

family, eight are owned by the Red House Museum, Christchurch and one by Russell-Cotes Art Gallery & Museum, Bournemouth.

By his will dated 9 May 1891, he left the whole of his estate to his wife, Emily. "The whole of his estate" was animate and consisted of seven children, four over 21 years of age – John Edward, Emily Margaret, Ethel and Sybil and three under 21, Olive aged 15, Frederick Bedloe aged 10 and Dorothy aged 9 years. His estate effects were worth £115-6-9d. After his death, his wife endeavoured to make ends meet, without success, at the rented Stour Road house, by keeping poultry. The younger members of the family were largely educated on charity. An old family friend educated Frederick Bedloe, a Miss Braithwaite, and Dorothy's later education was due to the Artists Benevolent Fund.

With the sum of £100 raised by subscription, a boarding house was started at 95 St. James Road, Brixton. This venture also met with no success, the home was broken up and the furniture sold by auction at Christies. Emily then took employment as a housekeeper and was partly maintained by a family subscription of one shilling a week. Her son, Frederick Bedloe, who had entered Lloyds Bank, was later able to make a new home for her in London. Her daughter, Sybil, who had been working away, now went back to live at home. At the start of the First World War, Frederick Bedloe was called up and at his request, Dorothy, who was qualified and doing private nursing, returned home as well.

Emily, lived for a time with her eldest son, John Edward and his wife at Gerald Road, Bournemouth probably not long before her death. In spite of the hard times and difficulties to which she had been subjected, Emily lived to the age of 71 years and died at 65 St. Helen's Gardens, North Kensington, on 7 April 1915.

Emily Margaret took up teaching and retired as a school Head Mistress. Ethel who had married her cousin, Frederick Charles Hicks Moore in 1897, died in London in 1900. Their only child, Frederick Harry Bedloe Moore, was killed in the War at the age of twenty. Sybil lived with and kept house for her sister Dorothy until her death in 1950 at the age of seventy-five. They had made their home in London because of Dorothy's work and after her sister's death Dorothy continued to live there with a very old friend, a Miss Stevens, whom Dorothy had once nursed. She then moved to live with a friend in Andover where she died on 29 May 1974 aged 87. Olive devoted many years of her life to work in a leper colony and hospital in Uganda, in which she died in 1949 at the age of 69 years. Frederick Bedloe retired as a Manager of one of the branches of Lloyds Bank and died in 1953 at the age of 68 years.

### Eliza 1840-1915

### Amelia 1847-1928

John Bedloe's sisters' painting interests were quite different. Both mainly used oils but Eliza depicted flowers almost exclusively and was known as the Rose Painter, whilst Amelia was essentially a portrait artist favouring the gypsies and their camps in the New Forest.

Eliza was the eldest and she was born in 1840 at Magnolia House in Christchurch, as was Amelia seven year later. Their father, John Bryer, had very strong views, as we shall see later, and did not always further the cause of domestic tranquillity and his two daughters were made aware at an early age that any inclination towards romance would be eliminated with a heavy hand, a hand which, it is said, fell with some force on a Persian lover of Amelia. They both remained spinsters. The sisters were clearly close and often exhibited their works together. The first reference found to them was at a Bazaar held at Highcliffe Castle at Highcliffe, Christchurch in 1857. Eliza would have been 16 years old and Amelia just 10.

They are referred to as the little Miss Goddards who had responsibility for managing the toy bazaar. Lady Stuart de Rothesay owned Highcliffe Castle and her married daughter, Louisa, Lady Waterford, often stayed with her and was to inherit the castle on her mother's death in 1867. Louisa was a well-known amateur artist who exhibited in the London galleries, as did our ancestors. She was a close acquaintance of Queen Victoria who received some of her works. Her name crops up again later in this story.

We can turn now to Amelia's own words about the sisters' childhood. This passage comes from a document written by Amelia and which she used to promote her works. It is entitled "The careers of two sisters at Christchurch & in the New Forest – Hants. The Rose Painter & The Gypsy Painter."

*"My father, who belonged to a family of ancient lineage, was a medical man and practised at Christchurch until his death. My mother was a pure water-colourist – a real artist, as her works (which we treasure) will prove. My first lessons in Art were therefore naturally given me by my Mother, who taught us children from earliest childhood. My next teacher was Mr. Robert Paris, a friend of Father's who often used to invite me to stay at his residence, Sopley House, where he taught me from the "Jesuit's Perspective." My father also assisted in my education, for he laid before me the facts in anatomy which he considered desirable for me to know, and taught my sister and me chemistry. He instructed us especially in the chemistry of colours and was very particular about the colours which we used on our Palettes and my sister Eliza worked lovingly at her flowers as long as I can remember.*

*I can never forget some lovely Pictures which came under my ken whilst I was scarcely more than a child. At the time of the last Lord Somerville's death in the hunting field, and by the wish of the honble. Mrs. Robinson I had the invigorating occupation of copying those family pictures, which, along with the title were to pass to a cousin. Wonderful landscapes of estates in Scotland – especially a "Rainbow Scene" and "Melrose Abbey" – and exquisite portraits, by Vandyke and others, fired us greatly.*

*We were very poor in those days, so poor that we could not have afforded to attend even a cheap school for drawing if there had been one available. But a Mr. E.F.Pritchard, the first artist who ever came to Bournemouth (which was young and small in those days), was very kind and gave me impressive lessons. He had been a sailor at one time, I think, and was a marine painter. Then Mr. and Mrs. E.M.Ward R.A. were painting parts of Christchurch Priory Church for their subjects. They were close friends of ours and Mr. Ward did his utmost to persuade my Father to send me to Rome or Paris for lessons. Just then my Mother was able to manage that I should have the advantage of a twelve-month's visit to the Continent. Rome was my destination, and I had a letter from Sir.H.D.Wolff to the British Minister there. But while I was in Paris I fell in love with a certain picture, though I did not know who had painted it. I found out that it was by Mons. Charles Chaplin of No.25 Rue de Lisbonne. I wrote home and told my parents who obtained an introduction to Monsieur and the result was that I studied in his studio for fifteen months and then had not sufficient money to enable me to stay longer. But kind and generous friends at home gave me copying-work – pictures at the Louvre – and so on, by means of which I paid my way from time to time as orders favoured me; my good master M.Charles Chaplin continued to instruct me for nothing rather than let me go. I copied great*

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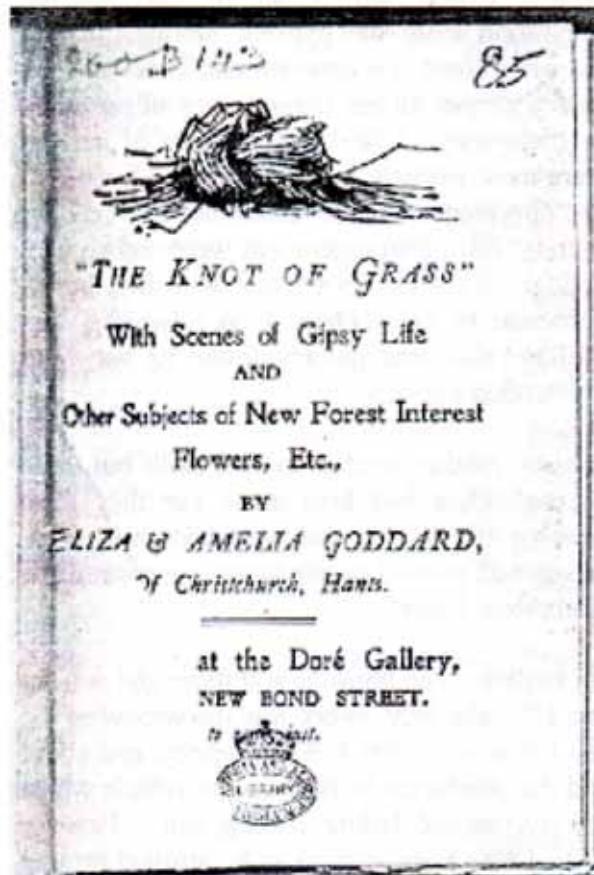
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*numbers of the Antiques in the Sculpture Gallery at the Louvre and showed my master my work each week, besides working from 8 o'clock to 12 at 25 Rue de Lisbonne until my Father died."*

It sounds a hard life but we must remember Amelia, used this story in her latter years, to raise funds and to sell paintings. It appears that she spent around seven years in Paris although she came home from time to time. Although she does not mention it above, Amelia also studied in Paris under Rosa Bonheur, the famous painter of animals, and they became close friends. Amelia exhibited with Eliza at Christchurch in 1875, and in 1879 at the Society of Lady Artists in London. She returned from Paris finally in 1880.

Eliza is recorded as decorating the Priory Church reading desk for the Annual Harvest festival at Christchurch in 1881 and the next reference to both sisters is their contribution to a Bazaar at the Congregational Church in 1884. They lent many of their works and the exhibition included a statue study by some of Eliza's pupils. One of the sisters was asked to be on the platform for the opening ceremony.



For Queen Victoria's Jubilee celebrations in July 1887, the sisters displayed a huge motto worked in red and gold material, "God bless our gracious Queen" and another "Victoria" outside their home in Rotten Row. By 1891, the sisters are still living at Magnolia House but Eliza is now deaf. They continued to exhibit at Christchurch on a regular basis and in 1904 had their largest exhibition of their joint works. This took place in London at the Dore Gallery, New Bond Street. The exhibits were exclusively the sisters and the catalogue is entitled - "The Knot of Grass" With Scenes of Gipsy Life and Other Subjects of New Forest Interest Flowers, Etc., by Eliza & Amelia Goddard Of Christchurch, Hants. There were 43 Eliza paintings and 19 by Amelia.

Amelia had a number of patrons including Sir George Meyrick who was one of two main landowners in Bournemouth. In 1903 he leased the cliffs to the Corporation of Bournemouth for 999 years. Meyrick Park and Meyrick Road are named after him.

Sometime shortly after their mothers' death in 1884 the two sisters bought a house at Thorney Hill, Christchurch, having fine views over the valleys of the Stour and Avon, named "Larks Gate" where they built studios. It looks as if they continued to own Magnolia House and let it out because in June 1907 they wrote offering to sell the residence to the Council in order that it might be pulled down to widen the street at Stoney Lane corner. Clearly the Council were not attracted to the idea for the house was sold later that year after the contents had been auctioned.

There is little information on the life of Eliza. Probably her greatest claim to fame occurred in 1897 when her painting entitled "Roses" was exhibited at the Royal Academy. She suffered from deafness for the last 24 years of her life and died at Larks Gate in 1915 aged 74. The death of her sister was a great blow to Amelia, from which she never fully recovered. Failing



eyesight in old age that militated against her painting rendered her last years very pathetic. Shortly after Eliza's death Larks Gate was sold for £45 and Amelia, as far as can be ascertained, went to live with friends. She was living with a Miss Vatcher at Thorney Hill in 1919 and then at Bransgore in 1927 before residing at Lymington, Bashley Cottage in 1928. She died in 1928 aged 81 at Fairmile House, Christchurch which was The Work House for the destitute.

Amelia gained almost all of her painting inspiration from the gypsies, amongst whom she often lived in a caravan, and in return they gained almost all her money - not of necessity by dishonesty. The last few years of her life were most pathetic, monetary help - for which she appealed to all her relations, most of her friends and any strangers that were unfortunate enough to come into contact with her, but in particular to her nephew John Edward - was of little avail and quickly found its way into unintended pockets.

Mention has been made of the influence of the artists' mother on their artistic skills but there is no evidence of her works. Clearly Amelia and Eliza had kept some but they have disappeared. Edward Alexander has a lovely painting of a mother and two children in, what might be termed, a religious style, which he believes was painted by the artists' grandmother, Sarah. One wonders whether this may be by their mother, Emily!

Timothy John visited "Larks Gate", as did Joseph Bedloe. The house is still there and was let to holidaymakers. When Joseph Bedloe visited in 1953 the lady owner was the widow of the original purchaser and recalled how Amelia, when living with Miss Vatcher nearby, and about to board the local bus on one occasion, persuaded the conductor to hold up the vehicle whilst she returned to say her prayers, which she had overlooked before coming out. Timothy John's visit was in 1994. He did not know where Larks Gate was so as he strolled around Thorney Hill he and came across an elderly gentleman in his front garden and asked for directions. His name is Daniel Pitt and he knew exactly where the house was and asked what the interest was. It transpired that his family had lived in Thorney Hill for many generations and his grandfather, also Daniel Pitt, knew the sisters well and did odd jobs for them including checking their donkey when it became lame. The sisters used a donkey and trap and had a brick built shed to keep it in. The shed can still be seen today. The most exciting thing about this visit, however, was yet to come. He casually mentioned that he had a painting by Amelia and would Timothy John like to see it? Without further ado they retired to his house and he disappeared upstairs to find the painting. The picture was given to Daniel Pitt the elder by Amelia presumably in exchange for work he had done for her. It depicts a working horse called "Merry" which was used to haul trees out of the forest that were made

into pit props. The horse was tethered near Larks Gate. Some time later Timothy John offered to purchase the picture and it is now in his possession.

The name of Rev. James F. Vallings crops up a few times in the sisters' story. He was the Vicar of Sopley near Thorney Hill. In 1890 he was chairing a public meeting which was considering the best way to enclose the recreation ground at Bransgore and it was agreed to put wire fences up to prevent the gypsies from encamping on it. His name is scratched on the back of the frame of one of Amelia's paintings. The picture is owned by the Red House Museum, Christchurch and is called "When eve draws nigh home lights appear." It was completed circa. 1890 and donated to the Museum by the Druitt family between 1945 and 1960. The Druitt family were very well known in Christchurch with a number elected Mayor over the generations. Herbert Druitt (1876-1943) is generally regarded as the finest historian of the town. He collected anything that had a link with the town including many paintings which is how his family came to own many Goddard works. The whole collection was donated to the Red House Museum by his daughter Charlotte who also set up a Trust to run the Museum in a family owned building-The Red House. The Druitts knew the Goddard family very well. Herbert Druitt kept a daily diary from the age of 14 to his death, which is now in the Museum. This records many visits, which the two families made to each other's houses. In 1922 he recorded a note of frustration with Amelia who was always calling on him. He said of her: "What a fool the poor woman is."

Returning to the Very Reverend, he wrote an obituary of Eliza which reveals some interesting things about her which are not otherwise recorded:

*"On May 27<sup>th</sup> a gentle spirit passed away, whose life's record should be preserved in the neighbourhood where she lived and worked for many years. Eliza Goddard, the well-known Flower Painter, was born at Christchurch, August 26<sup>th</sup> 1840. She was educated at home and acquired from her Father, a highly respected and well-remembered Medical man, the late John Bryer Goddard, a knowledge of Botany and the Chemistry of Colour, and from her Mother, a lady of artistic talent, of Drawing and Painting. Her ability with her brush soon obtained recognition, and a Bristol firm, Messrs. Robinson, employed her in designing on stone in colour for lithography. Experience gained in Continental travelling and the companionship of her sister, trained in the Parisian School, developed her artistic powers and gained her considerable repute as a Flower Painter. A picture of Roses was exhibited in the Royal Academy A.D. 1898 and at many other exhibitions her works were on view, including one at the Dore gallery in 1904, which our present Sovereign visited as Prince of Wales. Her last years were spent with her sister Amelia, the well-known known Gypsy Painter, at her picturesque home at Thorney Hill on the borders of the Forest whose beauties she had long loved so well. Those who knew the late Miss Goddard valued her for the beauty of her character as well as of her artistic interpretation of Nature."*

It would be inappropriate to leave the story of the sisters without recording something more of Amelia's involvement with the gypsies. The first painting that has been identified positively as gypsy linked is one she completed in 1883 when she was 36, called "Mary Stanley in the Forest." Mary Stanley was said to be the granddaughter of a Gypsy Queen. This was some 20 years before they moved to "Larks Gate" which was close to a gypsy encampment. This painting was used to illustrate an article about the sisters, which appeared in the Journal of the Gypsy Lore Society in 1908, as were a number of other paintings by Amelia depicting gypsy life in the Forest. A painting entitled "Portrait of Mary Stanley" which, it is suspected, is the same work, was auctioned at Phillip's in London in 1980 for £280. Fifteen of the thirty-seven works by Amelia that have been identified have a gypsy theme. Close to Larks Gate at the

top of Thorney Hill was a large settlement of some 600 gypsies who subsisted by selling flowers.

Her interest in things Romany extended to taking membership in both the Gypsy Lore Society and the Gypsy Folk-Lore Club. The Article mentioned above whilst written in a rather romantic style, does add to our story. It is suggested that the first link the Goddard family had with the gypsies goes back to the beginning of the nineteenth century. Magnolia House was then occupied by John, the sister's grandfather, who was a doctor, and one night he was woken by a gypsy who had ridden from the Forest. There was a woman who was dangerously ill and he went to tend to her having been blindfolded first so that the whereabouts of the camp remained secret. From that time the family was trusted by the Romany community and John's son, John Bryer, following in his father's profession, also proffered medical assistance. The author records that Amelia said she first became attracted to the Gypsy race when a young student in Paris. There she came across a Romany model in Mons. Chaplin's studio who was said to be descended from Ishmael the son of Hagar. Here is a short passage about Amelia from that Article:

*"...that Winter's evening when you had to wait till long after nightfall in a strange camp, along with the ancient crone who travels in a dwarfish green caravan and is believed by the other gypsies to be very wicked, waiting to see Lovinya, who was "took bad with the Viper's Dance"; and Vanlo Bower's young wife wonderfully picturesque in her yellow head-kerchief, her rosy coral beads, her striped silk diklos, came in to help you, and afterwards led you up the dark road homeward."*

This story goes on to tell that she lived in the Forest for many years and was accepted by some gypsies as one of their kind. There is a mystery as well. It is of a silver ring worn by Amelia and a secret kept for sixteen years. There may have been a man in her life then, although her Father's uncompromising stance on men probably remained in her memory.

Joseph Bedloe remembers Amelia as a very dominant character who, in her latter years, became the family menace, always demanding money and making life a misery for all who came into contact with her. He recalls his brother Jack dodging under the table one day when she stormed in.

We should now return to the final part of Amelia's "The career of two sisters...."

*"My Farther, before his death, had two studios built for us and we obtained orders for pictures and held well-attended classes. Indeed as time advanced we had so many pupils that our mother thought it well to put up a student's room so that we should not suffer at our private work.*

*Then our Mother died, and troubles seemed to come thick and fast. The South Kensington School of Art was established at the Christchurch Hall – old pupils died or went away – new ones thought us old fashioned – expenses increased and we could not afford to keep the servant to do the work of the old home. So we let the house as best we could and came up to the border of the New Forest for the sake of the air and to reduce expenses and very especially – to be close to my landscapes and Gypsy models. For I work more happily among my Romany friends and they pose for me when I can pay them – but I have to stop at intervals for want of strength and opportunity to go on.*

*The late Lord Leighton told Mr.J.C Horseley, R.A. that he considered me very clever, and most artists like my drawing. My disadvantage seems to be that I am too unconventional and not of a fashionable type: I hope I am mistaken, though I*

*do not mind being unconventional as long as it does not interfere with the needful sale of my works. But no one seems to know what my work is like; so few people see it nowadays owing to the fact that my pictures are scattered in private houses and galleries. Yet it is a lasting happiness to think of my Master's words: - "be sure that Nature is under your eyes, and never work away from her". That is why I have camped out and lived amongst my Gypsy models in the New Forest."*

Some press comment about Amelia;

- from the Artist 1.3.1883: *"One of the most conspicuous pictures in the exhibition was "A Mignon" by Miss Amelia Goddard of Christchurch. This young lady aims at a high style of art and her "Forest Ponies" of the previous year was a good illustration of her free and vigorous style. In this later picture we have, apparently, a young French courtier, who stands in an easy attitude, with left hand resting lightly on his sword hilt while the right is thrust leisurely into his vest."*
- from The Stage 11.2.1904: *"A Collection of oils, water colours and pastels by Eliza and Amelia Goddard of Christchurch, Hants. is being exhibited at the Dore Gallery, 35 New Bond Street. The catalogue bears the composite heading "The Knot of Grass" ..... The fine work, No.32, by Amelia Goddard, illustrating the motto, depicts a girl about to cast down a "Patran" or knot of grass, at the parting of the ways, this custom - designed for the guidance of the rear company - having been observed by the gypsies on their travels from time immemorial. The scene is at the edge of a common with a lovely view of distant hills, and in the foreground a group of rustics on horseback. No.33, "Holly Shelter," shows an encampment of gypsies and No.35, "Halting by the Ling" represents a body of Romany with their caravans. These pictures are well conceived and painted, and are much in the style of Fred Walker. Another pleasing landscape is No. 38, "Hants and Dorset" and No. 36, "A Gamekeeper" and No.44, "A Girl" (study) are distinctly good.*

It was stated earlier that the name Louisa Marchioness of Waterford would crop up again and Amelia records that she wrote from Highcliffe Castle on 16 November 1883 thanking the artist for the charming picture of a Gypsy which she was very glad to possess.

This brings to an end the story of the artistic side of the family other than to give some statistics. 66 of Eliza's works have been identified of which 7 are in family hands and one is in the Red House Museum. Three of her paintings, which formed a folding screen, much loved by the Victorians, were auctioned as one lot at Phillips in 1989 for £4200. The artist exhibited these in 1904 at the Dore Gallery priced 40 guineas. Only 37 of Amelia's works have been identified of which 4 are in the family and 2 at the Red House Museum. The Museum also own one picture painted by Eliza and Amelia jointly. On her death in 1915, Eliza's Estate was worth £604-1s-9d and Amelia was worth £107-6s 2d when she died in 1928. John Bedloe, Amelia and Eliza are buried at the Christchurch Cemetery.

## John Bryer 1811-1880 and Eliza 1813-1884

John Bryer and Eliza are the artist's parents. He is the eldest son of John and was born at Christchurch, 1 July 1811. He was educated at Wimborne Grammar School and was afterwards a medical student at Guys Hospital. He obtained the licence of the Society of Apothecaries in 1835 and on the death of his father in 1837, succeeded to the practice at Christchurch. He married Eliza Bedloe on 23 January 1838 at St. Georges Church, Fordington and they had four children. The three artists and another daughter Jane, who died in 1852, aged eight. They lived at Rotten Row, Christchurch in "Magnolia House" which had been owned by his father and was left in trust to him, his mother Sarah and his sister Fanny. He purchased the property from the trust in 1838.



*John Bryer Goddard*

Initiated on April 29, 1836 at the Hengist Lodge of Freemasons, John Bryer filled the Chair of Junior Warden in 1839, and he was Worshipful Master in 1841. He resigned on 13 January 1843 but was present as a visitor at the inaugural meeting when the Lodge was revived at Bournemouth, and on several subsequent occasions. His last appearance at the Lodge was at the dedication of the Bournemouth Masonic Hall in 1877 when he responded to the toast of the Past Masters.

In 1839 he was one of the Committee appointed by the Vestry to consider new pews for Christchurch Priory and he was elected Burgess of Christchurch in 1846. He also presided over the anniversary dinner in 1847 of the Odd Fellowship –Pilot Lodge which was formed for the alleviation of distress. It is recorded that he was appointed Medical Officer to the Christchurch Workhouse in 1840 but did not have the qualification required. (Member of the Royal College of Surgeons and Licentiate of the Apothecaries Company of London).

The 1851 census records the occupants of 20 Rotten Row –"Magnolia House", as John Bryer, his wife Eliza, three of their children –Eliza, Jane and Amelia together with a cook and house maid. That he was an early advocate of fresh air and at the same time inclined to advance his views with some force is illustrated by his behaviour in the sick room of a less enlightened patient. Finding the windows shut against his orders he opened them in direct and simple fashion with his walking stick so ensuring that, at least until repair, fresh air was freely admitted. Less modern in his views on water supply, he would not permit tapped water in the house owing to his objection to lead piping and it was not until some years after his death that running water was installed at Magnolia House. His strictness with his daughters has already been mentioned but he was on occasions a man of no little sympathy and understanding and he instructed Emily, the wife of his only son, John Bedloe, at some length on the care and upbringing of her children.

In 1874 John Bryer was elected a waywarden who, it is understood, had responsibility for collecting rates for the Church. As an example of his forthrightness, on his election he declared his intention to free the Board from anything like oligarchical rule. John Bryer died

at his residence, Magnolia House, after a lengthened illness on 12 November 1880. It is recorded in his obituary that he had been a faithful servant and medical officer to the Milton Section of the Lymington Union Board for 45 years, which had, prior to his death, been considering granting a superannuation. As his death had intervened the Board agreed to grant his widow the amount of £50.

Eliza was of a very artistic temperament and her children inherited this gift. She showed no mean skill in drawing and watercolour painting and her works were meticulous and at times almost photographic. She came from a very old established family of Fordington, Dorchester (presumably that's why John Edward named at least two of his Bournemouth houses "Fordington"). We have already seen the assistance she gave to her offspring and she had others interests too. She was Treasurer of the Christchurch Female Friendly Society in 1860, 1877 and 1884 and possibly the years between. The Society was funded from subscriptions and appeared to care for sick members, their medical attendance and funerals.

John Bryer's personal estate, which is unlikely to have included more than Magnolia House and personal effects, is stated as "under £800" and was left to his widow. Eliza died 4 years after her husband on 29 November 1884 leaving £718-2s-9d. Both are buried in Christchurch Cemetery.

### **John 1779-1837 and Sarah 1793-1866**



**John Goddard**

John and Sarah are the grandparents of the artists. John was a native of Dorset, the eldest son of Samuel, born on 11 October 1779. His wife Sarah was said to be an accomplished lady of independent fortune and was the daughter of Henry Bryer. They married at Christchurch in 1810. John was the first Goddard to live at "Magnolia House" although he rented the property for much of his life. He lived there from 1821 until his death 45 years later. The first recording of him that has been discovered relates to his witnessing, in 1804, the election of Benjamin Ferry as Sexton of the Parish of Christchurch. Ferry was to become a very well respected architect.

John's skill as a doctor is well demonstrated in an article from the Salisbury Journal in 1805. Quote: "Three of the people at Parley, near Christchurch, who were poisoned by eating of toad-stools instead of mushrooms, are all perfectly recovered. They certainly owe their existence to the unremitting attention of Mr. Goddard, surgeon, at Christchurch, and no doubt if medical assistance had been sent in time they would all have survived, but they had eaten toad-stools for breakfast (and not for dinner, as before stated) and never sent for advice until the Sunday afternoon, when three poor creatures were actually in a dying state."

As Parish Surgeon he was ordered by the Vestry to carry out an inoculation of the inhabitants of Christchurch during 1807-8, which may explain a Burial Register entry of 30 December 1807 recording the death from "cow pox" of Rebecca, daughter of George Harbin, aged 11 months. He appears to have been a committeeman taking a keen interest in social issues evidenced by his signing the Vestry Minute Book on many occasions. In 1808 on a matter related to fees paid for burials, in 1820 in recognition of a concert given for the poor by members of Christchurch Concert and Choir and again in 1830 when the Parish Council resolve to find employment "for the labouring poor in this Parish during the ensuing months." In 1810 he was on the Committee of the Poor House. In 1813 he attended the 20<sup>th</sup> Anniversary of the Christchurch Agricultural Society with other gentlemen and principal farmers of the neighbourhood. Near fifty sat down to an excellent dinner at the George Inn, and spent the evening with the utmost harmony and conviviality.



**Sarah Goddard**

As illustrative of the narrow field of the "Voters List" of those days it is interesting to record that at the time he was Parish Surgeon his application was returned "refused". Doubtless this unfortunate lack of recognition was suitably rectified when he became Burgess in 1831 and elected mayor of Christchurch in 1834. John also was a Freemason. In 1813 he was "raised to the third degree of Masonry" at a Hengist Freemasons Lodge meeting at the George Inn, Christchurch. He was elected Master of the Lodge in 1816 and 1817 and again in 1827.

His election as Parish Surgeon in 1819 carried a salary of £31-10s. midwifery excepted. It is told that he frequently received payment for medical services rendered to a certain section of the community by way of a keg of brandy, awaiting morning collection from the back doorstep. Smuggling and surgery seem to have been staple and associated industries in Christchurch in those times. He was also a compassionate man as in 1826 he offered to vaccinate the poor from Christchurch and adjacent parishes free of expenses. An unusual medical incident was recorded in 1827, when Medical Officers Mr Quartley and Mr Goddard were paid £4-4 "for attending the wife of Henry Cuthbert in an extraordinary case of Child Birth:- This Woman being a vagrant taken in labour in the Street - it was necessary for her to be removed into the Work-House and have this extraordinary attendance, Mr Cave the parish surgeon not then being at home."

John died aged 58 at Christchurch on 6 August 1837 and is buried in the family tomb in the churchyard of the Priory. There is an entry in the Priory Church (Burial) Accounts, which records the cost of the funeral. Bells 9/4d., Surplice 5/-, Grace 5/-, Mortuary 10/-, total £1-9s-4d. Sarah died 4 January 1866 aged 72.

He wrote his will in February 1836. He directed that his son, John Bryer, should carry on his business and that half the profits arising in the first five years should go to his wife Sarah. Thereafter John Bryer was to have a valuation completed on the "Medical books drugs and