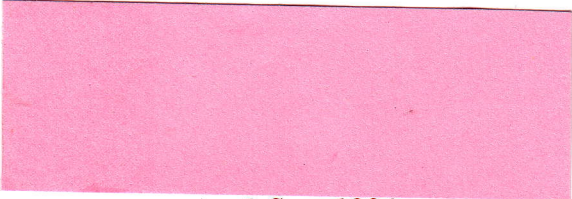


WRO ref. 110/23



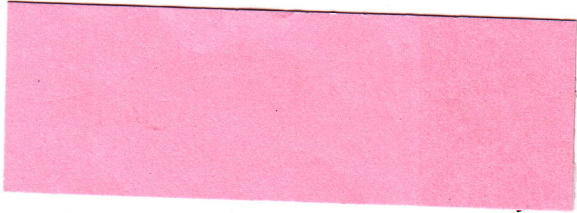
1 Sept 1904

Dear James,

Thanks for your letter. I enclose a very rough sketch of the Clyffe model from the lawn, showing position of large greenhouse, also a rough ground-plan of buildings, not measured, but approximately correct. You need not return them. They are too rough to be of any value, but will do to suggest the appearance of the building. Mother says I am to tell you she has 4 more sketches that Ellen gave her after aunt Annica's death. Two show the pond, etc., 1 the village street, and one the front and part of side of manor. We also have a very quaint old watercolour, say 150 years old, showing house and church from pond. Some day I think I must entice an amateur photographer up here, and get him to snap the model and the old watercolour, as they would be of interest to other members of the family.

Mother send love to you both, and hopes your rheumatism will soon be better. It is close on post time, so can't write more now,

Yours sincerely,
George Dartnell



25/5/06

Dear Fanny,

Thanks for yours. I am sorry you can't identify the Windmill. It must have been the first I ever saw, and it fixed itself in my memory. It was within a drive of Clyffe and may have been in the Marlborough direction.

I have just made a very rough sketch of the old watercolour drawing (which you can keep), representing the house as it was in the 18th century. The lady's headgear would probably enable one to fix date pretty closely. It is a sort of dark blue steeple hat, with white plumes behind, and small white plume round the band. You will see an alarm bell in turret on the roof. I can't remember what the erection showing on the extreme right was, perhaps adovecots. It appears among the detached outbuildings at that end in the cutting, but has had its turret top torn off, so I did not recognise it when marking up the cutting sent to you. The nut walk seems to fall away in a regular precipice, owing to faulty perspective. You will see swans on the pond. One of these may be the bird that a new servant pelted to death thinking it was a strange and dangerous beast! Mother remembered the son or grandson of the man with the scythe, but I can't recollect his name at present. It may "come back" to me some day. The tombstones at end of chancel have IJ BL on them. Can these be the artist's initials? or are there any such stones there that can be identified? The perspective of terrace is queer! In the old cutting the house is thus-

You will see that the general outline is identical with the watercolour, and though grandfather, childlike, did not trouble to put in all the windows, he was childlike, fascinated with the two little round windows, and put them in carefully.

The cardboard model shows the house as in early part of 19th century, with the bay windows added - the trellis work to one window, and a small balcony above. I am only roughly indicating window. One of these days I will try whether the watercolour can be photographed. The colour might not come out properly, however. if I do get it done, I will send you a copy. The old house was mainly timber work, possibly 14th century, and when decay set in here and there the wreck was replaced with stone piece-meal. Your father's rebuilding virtually finished up the old timber work. Very little of it is left now.

I am sending you Vina's pocketbook and her purse herewith, as I think they should be among the Clyffe relics.

Yours affectionately
Geo. E. Dartnell

Lucy is at Woolwich

CLYFFE PYPARD, Wiltshire

Jennifer Walker, who spends a lot of her time browsing in the dustier corners of the archives at Wiltshire Record Office, had a look in the file for Clyffe Pypard (ref. no. WRO 1064), where a branch of the Swindon Goddard family lived in the Vicarage in the 1700s. They appear to have been a family who threw nothing away and the minutia of family life is revealed in the letters, deeds and drawings which have survived. At some point they were handed over to the Record Office to delight us now.

A batch of letters are dated 1769, when Edward Goddard was the head of the Goddard family then living at Clyffe Pypard. He had been born in 1722/3, the son of Francis Goddard who had held the manors of both Standen, near Hungerford and Clyffe Pypard, but sold the former in 1719 when he was financially embarrassed by losing money in the infamous "South Sea Bubble" enterprise. Edward went to Trinity College, Oxford and matriculated in 1740/1. He married Joanna Read of Crowood in 1754 and in 1769 was the father of nine children and had been appointed High Sheriff of Wiltshire two years earlier.

There being no organised post office in those days, letters were sent by Mail Coach to Marlborough to be collected and are variously directed to Edward Goddard Esq., "To be left at Dr Goddards in Marlborough", or "Mrs Tim Lucas, Draper in Marlborough". In July the Bishop of Salisbury is advised that Clyffe Pypard's vicar has died and on the 31st his secretary sends an official notice to the churchwardens, **Edward Goddard Esq.** and **John Millington** advising them of the usual procedure in such a case. They must have replied, in a letter not preserved, that the late vicar, **John Taylor**, has been unsatisfactory; that the vicarage is dilapidated and in urgent need of repair. Edward Goddard, as well as being a churchwarden is also the Patron of the church, that is he has the right to appoint a new vicar. A letter from the secretary to the Bishop, **Thomas Frome**, on August 9th regrets that they have not taken action and complained to the Bishop earlier when an order could have been made for the Vicar to repair the Vicarage. However, he appears to have died in debts to many people and had made over the Vicarage to Mrs Jacobs (a cousin by marriage of the Goddards) in respect of a debt of £60. Very quickly, because the reply is dated August 12th, **Edward Goddard** decides to take Holy Orders and become the Vicar of Clyffe Pypard himself. This presents some problems to a further secretary to the Bishop, **Gregory Sharpe**, who advises Edward to follow the form set out in Bourne's Ecclesiastical Law, to get the signatures of three other clergymen to a testimonial to his education and virtues, and submit it. He is a little perplexed as to how the Patron of a church can present himself as the incumbent, but is sure that the Bishop can find a way around it. Then matters drag on a little and it is not until Nov 29th that Thomas Frome is able to write to Edward, that the Bishop is satisfied with his "family, character and education" and will not need to give him a second examination and that the ordination will take place on 24th December next. However the Bishop then decided to go to Bath and will not be back in Salisbury until after Christmas. Thomas Frome writes a hurried letter to delay Edward until the 29th December when he should present himself for ordination the next Monday January 1st.

Here the correspondence ceases except that "A true and perfect estimate of dilapidations inside of the Vicarage Dwelling House of Cliff" and a further one for dilapidations outside the house have survived, totalling £97 6s 0d, a large amount at that time. The house had a fence outside at the front, a brew house and a bog house, wash house and wood house; it was thatched. In the house there was a parlour, little parlour, study, dining room, school room, a cellar and garrets for the servants to sleep in when they were not in the kitchen, pantry or laundry room, and a great bedchamber and a little one. All these needed

repairing, as did the front and back door. I wonder who paid for the repairs in the end; Edward Goddard himself I suspect.

The second batch of letters, dated 1904 to 1906,, are from George Dartnell to his cousins Frances (Fanny) Wilson, later Mrs Briggs, and James Bradford, the son of George's great aunt Annica. George describes and draws the water colour of the Manor House at Clyffe Pypard which he has in his possession. He comes to the conclusion that it was painted about 1754 and probably shows Edward Goddard showing his fiancée, Johanna Read, around his house and garden, accompanied by her father Mr Read. To the left at the front is the pond with two swans and Mr Dartnell recalls the story that a new servant killed one of them having never seen a swan before and thinking it was a fierce beast coming to injure him, rather than a tame bird coming for food.

Mrs Dartnell, his mother, a grand daughter of Arabella Thring Goddard, has recently died and he has been looking through her possessions. As well as the water colour he has found many paper cuttings, like silhouettes, and models of scenes at Clyffe and one of the procession when Edward Goddard was made High Sheriff of Wiltshire in 1767. He thinks that they are contemporary with the scenes which they depict and he notes the alterations to the houses and the gardens since. Later he has a photograph taken of the water colour and circulates copies to some of his relatives. The watercolour was reportedly last seen at Clyffe Pypard in the 1960s in the possession of the Wilson family, the descendants of Fanny Wilson. I wonder where it is now.

What a wealth of information has been retained about this branch of the Goddard family because they were hoarders. Perhaps we too should think twice before we throw away letters, documents and keepsakes. I recall with horror now the six weeks of bonfires which we had when our family moved from the house handed on to us by our great grandfather to a smaller modern one.

Julie Goddard

6.10.98



21/7/06

Dear James,

I have had the old 18th century watercolour view of Clyffe Manor photographed, and enclose a copy, which you might like to have. It is of course much reduced, the original being say 14 x 8. It would be possible to ascertain the exact date by the costumes of the group on the lawn. I don't know when the bay windows were built out. There is no trace of them in the view, but they were already all recognisable, and agree pretty closely with the watercolour. You must of course remember that it is a child's mind that is working. The two round windows strike him as a marked feature and he is very careful to put them in accurately, but he doesn't bother about strict accuracy in the number and position of the ordinary shaped windows in the rest of the house. The gate by pond strikes him as artistic, but he is satisfied with depicting it with one panel instead of three. The fruit tree with a prop under it (which a boy is climbing) figures in another of the cuttings, and was also "drawn from life". Mother at one time remembered whereabouts it was said to have stood, but I have forgotten now. When we were quite children, she and the squire could identify most of the figures in it, and I wish we had noted down who they all were. The cupola of the pigeonhouse has unfortunately been torn off, but can easily be restored thus - You will see it showing through the trees

and bushes in the photo. The trellis work under the cutting no doubt represents the garden fence. As far as the gate with diamond headed posts, all follows nature very fairly, but I don't know whether the house immediately after is meant for the old Vicarage, or is a farm house. The other cutting represents High Sheriff Goddard and the judge face to face in the state coach, in 1767. I suppose the vehicle at extreme left must be the Black Maria! Some of the horses here and elsewhere are of prehistoric strain!

Other cuttings include haymaking and hunting scenes, and deer parks, and that old windmill somewhere on the downs, which I can just remember as deserted and falling to pieces. In grandmother's and mother's little albums, there are some rather good cuttings in coloured paper by Uncles Ambrose and Henry, and I myself could do fairly in that way when a child, so that you see there have been at least three generations in the family who have indulged in that form of art. The pencil sketches you speak of have now been sent to Fanny Wilson for her Clyffe scrapbook, with Uncle Tom's sketch of the Four Trees in the Long Walk. We have some pages of grand father's copybook, dated 1770 and 1771, done on the same kind of paper as the cuttings. I think that was the time when they used to go up to Hunter's to be taught by old Miss Harris. You will remember that there was a Goddard-Harris marriage in the 18th century. Lucy has some silver with the Harris crest on it, a vulture preying on a curlew, or as the poor people delightfully spoke of it at Clyffe, "a vultur a playin' on a too-loo"!!! You may perhaps remember that old story. Why not jot down some of the out of the way and half forgotten things you know about the old house and place? You must know much that others have now forgotten or never heard.

By the way, do you recognise the name of Sophie Badcock or Babcock ? Only a few days before her death I asked mother who "S.B." was, who painted some moss roses in one of our old albums, and she gave the name as above, but her voice was so indistinct that I am not sure of the spelling and she was too weak to pursue the subject.

This is a terribly long letter, so I will close up now. Love to you both.

Yours sincerely
Geo. E. Dartnell

WRO ref. 110/23

A postcard

Judging by dresses of men and general style, Mr O'Donoghue, of British Museum, says watercolour of Clyffe is 1750 or a trifle later. This confirms my identification of the principal figures with Edward G. and Johanna Read, married 27 August 1754. The old gentleman may be Henry Read (if then alive), or may be the then Vicar of Clyffe, but I haven't as yet looked up that matter. I believe the tradition was that the figures represented E.G. showing his bride the beauties of Clyffe.

G.E.D. 1/8/06