



THE PATRIOT



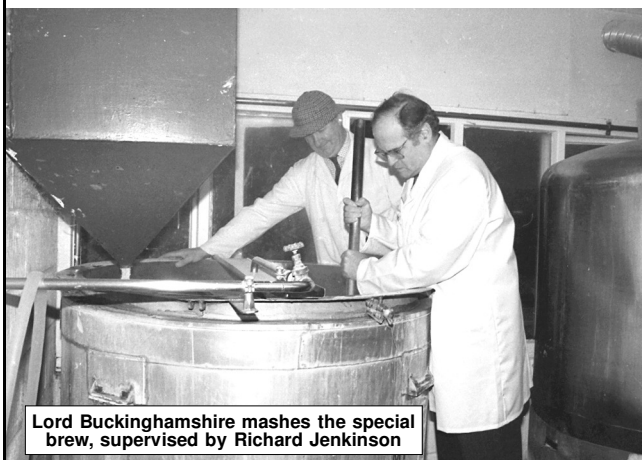
Quarterly Journal of The John Hampden Society

No. 12 - Autumn 1995

JOHN HAMPDEN'S ALE MARKS SOCIETY'S ANNIVERSARY

The Society's 3rd birthday will be marked by the launch of the specially-brewed John Hampden's Ale - produced by a brewery right in the heart of the Hampden country.

John Hampden's Ale, which will only be available in pint bottles, also marks the 15th anniversary of the brewery. Special colour labels have been designed, featuring the Walker portrait of John Hampden



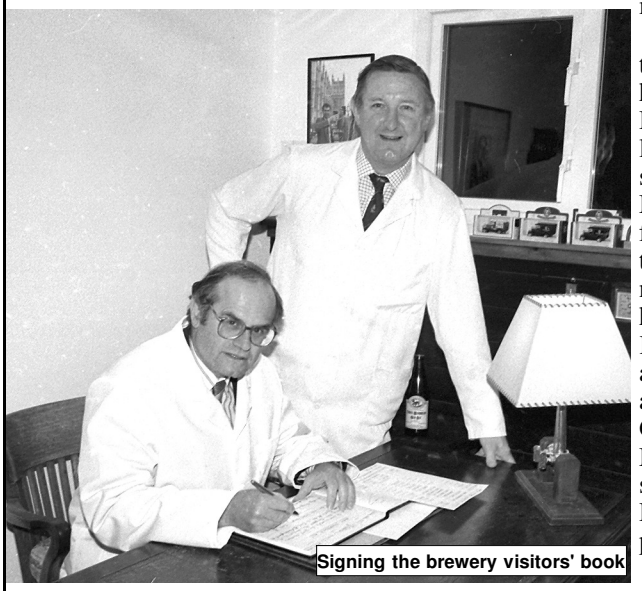
countersigned by Lord Buckinghamshire on the front, and with brief details about Hampden on the back. Each bottle will be numbered, and they could quickly become collectors' items.

The ceremony, at which Colonel John Hampden's Regiment of Foote will provide a Guard of Honour and Lord Buckinghamshire will be presented with bottle number 1, is restricted to members of the John Hampden Society and selected

Our Patron, the Earl of Buckinghamshire, mashed this special brew at 6.30 on the morning of 14 September at the Chiltern Brewery at Terrick, between Stoke Mandeville and Princes Risborough. The operation took place under the supervision of owner and Head Brewer Richard Jenkinson, and with the Hon. Secretary in attendance. The ale will be launched at a special ceremony at the Chiltern Brewery at 11.15 am on **Saturday 28 October** - the day after the third anniversary of the formation of the Society.

guests. **If you wish to attend, please contact the Hon. Secretary for an invitation** - preferably with an SAE and listing all names. This will entitle you to admission and a buffet lunch, but the brewery premises are quite small and it may be necessary to limit the invitations to the first 40 applicants.

Interested members will be shown around the brewery, and there is a shop which features many beer-related products, such as cheeses and sausages made with ale, pickled onions in hopped vinegar, and malt-flavoured marmalade.



The land on which the Chiltern Brewery stands may have formed part of John Hampden's Stoke Mandeville lands, for which he was assessed 20 shillings Ship Money. A copy of the roll of freeholders who objected to the tax, with Hampden's name at the top of the list, hangs in the church at Great Kimble, less than two miles away. The brewery is within a few yards of the road from Great Hampden to Stoke Mandeville and Aylesbury, so it is possible that John Hampden may have ridden past here frequently.



Brewers (by appointment) of
JOHN HAMPDEN'S ALE
and other fine beers

The Chiltern Brewery
Nash Lee Road
Terrick, Aylesbury
Buckinghamshire HP17 0TQ
Tel: 01296 613647
Fax: 01296 612419

Why not visit our brewery shop?

THE SOCIETY AND THE INTERNET

A fast-growing method of communication and information exchange is the Internet - a network of computers linked together by telephone which is used by millions of people and organisations all over the world.

As well as offering Electronic Mail, which is faster and cheaper than fax for international and long distance correspondence, the Internet has a section called the World Wide Web, which currently holds 6 billion pages of information on topics of almost every conceivable subject.

The committee is seriously considering having a John Hampden Society home page (which can, in fact, be any number of pages) on the World Wide Web. This would be available to any Internet user anywhere in the world, and could generate an enormous amount of interest in John Hampden and the Society.

The Hon. Secretary will be attending a one-day course about the Internet at Newbury College on 25 November, but any comments and advice from members would be welcome.

● John Hampden is already on computer internationally. Computer users with a CD ROM drive who have the Microsoft Encarta Encyclopaedia, produced in the USA, can read a short 200-word biography of the Patriot which is concise, informative and has only one minor date error.

LETTERS

The following is part of a long and thoughtful letter received from Dr Paul Hooper in July.

**Selborne
Pyle Chute
Chale
Ventnor
Isle of Wight
PO38 2LE**

Sir,

I first became an admirer of John Hampden when, as a schoolboy, I read Hugh Ross Williamson's biography, and it was borne in upon me what great characters were the men who were 'actors upon the stage' (to quote Sir William Waller) of those times - on both sides.

While it is right and appropriate that attention should be paid to the military aspects of John's career, I feel more emphasis should be given by the Society to his place as a Parliamentary manager and tactician, for this surely is where his great strength lay. He has been overshadowed by Pym, but his part in laying the foundations to the resistance to King Charles' autocratic rule was crucial, and probably deserves deeper research, though most of it will have been done informally and not recorded.

Perhaps we should give prominence to the small attic room in Broughton Castle (where the walls had no ears) where John met with Lord Saye and others about the Providence Bay Company, the Sayebrooke project, and probably other things as well. Probably the tactic used in the Ship Money trial were discussed here. But John's place as a Parliamentarian is paramount. I doubt if even his most ardent admirers would regard him as an outstanding soldier.

I am currently involved in researching the events on the Isle of Wight during the

Civil War, Commonwealth and Protectorate. If any members have any relevant nuggets I would be glad to hear from them. The only tenuous connection with John Hampden is that his daughter Mary married Col. Robert Hammond who was Governor of Carisbrooke Castle during Charles' imprisonment, and Sir Gilbert Gerrard, mentioned in John's will, was related by marriage to the Meux family of Kingston on the Island.

Paul Hooper.

The points that Dr Hooper makes are very relevant and have been accepted by the committee. It must be pointed out that our concentration on matters military during the past year was necessary to secure Chalgrove's place on the Battlefields Register.

**8 Weston Road
Lichfield
Staffs WS13 7NT**

Re. 'The Patriot' No. 11

It isn't entirely correct to suppose that the Sealed Knot has no regiments named after famous leaders. John Lilburne, doughty and fearless champion of the common people, is mentioned in every book of the Civil War.

In battle he was commended for his bravery and leadership, and the sea-green ribbons are still worn with pride by Lt. Col. Lilburne's Dragoones in the Sealed Knot. Lilburne handed over his regiment to Col. Okey in 1645.

David Appleby

Serjeant, Lilburne's Dragoones, Sealed Knot.

☆☆☆

COMING EVENTS

Thanks to Fred Tildesley of Thame for details of an interesting item in the Workers Educational Association programme for the West Bucks villages this winter:

The Civil War in Oxfordshire and Buckinghamshire

TERESA WILSON

Why did Cavaliers and Roundheads fight here? What was it like? We will study the careers of John Hampden, killed at Chalgrove, and Edmund Verney, killed at Edgehill, using documents, slides and a visit.

Thursdays 2.00 - 3.30pm

10 meetings from 18 January

Fee: £25.00 Oakley Village Hall, Oakley

Enrolment details from Paul Warwick, 15 Carters Lane, Long Crendon, Aylesbury HP18 9DE. Tel: 01844 208535.

Betty McBean has also sent a programme for the Mermaid Theatre season, which commences in October. From 30 January to 9 March 1996 is the World Premiere of 'The Trial of Charles I' by Glyn Robbins.

Although this took place more than 5 years after John Hampden's death, this play should be of great interest to students of the period. The box office number is 0171 236 2211, and there are discounts for groups of 15 or more.

RESIGNATION

Raymond Jones, Chairman of Great Hampden Parish Council and Churchwarden at St. Mary Magdalen Church, has tendered his resignation from the committee due to pressure of business.

Raymond, who farms Hampden Bottom Farm, was one of the members of the original steering committee when the Society was formed three years ago, and has made a valuable contribution to its success. It was thanks to him that the Society was involved in helping to save the Hampden memorials in the church in 1993.

The Society would like to thank Raymond for his services.

MRS ELSIE CARTER

We regret to announce the death of member Mrs Elsie Carter of Solihull, sister and aunt of George and Elizabeth Morris respectively, who died on 26 July.

Lord Buckinghamshire and Hon. Secretary Roy Bailey toast the success of the new John Hampden's Ale



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THE HISTORY OF HAMPDEN HOUSE

Part 1

(Adapted from an article supplied by Hampden Group Management Ltd.)

INTRODUCTION

Hampden House, set in the wooded Chiltern Hills of South Buckinghamshire, has a special beauty and interest. But it is very complex and diverse, having been built, extended, remodelled and redecorated many times in the last six and a half centuries. Successive owners have never torn it all down to start from scratch, but have always preferred, or been able, to add, rebuild or renovate part. Like most old houses and most cathedrals, it is not a unity but a fascinating agglomeration of work of different periods, a vast jigsaw puzzle with pieces of every century since the 14th.

The whole house has a most difficult architectural history and nothing is quite what it seems at first sight. For example the front entrance of the house, the main west wing, was built in the 14th century as the kitchen, buttery and pantry, remodelled with a skin of criss-cross-patterned brickwork in the early 16th century, and largely rebuilt as a suite of family rooms with the most up-to-date details in the mid 17th century.

But what we actually see as we approach the house, a charming Georgian Gothic design, dates from 1743 and is both skin-deep and much altered. It was ingeniously adapted out of the 16th and 17th century fabric and very soon changed, by being battlemented in 1752 and stuccoed over in 1757. Whether anything of the 14th century still stands after all this is impossible to say, as the walls are all plastered on the inside and stuccoed or brick faced on the outside.

THE FORM AND DEVELOPMENT OF THE HOUSE

(1) Eleventh to thirteenth centuries

The remains of the Hampdens' first manor house probably lie beneath the lawns somewhere between the present house and the church. Excavation could reveal post-holes dug into the chalk to hold the main timbers of separate hall, kitchen, chambers, storerooms, stables and barns, altered and rebuilt at various times on flint or chalk block foundations.

(2) Fourteenth century

In about 1350 the first John Hampden or John de Hampden built a new stone house with linked rooms. This forms the basis of the present house. The great hall remains with its fine south doorway, but it has lost its north doorway opposite, the three doorways in the west wall that led to pantry, buttery and kitchen, all its windows and the original roof. The kitchen range has become, after many changes, the entrance foyer. Just to the east of the hall most of the first floor solar or family room and its undercroft probably remains, but with no recognisable features. The north wall was removed when the main staircase was installed in the 17th and 18th century. With its stables and a walled garden the medieval house no doubt lay within a fairly small walled or moated enclosure.

(3) Fifteenth century

In the 1430s or 40s the second John Hampden brought the house up to date with the large porch outside the south door and presumably various other changes. The roof of the porch is of 1741, when the top floor was added, but the

two lower floors are ancient. Remains of an old stone spiral staircase have been exposed on all three floors, the top section having no doubt been a turret above a flat pitched roof. The great hall now has a fine fifteenth century timber roof or false ceiling, but this is not original. It was brought from elsewhere and fitted in about 1920.

(4) Sixteenth century

Between the 1530s and the 1560s Hampden House was again modernised. The outer skin of brickwork, with its characteristic Tudor criss-cross pattern, is of this period. By this time the walls were probably partly weathered chalk block and partly timber framed, and had to be rebuilt in some places or given a new face in others. Many gables and bay windows, so typical of this time, will have been added.

There are several ornate chimney stacks, which seem to be of the 19th century but remade on the old lines, while a number of fine early Renaissance carved panels, all reset in modern panelling, suggest that Sir John Hampden had put in some splendid panelled rooms. The only interior feature of this time to remain in position is a timber attic doorway over the main staircase. We must imagine a fine normal walled garden with knot patterned beds, designed to set off the patterned brick walls.

(5) Seventeenth century

The tall centre section of the east wing dates from about 1620, about the time of the first marriage of John Hampden the Patriot. It has a basement, chambers and parlours on the two lower floors and a long gallery on the top floor, with its original low pitched roof. The wing has lost all its splendid plasterwork and panelled rooms in later alterations. One fine blocked window on the first floor with parts of others and a reconstructed top floor fireplace give the date, but from the outside and on the ground floor every detail is of the 18th century.

Twenty or thirty years later, the main west wing was drastically remodelled and reroofed. From being the kitchens this part of the house was turned into a family suite. On the first floor the south-west turret room has a fine plaster ceiling and plain classical fireplace, which is matched by another in the adjoining room over the entrance foyer. In the attics are several more fireplaces of the same style.

Some doors, the staircase of the wing, and the gallery of the great hall are all consistent with the most up-to-date taste of a wealthy but puritanical architectural enthusiast of just before the Civil War. The best example of this austere style is the church of St. Paul, Covent Garden, completed in 1638 by Inigo Jones for the Earl of Bedford, a puritan like John Hampden.

The gallery around the great hall linked the new rooms in the west wing with John Hampden's slightly older reception rooms in the west wing. The north-west wing served as the kitchens until very recent times and, although no original details are visible, it must have been built shortly before the older kitchens were reconstructed, to keep the house habitable.

☆☆☆

To be continued ...



1995

Sat 28 October 11.15 am Members only.

Launch of 'John Hampden's Ale' at the Chiltern Brewery, Terrick, Aylesbury.

Tickets from the Hon. Secretary.

AGM DATE

A suggestion has been made that the date of the AGM be put back from February to coincide with any Chalgrove dinner and/or Heritage Trail that we may decide to hold in midsummer.

The committee has mixed feelings about this, but the suggestion has many merits. If we decide to repeat this year's highly successful dinner at the Spread Eagle, Thame, around 18 June, it will give those members who have some distance to travel another reason for attending, and time to explore the area associated with John Hampden in weather than is likely to be better than in February.

Members' feelings on this idea would be appreciated before the beginning of December, so that we can discuss them at the next committee meeting.

CONGRATULATIONS

Committee member Derek Lester has been promoted to Major and is now Commanding Officer of Colonel John Hampden's Regiment of Foote.

David Appleby has been awarded an EEC bursary to study for an M.A. at the University of Essex. He reports that he has started work on a biography of the Earl of Manchester, who was a close colleague of Hampden's by 1642.

MISSENDEN WEEKEND

Sadly, the Adult Education Weekend at Missenden Abbey on 9/10 September never took place. By mid-August the Abbey had only received 5 bookings, and so they were forced to cancel.

This is a grave disappointment after the success of last year's weekend, and it is possible that every year is too frequent for such an event. We may try again next year, or leave it until 1997. Members' views would be useful.

Sale or return

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The following letter was received last November together with a photograph of the painting reproduced below:

2 Quay Street
Woodbridge
Suffolk IP12 1BX

Dear Sir,

I was most interested to read your letter in 'The Times' about John Hampden as I possess a late 17th century painting (*below*) attributed to Sir Peter Lely, which I acquired on 17 April 1939 when I was living in Prestwood on the edge of the Hampden estate. The owner of the Hampden estate was the Earl of Buckinghamshire, a descendant of John Hampden, and the Earl had decided to leave his home at Hampden House and was therefore putting up for sale by auction the contents of the House, including a number of family portraits painted by Sir Peter Lely (1618-80) which had been painted before Lely became as famous as he later was. I went to the sale as I had been living for several years in a cottage adjoining one of the woodlands of the Hampden estate and I wanted to have one of the family portraits as a memento of my living there.

It was purely luck that enabled me to buy at the sale Lot 70, which was hanging in a conspicuous position at the foot of the staircase leading out of the hall. It was described in the sale catalogue merely as a portrait of 'one of John Hampden's family'. I had not seriously expected to acquire this lot as the sale was attended by a very large number of picture dealers and local neighbours, but it so happened that when it came up for sale, a school-boy who was standing just in front of me fainted and fell on the floor. In the disturbance which followed, while the boy was carried out of the room, the sale continued and I had the good fortune to purchase Lot 70 for the absurdly low figure of £25.

fairly certain it was one of John Hampden's sons, since the National Portrait Gallery had been shown quite recently a portrait of the same man, with an unquestionable facial resemblance to the young man who was the subject of my picture.

The National Portrait gallery man reckoned that the painting was done about the year 1660, and they retain in their archives a photograph of it, though they had no record as to which of John Hampden's sons it portrayed.

Since then I have had my painting cleaned but it still remains in the frame which held it when I first saw it at the foot of the staircase at Hampden House. I have not done any research as to which of John Hampden's sons it depicted, but it may well be that you could offer some evidence of this by reference to documents which the John Hampden Society presumably holds. I enclose a photograph of my painting, which you are welcome to add to your Society's archives. I have no intention of disposing of this painting but will probably be leaving it to one of my grandsons.

John Hadfield

David Appleby writes:

The painting certainly looks like the work of Lely's studio. The information that Lely actually spent some time with the Hampden family is extremely interesting and something I hadn't heard before. The demand on Lely's professional time was accelerating by the end of the Commonwealth period, so precluding the opportunity for such 'housecalls'. It was common practice to paint posthumous portraits of prominent family members (cf. Van Dyck's portrait of the 9th Earl of Northumberland) so this rare visit could have been the occasion of the painting of a posthumous portrait of John Hampden.

The sitter bears some resemblance to the 1680s portrait of 'John Hampden' at Broughton Castle, suggesting the possibility of a family relationship. The NPG's estimate of c.1660 looks reasonable.

The frame is very interesting indeed. It could well date to the second half of the seventeenth century (and therefore be original to the painting?) or possibly early 18th century. The decoration and embellishments appear to have a continental (Italian?) flavour.

Mention of a possible Italian flavour is interesting, because another alleged portrait of John Hampden has come to light, thanks to Mrs Lilian Bowler of Christchurch. Following our review of various Hampden portraits in the Autumn 1993 issue of *'The Patriot'*, Mrs Bowler sent some photocopies and a photograph of a picture owned by her niece, Mrs Giuliano Scamponi of Colchester.

Mrs Scamponi purchased the original in an antique shop in Italy some years ago and it can



be seen that the picture (*above*) has some similarities with the Houbraken engraving, although the direction is reversed. The inscription reads 'Goldar Sculpt.', 'In the Possession of Sir Richard Ellys Bart.', and 'Published as the Act directs July 30 1775'.

The date of publication is difficult to decipher, even on the full-size photocopy supplied by Mrs Scamponi, and it could be either 1725 or 1785. Mrs Bowler claims it is the former, and that the picture therefore predates Houbraken's engraving of 1740. Unfortunately for this theory, John Goldar, the engraver, was not born until 1729! Furthermore, the mysterious Hogarth's Act, under which this portrait was apparently published, did not come into force until 25 June 1735. Goldar lived until 1795, so he could have engraved it in '85, but it could not then have been in the possession of Sir Richard Ellys, because he died in 1742, when Goldar was only 13.

The same ownership inscription is on the Houbraken engraving and, as Elliot Viney pointed out in *'The Patriot'* No 8, Ellys was a great-grandson of John Hampden. Mrs Scamponi's picture bears on the back a label from T.T. Davis, Picture Dealers and Frame Makers of Hull, dated 17 July 1907, and the engraving is listed among about a dozen under the name of John Hampden in The British Museum's Catalogue of Engraved British Portraits dated 1910. Here it is described as another copy from the Houbraken engraving, measuring 8 x 6½ inches, and being a plate to Harrison's edition of Rapin's 'History of England'. The dimensions are interesting, as Mrs Scamponi's full-size photocopy is considerably bigger, measuring some 16 inches by 9.

The conclusion seems to be that this engraving is a copy of the Houbraken one, and was probably executed in 1785.



There was no doubt about the painting being the work of Sir Peter Lely as it was known that the artist spent several weeks in the Hampden house, painting members of the family, and later, when I showed the picture to the Deputy Curator of the National Portrait Gallery, he confirmed that the attribution of the painting to Sir Peter Lely was unquestionably correct. He had no evidence as to which member of the Hampden family it represented, though he was