great victory at Cheriton in Hampshire.

'The Cheriton 1644 Anniversary Week-end' will take place at Farnham on 26th and 27th of March, and will include a talk by Dr Adair, a 17th century banquet in the Bishop's Palace, and a conducted tour of the battlefield.

Details and a booking form can be obtained from:

**Michael Moore,
25 Ashgrove Road,
Ashford,
Middx TW15 1NS.
Tel: 0784 243145.**

☆☆☆

MARRIAGE

Life member Viscount Hampden of Glynde, near Lewes, was married to Mrs Sally Snow in October. Congratulations to the bride and groom.

☆☆☆



1994

Feb (date to be advised) Annual General Meeting.

(No definite plans have been made yet for 1994, but discussions are taking place concerning the Summer School at Missenden Abbey)

☆☆☆

MEMBERSHIP

With this issue of *'The Patriot'*, most members will find a letter from Membership Secretary George Hammond and a standing order form.

It was agreed at the AGM in February that the annual subscription would fall due on 1st January each year and shall be paid by standing order, so please complete these mandates and return them as soon as possible.

Under the Society's constitution, a member whose subscription has not been paid after a lapse of three months shall cease to be a member.

☆☆☆

QUATROCENTENARY

Attempts to organise a ceremony to mark the 400th anniversary of John Hampden's birth next year have not proved very successful so far.

The Society's Patron, the Earl of Buckinghamshire, has written several letters to the National Heritage Secretary, Peter Brooke, asking if we can unveil a plaque in Downing Street, where the Hampden's London home stood.

Mr Brooke has stated that it is not the practice to commemorate famous people in Downing Street in this way, because of the impossible task of deciding, from among a large number, who should be so honoured.

Lord Buckinghamshire pointed out that there have been no Parliamentarians of John Hampden's stature who were actually born in Downing Street, but, as yet, the National Heritage Secretary has not reconsidered his decision.

Proposals to hold a reception in the House of Commons have foundered on the high charges, in the order of £1,000, to which the Society would be liable.

☆☆☆

CHALGROVE PRINT

Copies of the print of the Battle of Chalgrove by P.S.W. Beck, which appears in Dr John Adair's biography of John Hampden, are available on vellum-style cream paper at £1.25 post free from the Hon. Secretary.

'THE PATRIOT' is published by The John Hampden Society and is copyright of the Society. The opinions expressed in this publication are those of the contributor and are not necessarily endorsed either by the Editor or the Committee of the Society. Every effort is made to ensure that the information contained in **'THE PATRIOT'** is correct but the publishers accept no responsibility for any errors or omissions.