

FOR JULIE.

Records

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This came from a Leeds picture maker
 who is not a Goddard but saw my
 story in YEARS. POST.

August 1889

THE LATE MR. JOSEPH GODDARD.

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Charles and Frank, his two eldest sons, continue the business.

and 'Determinaciones XI.' To these Sbaralea adds a 'Collatio' and 'Postilla de Sacramento Eucharistiae.'

A confusion between Goddam and 'Adam Anglicus,' who wrote against the doctrine of the immaculate conception, has been discussed in the latter article, *supra*. Another identification with 'Adam Hibernicus' proposed by Ware lacks evidence or probability.

The name 'Goddam' is that offered by the printed edition of his commentary on the 'Sentences,' but it is a manifest 'classical' adaptation of Wodeham or Woodham, derived from one of the five places of that name in England. Pits's suggestion that the Wodeham in question is in Hampshire rests evidently upon a mistake.

[John Major's Vita, prefixed to Goddam's commentary Super Sententias; Leland's Comm. de Scriptt. Brit. pp. 269, 377; Bale's Scriptt. Brit. Catal. v. 98, p. 447 (cf. xii. 19, pt. 2, 82 f.); Ware, De Scriptoribus Hiberniae, p. 66 (1639); Pits, De Angl. Scriptt. p. 482; Wadding's Scriptt. O. M. p. 1, ed. Rome, 1806; Wharton's App. to Caye's Hist. Liter. 30 f., ed. 1743; Quétif and Échard's Scriptt. O. P. i. 739 b, Paris, 1719; Tanner's Bibl. Brit. p. 329; Sbaralea's Suppl. to Wadding's Scriptt. O. M. 2 f.]

R. L. P.

00336
GODDARD, GEORGE BOUVERIE (1832-1886), animal painter, was born at Salisbury, 25 Dec. 1832. At ten his drawings were in demand as the productions of youthful genius, yet he received no artistic training, and it was in the face of much opposition that he adopted art as a profession. He came to London in 1849, and spent upwards of two years in making studies of animal life in the Zoological Gardens. During this time he supported himself mainly by drawing on wood sporting subjects for 'Punch' and other illustrated periodicals. He then returned to Salisbury, where he received many commissions, but finding his sphere of work too limited, he settled in London in 1857. He began to exhibit at the Royal Academy in 1856, sending a painting of 'Hunters.' To this and other works succeeded 'The Casuals' in 1866; 'Home to die: an afternoon fox with the Cotswolds,' in 1868; 'The Tournament,' his first work of note, in 1870; and 'Sale of New Forest Ponies at Lyndhurst' in 1872. In 1875 he exhibited a large picture, fourteen feet long, representing 'Lord Wolverton's Bloodhounds,' which was highly praised in Whyte-Melville's 'Riding Recollections.' This was followed in 1876 by 'Colt-hunting in the New Forest;' in 1877 by 'The Fall of Man,' from Milton's 'Paradise Lost,' and in 1879 by 'The Struggle for Existence,' now in the

Walker Fine Art Gallery in Liverpool. In 1881 he sent to the Royal Academy 'Rescued'; in 1883 'Love and War: in the Abbotsbury Swannery,' and in 1885 'Cowed!' Goddard was a lover of all field sports, and at home equally in the covert and the hunting-field. He died at his residence at Brook Green, Hammersmith, London, on 6 March 1886, after a very short illness, from a chill caught during a visit to his dying father, whom he survived only by a few hours.

[Times, 18 and 29 March 1886; Art Journal, 1886, p. 158; Royal Academy Exhibition Catalogues, 1856-86.]

R. E. G.

GODDARD, JOHN (fl. 1645-1671), engraver, one of the earliest English engravers, is known for a few portraits and book illustrations of no great proficiency. He engraved a portrait of Martin Billingsley, the writing master, in 1651, Dr. Bastwick, and one of Dr. Alexander Ross, chaplain to Charles I, in 1654, as frontispiece to Ross's continuation of Raleigh's 'History of the World.' He engraved the title-page to W. Austin's translation of Cicero's treatise, 'Cato Major,' published in 1671. For Fuller's 'Pisgah-sight of Palestine,' published in 1645, Goddard engraved the sheet of armorial bearings at the beginning, and some of the maps, including a ground plan of the Temple of Solomon. A few other plates by him are known, including a rare set of 'The Seven Deadly Sins' in the Print Room at the British Museum.

[Strutt's Dict. of Engravers; Dodd's MS. History of English Engravers (Brit. Mus. Addit. MS. 33401).]

bri



From: [redacted]@g.com>
To: [redacted]@g.com>
Sent: 01 April 2001 02:54
Subject: Re: Salisbury Goddards

Julie

And among other Salisbury born Goddards living elsewhere in 1891 was Ambrose the Corn Merchant, 48, living in Wells, Norfolk, Albert the Gardener, 44, living in Hammersmith, Charles the Piano Maker, 40, living in Hackney, Ed the Grocer and Wine Merchant, 71, living in Westminster, Francis the Farmer and Chemist, 51, living in Parley, Hants, George the Bookbinder, 54, living in Tottenham, James the Naval Pensioner, 67, living in Portsmouth - to name but a few!

Arabella the pianist was living in Tonbridge.



Peter

I have now had time to catch up. Thanks for the tips. George H. Goddard the would be actor is called Herbert in the 1881 census aged 19 and a student and living at home.
The George Goddard who died at Romsey looks like the right father for George B. G. He was 77 and a retired chemist from Salisbury.
Now at Salisbury we have at the same time 1. the cutlery Goddards 2. the relations of Arabella G the pianist 3 the Geo Goddards the chemists and painters and 4 the rest, who include a fly hirer!
Connect all these to a Thomas Goddard who was mayor and Bobs your uncle!

Julie

1881 British Census

Dwelling: 37 Brook Green
 Census Place: Hammersmith, London, Middlesex, England
 Source: FHL Film 1341012 PRO Ref RG11 Piece 0055 Folio 74 Page 26

| | Marr | Age | Sex | Birthplace |
|--|----------|-----------|----------|--------------------------------------|
| George B. GODDARD | M | 48 | M | Salisbury, Wiltshire, England |
| Rel: Head | | | | |
| Occ: Artist Animal & Landscape Painter | | | | |
| Ellen Mary GODDARD | M | 45 | F | Wardour, Wiltshire, England |
| Rel: Wife | | | | |
| Herbert GODDARD | U | 19 | M | Wardour, Wiltshire, England |
| Rel: Son | | | | |
| Occ: Student | | | | |
| James GODDARD | U | 18 | M | Wardour, Wiltshire, England |
| Rel: Son | | | | |
| Occ: Bank Clerk | | | | |
| Edward GODDARD | U | 17 | M | Wardour, Wiltshire, England |
| Rel: Son | | | | |
| Occ: Shipping Clerk | | | | |
| Alfred GODDARD | | 7 | M | Hammersmith, Middlesex, England |
| Rel: Son | | | | |
| Occ: Scholar | | | | |
| Ethel GODDARD | | 5 | F | Hammersmith, Middlesex, England |
| Rel: Daur | | | | |
| Occ: Scholar | | | | |
| Alicia CARRINGTON | W | 72 | F | Callen, Ireland |
| Rel: Mother In Law | | | | |
| Elizabeth BEAGEM | W | 46 | F | Cork, Ireland |
| Rel: Serv | | | | |
| Occ: Domestic Serv Cook | | | | |
| Mary Jane COX | U | 14 | F | Guernsey, Channel Islands |
| Rel: Serv | | | | |
| Occ: Domestic Nurse | | | | |

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europedirect

Friday, 23 March 2001

Dear Brian,

Thanks for your email responses and for giving me Jim Goddard's name. I have sent him a copy of my enclosed Family History and tree.

Any information you can give me from your database about the early names therein would be most welcome. You will see that the first name on the tree, Samuel Goddard, was I believe born in 1755 but my mayor problem is to find out where. It does not look like he was born in Dorset and I have researched some south Wiltshire parish records without success. He may be a Devon man or possibly Gloucestershire or Wiltshire.

Yours sincerely,

A handwritten signature in cursive script that reads "Tim Goddard".

Tim Goddard

THE GODDARD FAMILY HISTORY



The Goddard Family Crest

This crest is a copy from a letter written by Theophilus Bartlett Goddard dated "Cheltenham 18th January 1878" and addressed to Fanny and Mary Anne and is therefore considered authentic.

Introduction

It is very difficult to know where to start this chronicle because others before me have produced similar documents. My task, as I see it, is to bring these together in one place and to add my own findings.

The base document is undoubtedly that which John Edward researched in the early part of the twentieth century and which Joseph Bedloe substantially added to during the late 1940's and 1950's. There may well have been others of whom I am unaware. I have an original document entitled "Notes on the families of Goddard, Bedloe & Bryer" hand-written by John Edward in 1911 in beautiful copperplate (that's what working as a solicitor's clerk teaches you I guess). This he sent from "Fordington," Gerald Road, Bournemouth on 21st January 1911 to his brother Frederick Bedloe who was interested in family genealogy too. This was undoubtedly just one of a number of hand-written copies that may have been circulated around the family. I know that Edward Alexander has a similar document that may be dated earlier or be a later version. The copy I have was kindly given to me by the son of Frederick Bedloe, Frederick John Peter, in 1997.

Dad, Joseph Bedloe, better known as Tim, passed the other more comprehensive document, undoubtedly based on the 1911 version, to me, in 1997. Amongst other things, as an accomplished amateur photographer, he included many photographs of family houses, gravestones, tombs and individuals. He clearly added information about the contemporary families and his personal recollections. Someone also completed substantially more research of the early generations after 1911 and I suspect this was John Edward although Dad carried out research himself.

The reader will have noticed that I intend only to refer to Goddards by their full Christian names and this is an appropriate place to include a summary family tree of the main lineage. A complete family tree appears at the end of this History.

| | | |
|---------------------|---|------------------|
| <i>Samuel</i> | <i>Landowner of Bothenhampton, Dorset</i> | <i>1755-1820</i> |
| <i>John</i> | <i>Surgeon & Apothecary of Christchurch, Hampshire</i> | <i>1789-1837</i> |
| <i>John Bryer</i> | <i>Surgeon & Apothecary of Christchurch, Hampshire</i> | <i>1811-1880</i> |
| <i>John Bedloe</i> | <i>HMB Consular Service & Artist of Christchurch, Hampshire</i> | <i>1838-1896</i> |
| <i>John Edward</i> | <i>Solicitors Clerk born Tientsin, China</i> | <i>1866-1933</i> |
| <i>Edward Bryer</i> | <i>Banker of Bournemouth, Dorset</i> | <i>1897-1980</i> |

My interest in the family's history centres upon the three siblings who were artists and who left tangible legacies in the form of paintings. Dad had many works by John Bedloe and two by Eliza his sister. My understanding is that John Edward owned many paintings by both artists that had been passed down to him presumably by the artists themselves. When John Edward died in 1933 his eldest son, Edward Bryer, received a majority of them and Dad received fewer but was left the house called "Fordington" at 5 Leamington Road, Bournemouth when his mother, Alice, died in 1952. John Edward's brother, Frederick Bedloe, was also left a number of paintings by John Bedloe.

I started my research in 1993 concentrating on the artists, John Bedloe, Eliza and Amelia, the children of John Bryer and Eliza. I thought that through their art they would be traceable both in their activities and through discovering long forgotten works. Inevitably, this led me into research in a wider field and so there have been new discoveries about other family members too. Despite my endeavours I have been as unsuccessful as John Edward and Dad in discovering where Samuel was born although I have found new information about him. Because his birthplace has yet to be discovered I have not been able to take the family tree any further back in time than the 1911 document. tjg

John Bedloe 1838-1896 and Emily 1844-1915



The eldest of the artists was John Bedloe who was born on 13 November 1838 in Christchurch. He studied in his teens under George Fripp of The Royal Water Colour Society and his forte was scenic painting in watercolours.

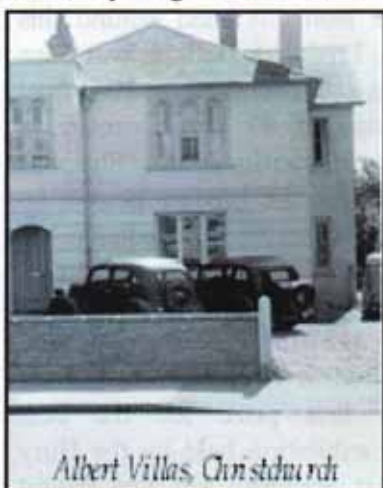
He was appointed Student Interpreter H.M.B. Consular Service at Hong Kong 23 February 1859 having joined the Service the year before at the age of 20. He had a number of postings at Canton and Kowloon before being appointed Third Assistant at Tientsin on 14 April 1861. In 1865 he had been promoted to Acting Vice Consul at Taku. His first child, John Edward, was born in Tientsin in 1866 and his second son, Frederick James, in the same place two years later. Sadly this son only lived two months. A third son, Harry Bryer, was born the following year. Because of poor health John Bedloe had to retire early from the Service and he returned home to England in 1871.

It is interesting to record that the Kowloon peninsula was ceded to Great Britain in the same year that John Bedloe was posted to Hong Kong and that Hong Kong itself was ceded to us just 18 years before in 1841. Canton, a large provincial town, was just north of Hong Kong and had been the main trading port for British merchants before Hong Kong was purchased.

Taku (Dagu) is on the Gulf of China at the mouth of the river Peiho where forts had been constructed to protect the town of Tientsin (Tienjin) which, in turn, guarded the approaches to Peking (Beijing). It was just one year after John Bedloe arrived in China in 1869 that British forces looted and destroyed the Summer Palace near Peking in reprisal for the killing of a number of British officials who had headed north to negotiate the terms of the cessation of Kowloon. The party was led by Lord Elgin now well known for his "purchase?" of the Elgin Marbles. China, at that time, was a dangerous place for Europeans.

John Bedloe married, after his first five-year tour in the Consular Service, a girl he had met only once before – Emily, daughter of a Lymington solicitor, Edward Horatio Moore. During his time in Hong Kong and China he spent many happy hours capturing the scenery on canvas, on paper and in his sketchbooks. Eileen Mary Ivy Warren (nee Goddard), John Bedloe's great grand daughter has two sketch books of John Bedloe's drawings which include oriental scenes and clippers. One contains a diary of a boat trip. There are a number of paintings of the Chinese era held in the family including a superb depiction of windjammers possibly on their way back from China to England and scenes of mountains, a port and sanpans.

His next offspring, Emily Margaret, was born in December 1871 at Lymington. This gives us a clue as to his financial health and lack of assets on his return from the East. 19 Captains Row, Lymington was the family home of his wife Emily who's maiden name was Moore.



Albert Villas, Christchurch

The 1871 census reveals that apart from Emily's parents there were other residents at the Moore family home. They consisted of Emily, her first son John Edward and Emily Margaret. John Bedloe was probably still in China at that time. In that year the third son died at just 18 months of age. Ethel and Sybil were born at Christchurch in 1874 and 1875.

His premature return from China marked the beginning of a tragic decline in the family circumstances. He first rented accommodation at Albert Villas, Christchurch. The house at Bridge Street, Christchurch "Magnolia," was at this time occupied by his father until his death in 1880 and thereafter by his Mother and sisters, Eliza and Amelia. The first evidence of him exhibiting, at the age of 38, was at an

exhibition by the Royal Society of British Artists in 1875 where he showed two paintings of Christchurch. By that time he had found residence at Avenue Cottage, Christchurch. He was exhibiting in Christchurch around this time and again at the RSBA in 1876. Dora and Olive, his fourth and fifth daughters, were born at Christchurch in 1878 and 1880, Dora living just 10 months.



Painting of Coddendam House by John Bedloe c.1883

Sometime around the end of 1880 or early 1881 the family moved to Coddendam in Suffolk to live with Fred Gull a doctor from Ipswich and the husband of Bessie, John Bedloe's sister-in-law. One can only guess at the reason but it appears that Fred was reasonably well off and could afford to keep them for a number of years. This can be concluded from a John Bedloe painting of the house in Coddendam which depicts a very grand property. Frederick John Peter owns this work. John Bedloe used this house as a base and he and the family travelled around the country while he painted visiting Norfolk, Suffolk, the Wye Valley, Dorset and Cornwall. They stayed there for about four years.

However, according to the census of 1881 John Bedloe was living in his parent's house at Magnolia House, 19 Rotten Row, Christchurch with his widowed mother, Eliza, and his sisters Amelia and Eliza. Interestingly they had in residence at Magnolia House a cook and domestic-waiting. He must have returned for the census and his family remained in Coddendam. On their return they lived at 11 Stour Road, Christchurch again rented. Emily Margaret had now left the family circle and she was brought up by the Moores, her mother's family, in which family Ethel married her cousin, Frederick Charles Hicks Moore. At the benevolent request of the Gulls, Olive left Stour Road and returned to them and they attended to her up bringing. In spite of their difficult circumstances her father was against this course because he had, as he said, already lost one daughter – Emily Margaret.



Many works came from his hand around this time. His last son, Frederick Bedloe, was born in 1885 again in Christchurch. His final offspring at the age of 49 was Dorothy, a favourite relation of Timothy John. She was born in 1887 and was the kindest person he had ever known. She seemed to dedicate her life to caring for others.

The 1880's were probably his most prolific period. He exhibited at Christchurch and the RSBA and won first prize for the best watercolour at an exhibition held by the Bury & Suffolk Fine Art Society. He also taught privately and at Christchurch School of Art. So the story goes he could often be seen riding around the countryside on a tricycle with his painting easel slung across his back which aroused a certain amount of comment from those in a more fortunate position. In 1891 his wife and John Edward, Ethel, Sybil, Frederick Bedloe and Dorothy were all living with him together with two servants. How he afforded these nobody knows.

His last recorded recognised exhibitions were in 1893 at the Royal Institute of Painters in Watercolours London Gallery and at the Royal Society of British Artists. He died on 14 April 1896 aged 57 at Stour Road after severely injuring his heart while riding. He is buried in the Christchurch Cemetery. During his life he, like most Victorian painters, produced many many pictures. Sixty seven have been positively identified of which twenty seven are in the