



The Home, Whaddon, Cambridgeshire 1867 – 1935

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This account is dedicated to Doreen Ethel Jarman-Law-Giddings (1918-2009)
The last surviving resident of The Home

Professor Bob Giddings 2010

The author of this account is a great grandson of Daniel Jacklin. The motivation for the research was the realisation that a farmhouse destroyed by fire in 1935, was the same building seen behind a photograph of the Jacklin family in 1906. The building appeared to have had an interesting history. However, the anecdotal evidence about Daniel Jacklin and the building seemed overstated. As a university professor and international researcher, the author was keen to discover if there was a meaningful story. After significant investigation, it was confirmed that not only did the anecdotes have credence but as part of a socio-economic history of village life, the events that happened in an extremely small place over a limited period of time, were astonishing. This is not a single story but a number of interwoven stories of industry and agriculture, decline of the aristocracy and emergence of the public sector, significant moments in musical development, and the spirit of individuals who flourished in this amazing environment.

Introduction

The landowners in Whaddon during the 19th Century were principally:

- The Earl of Harwicke (known as 'Champagne Charlie')
- Christ's College, Cambridge University
- Dean and Canons of St George's Chapel, Windsor

In 1841, the parish was described as very poor. Farming was struggling to survive and inhabitants were leaving the village in search of viable employment (Ralls 2005). In Cambridge, the first ironic event in this account occurred around the mid 19th Century. There was a discovery that fossils could provide the raw material for the world's first chemical fertiliser to enhance farming produce. The irony was that the farmland had to be dug-up to extract the material. Loosely referred to as dinosaur dung, the fossils included craterosaurus, dakosaurus, dinotosaurus, megalosaurus, iguanodon and pterodactyl. Prehistoric marine reptiles such as ichthyosaurus, plesiosaurus and pliosaurus were found as well as the remains of whale, shark, turtle and a huge variety of shells, sponges and other marine organisms. The most common was ammonite, a squid-like creature that scavenged on the seabed. Other animals that were discovered in the diggings included crocodile, hippopotamus, elephant, rhinoceros, lion, hyena, tapir, bear, horse and oxen (O'Connor 1998). Whether there was any actual dinosaur dung is still debated but as O'Connor (1998) points out – *recently, an excellent example of some creature's rectal content has been found in Barrington which gives credence to locals' views that it really is dinosaur dung. One can make out the pressure creases and a sharp point as if it was its last squeeze.*

Regardless of its exact origins, a rich seam of this material was available on a south west to north east axis either side of Cambridge (fig. 1). It became evident that there was money to be made and *The Cambridgeshire Coprolite Mining Rush* (Grove 1976) had begun (fig. 2). Established companies and enterprising individuals were suddenly involved in this new industry. From the 1860s, coprolites started to be dug in Whaddon and Bassingbourn; and they were particularly profitable locations. The landowners could be paid up to £100 per acre for the extraction rights. Coprolite workers were also very well paid – earnings of up to £2-£3 per week were quoted, as compared with an agricultural worker's wage of 7s-8s per week (Grove 1976). By 1871, seventy two inhabitants of Whaddon were coprolite labourers, while only fifty four were agricultural workers. However, the work was hard and dangerous; and men were killed by collapsing trenches. They were also noted for drunkenness and general anti-social behaviour. Faced with a great number of incomers, some villages felt the need to take action. For example, in an employment agreement at Shepreth, the landowner reserved the right to throw out of his property any unruly, unreligious or drunken person (Grove 1976). In April 1861, Christ's College allowed Christopher Roads, their tenant farmer in Orwell, permission to raise the coprolites at Malton Farm. This is only a few miles to the north east of Whaddon. By

October, he had won a second lease to work coprolite land further north in Orwell. After the 1866 harvest, Roads' labourers were rewarded with the traditional 'horkey', held presumably, in the garden of Rectory Farm:

"WHADDON. Works dinner. - On Saturday, the 15th inst., Mr. C. Roads gave his annual dinner to upwards of a hundred of his employees, in the spacious building erected for their accommodation. The room gaily decorated with flags for the occasion is 60ft. by 19ft., and so gave ample space for so large an entertainment. The dinner was supplied by the host, Mr. H. Coningsby, in a most able and satisfactory manner. Mr. Crole with his Bassingbourn band was in attendance and greatly promoted the enjoyment of all present; and after spending a most pleasant evening and expressing their thanks to Mr. Roads for his kind liberality, the men at ten o'clock quietly dispersed to their respective homes.

(Cambridge Chronicle 1866)

The term *quietly dispersed* is interesting, given the unruly behaviour reported in other villages. Despite the upbeat description of the accommodation, it was probably little more than a shed. Roads decided that the men needed proper accommodation with meals, entertainment and beer. Probably built in 1867, Roads provided his own accommodation, meals, entertainment and beer at the Coprolite Tavern south of Whaddon Green on the Meldreth Road, for which the men paid him with the wages that he had given them. It is said that he acquired from the Earl of Hardwicke, a row of dwellings called Home Cottages, and extended it as an all-male billet. There was probably little left of the dwellings as the house, bar and cottages were all newly-built in a similar style and materials. It also seems that he paid little attention to the intended use of the three parts of the development as to recoup his investment he rented as much floorspace as he could to diggers on a 'truck system'. Nevertheless, it is apparent from the following report that there was no ill-feeling between the men and Roads.

WHADDON. Harvest Dinner. - On Saturday afternoon 21st inst., the labourers employed by the Messrs. Roads, both agricultural and coprolite, were sumptuously entertained at the coprolite tavern on the completion of harvest. The Bassingbourn choir band was as usual in attendance, and its performance, both vocal and instrumental, were greatly enjoyed by the labourers present, who also, in their turn, contributed to the pleasure of the evening by singing. Dancing in the intervals appeared to be very much enjoyed. A vote of thanks was enthusiastically awarded to Mr. Crole and the band; the former heartily acknowledged the same, and begged to proclaim the fact that the influence of music for good on such occasions was most powerful. In token of which he appealed to the company to produce anyone who was the worse for the evening's enjoyment. Mr. Crole proposed the health of the Messrs. Roads, who had so liberally entertained them. The way in which this proposal was received was sufficient to show the warm attachment of the men to their employers.

(Cambridge Chronicle 1867)

This was the same building referred to in the Orwell Local History fact sheets as the

“Digger’s Arms” so it clearly helped to provide significant memories to many hundreds of the local people in the area. (Ellison undated).

It soon became known as ‘The Home’, but it is not clear who was actually the publican. In 1871, it is clear that the publican was Richman Badcock but as his two youngest daughters (aged three and one) were born in Orwell, it is evident that he had not been there long. Nevertheless, it appears that he continued the tradition of good evenings at the Home:

WHADDON. TREAT FOR WORKMEN - On Saturday evening, the workmen engaged on the coprolite works in this neighbourhood, about 40 in number, sat down to a substantial repast of roast beef, etc. provided by their employer, Mr Badcock. The workmen appeared to heartily enjoy the treat, and a convivial evening was spent. (Royston Crow 1876)

By the late 1870s, Badcock had become a coprolite merchant and was living in the Post Office at Harston. It is likely that he moved there in 1877, enabling Fordhams of Ashwell to establish a new 21 year lease on the Home. By 1891, the lease had passed onto P and AH Meyer, for the nominal rental of £4 per annum. Philip and Arthur Hugh Meyer first appear as licensees at the Hardwicke Arms. They subsequently developed an extensive brewery and maltings, which were in full operation by 1881, employing 14 men and one boy. By 1901, they are listed as retired brewers. The first stage of the Meyers’ retirement began in 1897 when they started to sell the Orwell Brewery and 43 public houses to J and JEJ Phillips Ltd., Royston (sometimes referred to as the Royston Brewery). The company created six directors of which AH Meyer was one.

The Queen Adelaide Public House

The Royston Brewery records show that the Queen Adelaide was an established public house (beerhouse) in 1876. There is a case that it started before that year but if so, it must have been with a different owner. In 1898, John Fincham applied for the Queen Adelaide Beerhouse to be granted full licensing ie to sell spirits, wine, perry, sweets and liqueurs in addition to beer and cider. The owners were J and JEJ Phillips Ltd, of the Royston Brewery. It is therefore established that in 1897-1898, the Phillips Company owned both The Home and The Queen Adelaide. Fincham was therefore able to state as part of his application in 1898, that *there is no fully licensed premises within two miles of the petitioner premises*. Actually, with the closing of The Home in the same year, he could have stated that there were no licensed premises of any kind within two miles. Nevertheless, at least from 1876 to 1898, both beerhouses operated just across the road from each other. The Home was for the coprolite community, and the Queen Adelaide for the indigenous agricultural workers (figs. 3-6).

Leslie Brandon, the current owner-occupier of the building now known as Adelaide House, recounts some fascinating anecdotes about its days as a public house. He tells of the frosty reception that strangers would receive from the farmers if anyone dared to wander into their bar. It was the most dreary of places. Several people at a time would prefer to take their beer outside, to avoid the funereal atmosphere. It certainly seems that all the fun and entertainment were to be had at the Home.

Daniel Jacklin

Daniel Jacklin (1838–1908) was born in Kneesworth, Bassingbourn and died in Whaddon. It is reported that he was originally a thatcher by trade, but the only occupations recorded in the census are agricultural labourer, farm labourer and publican. It is probable that Daniel worked for William Ten Broeke Crole and also learned music from him. Elizabeth Wright (later Elizabeth Jacklin) was certainly working in Crole's house in 1861 (Census 1861). Daniel had been an agricultural worker since 1851 at least (Census 1851). He could have been no older than 14 years at that time. William Crole was born in London in 1810. He became the Farmer and Head of Household at North Farm, High Street, Kneesworth (Census 1861). The house is now called The Grange (Bassingbourn History 2008), (figs. 7-8). By 1861, he was employing 14 men, and in 1858 he had started The Bassingbourn Choir Band, a vocal and instrumental ensemble. The vocal group was almost certainly derived from the choir at Bassingbourn Church where Crole was choirmaster for 25 years (1853-1878) (Herts and Cambs Reporter 1878) and Daniel Jacklin was deputy choirmaster for 20 years (c1860-1880) (Herts and Cambs Reporter 1908). Crole must have had a formal education in music and was seemingly well respected. He was for 17 years (1862-1878) an honorary inspector of choirs for the Ely Diocesan Church Music Society. The music for the festivals was printed in small booklets by Novello – itself responsible for a revolution in the production of printed music at prices within general reach (Grove 1887). These booklets were in the hands of choirmasters before the winter of each year. Every choir was subjected to an examination of its performance, by the honorary inspectors appointed by the Society before permission was granted to take part in the next festival (Dickson 1894). Among Daniel's printed music is Crole's copy of the 1870 booklet, with handwritten numbers for at least 13 choirs, split into treble, alto, tenor and bass (figs. 9-10). Crole was also well known as conductor of some of their grand events (Herts and Cambs Reporter 1878).

New choral works were often first made known to local choirs through participation in the diocesan festivals. The first such gathering had taken place in Southwell Minster (Ecclesiologist vol. XIX p385). Dean Peacock had willingly granted permission in the autumn of 1858 for the use of Ely Cathedral, and the first festival was held there in the summer of 1859. Towards the end of the century, Dickson (1894) reported that the Society was flourishing, and annual gatherings of parish choirs were still held in Cambridge and other centres within the diocese, but since 1870, the Cathedral had been

the meeting place in every third year only. Some cathedrals were reluctant to admit assembled diocesan choirs, in case deficiencies in their own choirs might be publicly exposed. The Ecclesiologist (vol. XXII, p179) exploited this reticence by observing that there is no reason why these festivals should not be held annually in every cathedral, unless they feared the humiliating notion that the parish church choirs might be at least equivalent in quality to those belonging to the cathedrals. Once initiated, each festival tended to become a popular annual event, attracting thousands of visitors to attend the morning and evening services sung by the combined choirs (see various editions of the Ecclesiologist). In fact at Ely, the chief difficulty from the beginning was the unmanageable crowd. There were numerous people termed 'camp-followers' (Dickson 1894), essentially 19th Century groupies who followed celebrities and especially popular musicians of the day. One of the most influential musical journals was the Musical Times, emanating from the house of Novello. Its editors selected pieces of music for circulation with the journal. These pieces led and reflected the changing taste in church music that started around the mid 19th Century. Up to this time, the main drive behind the formation of choirs had been the Tractarian Priesthood; but by the 1860s, musical professionalism became the dominant ethos (Musical Standard vol. III, p57). William Crole was the epitome of this new style of professionalism. There is no doubt that the Society and its festivals greatly improved the music of parochial churches in all parts of the diocese. Dickson (1894) even expressed his personal fear that the nature of these festivals had become such that worship was in danger of being sacrificed in favour of the mere sensuous enjoyment of beautiful music. Daniel's copies of the Novello booklets for the festivals in 1867 (ninth) (fig. 11), 1870 (eleventh), 1878 (nineteenth) and 1883 (twenty fourth) are still in existence. It is logical to assume that Daniel led the Bassingbourn Church Choir at the festivals during all the years that William Crole was acting as honorary inspector. It may even be the reason why Crole asked him to be his deputy. It was also reported that he was a kind of travelling choirmaster and used to bring church choirs up to a competitive standard. This notion is supported in his obituary:

The late Mr Daniel Jacklin - A correspondent writing from Bassingbourn, and referring to the presentation made to Dr Clare by the choir says 'Talking of choir matters, our thoughts naturally turned to one who was laid to rest in Whaddon Churchyard on the 5th inst., and to whom we feel it a duty to offer a tribute of respect and gratitude. Mr Jacklin, previous to leaving Kneesworth for Whaddon, acted as deputy choirmaster here for upwards of 20 years. In the church collection of manuscript music, there are many of his chants and hymn tunes and his beautiful Kyrie has been more frequently sung during the Communion Service than any other. His knowledge of music was great, being well versed in the mysteries of harmony and counterpart. Many local choirs received the benefit of his instruction, especially Tadlow where for upwards of ten years he attended once a week. We extend our truest sympathy to his widow and family in the loss they have sustained'.

(Herts and Cambs Reporter 1908)

Sadly, the collection of manuscript music no longer exists in Bassingbourn Church. However, a number of his compositions and arrangements, both secular and non-secular have survived. They are included at the end of this account, under *Daniel Jacklin's Music Book*. This music is a great find. Setting aside the practicalities of obtaining pens, ink and manuscript paper; what an astonishing achievement for a boy who only had a basic rural education up to the age of 14 years. Not only was he deputy to one of the most respected musical figures in the county (if not several counties) from the age of about 22; but he went on to write a significant number of compositions and arrangements in correct notation, which would have been extremely rare for somebody without formal musical education. Crole died on 6 September 1880, aged 70 and is buried in Bassingbourn (west no. 1 block J). At the time he was described as a *gentleman*. On the assumption that Daniel Jacklin worked for him, Daniel may have seen his livelihood about to disappear, at a time when he needed more space for his growing family. He had been to The Home on a number of occasions with Crole's Bassingbourn Band and therefore knew it well. How he actually became the publican is not known but he moved to Whaddon between 1879 and 1881, as all his elder children were born in Kneesworth, whereas Emily Ethel (1881 – 1950) and Albert (1883 - 1966) were born at Whaddon.

The coprolite mining had reached its peak around 1871, and ten years later, it was on the wane. So, there is no hint of the overcrowding that Roads had encouraged, and it seems likely that all the men were accommodated in the cottages.

The 1881 census reprint contains at least two errors. Daniel's address is given as 'The High Street Horne, Whaddon' (fig. 12). The original version of the 1891 census shows 'The Home, High Street' but it is the residence of William Jacklin. Daniel's residence is shown as 'The Home Public House' (Census 1891), (fig. 13). His children are all listed. In 1881, the youngest is Walter (aged 1) (1879 – 1963). The most interesting information about the children relates to his daughter Elizabeth (1867 – 1952). Her age is stated as 14 years, and her occupation – Barmaid (Census 1881), (fig. 14); and the entertainments continued:

Over the beerhouse, called The Home or The New Found Out, was a long club room, where in the 1880s, there used to be dancing. A square dance to the tune of "Golden Slipper" was a favourite, "We won't go home till morning, we won't go home till morning, till daylight doth appear, three quarts more, three quarts more". It was sung by the men who placed an oak twig in the roof of each of the Home Cottages. The fiddle player was a "Stibben" Steven Jacklin. Skittles were a popular pastime, played in what was termed "Skittle Alley" on the wall of the long room. Towards the Meldreth end there were sleeping quarters. The end house was the foreman's. (Izzard undated)

It is also good to see the Bassingbourn Band continuing after Crole's death, but it is not known who was in charge:

WHADDON. On Thursday in last week, an entertainment, for want of a better term, was given by the employers of labour to the women and children of this parish. Favoured by delightful weather about 180 sat down to a substantial tea set out in large marquees in Mr Beaumont's meadows. The Bassingbourn band played throughout the afternoon, and what with boating, canoeing, dancing on the green, scrambling for nuts, &c., all present enjoyed themselves immensely until 9 O'clock, when the National Anthem was played, and sung most heartily.
(Royston Crow 1884)

Property Sales

In 1891, the Earl of Hardwicke offered his Estate for sale as a large number of plots (fig. 15), including plot 101, The Home and six capital cottages adjoining (fig. 16). Despite receiving £5000 a year for at least 10 years for the coprolite mining rights to his land, he was living up to his nick-name of 'Champagne Charlie', and had accrued huge gambling debts. Apparently, he was as unsuccessful in selling the plots as he had been in gambling, as Viscount Clifden purchased the whole Estate in 1894. The coprolite rush was certainly over in this area before the end of the century as there was a sale of plant and a quantity of old iron at Bassingbourn on 3 October 1895, signalling its final demise. Stone and cement works replaced coprolite workings in most villages – presumably in this case the Atlas works between Whaddon and Meldeth; now the Eternit factory. By the expiry of the lease in 1898, The Home had very few customers and it ceased to be a beerhouse. In that year, the former barmaid Elizabeth married Arthur Woodcock (figs. 17-18). The fixtures and fittings were valued by P and AH Meyer, and presumably sold (figs. 19-21). The old Bar and Bar Parlour (on the ground floor) and the Long Club Room above were acquired by the Wesleyan Methodists and converted into a chapel and hall over, which opened in 1900 (figs. 22-23). Given the Methodists attitude to drinking, this seems like another ironic event. The final Jacklin family photograph was taken in 1906 (fig. 24), as Daniel died in 1908. By this time, eleven of the twelve Jacklin children had left home, so only Emily Ethel and her mother remained. Emily Ethel had become a teacher at the local school, as a means of paying the rent (fig. 25).

By the beginning of the 20th Century, British aristocrats were starting to find their huge estates more of a liability than an asset. Increasingly, they consolidated their property and increased liquidity by selling parts of their estates that were outlying or otherwise difficult to manage. In November 1913, Viscount Clifden identified *a further portion of the Wimpole Estate, ... in the parishes of Great Eversden and Whaddon, covering an area of 682 acres* for sale by auction. Clifden's agents organised the lots in such a manner that tenants could buy their houses if they desired to do so. At Whaddon, this occurred in nearly all cases – enabling the kind of diversity of ownership to commence, that supports an economically healthy settlement. One notable exception was the former Home. The central part of the building – the previous bar with games room over, had been occupied by the Wesleyan Methodists since 1900. Clifden gave free conveyance of this part of the building to the

trustees of the chapel to secure them uninterrupted possession. Thus the lot offered for sale was not straightforward. It comprised the house to the west and the cottages to the east – as the chapel was in the middle. If the house had been offered separately, the Jacklins may have purchased it. However, the timing could not have been worse. The residents in 1913 were still only Emily Ethel and her aging mother. The total income was from Emily Ethel's salary as a school teacher, so conceivably even the house would have been too expensive. The house and the cottages together, were clearly beyond their means and a responsibility that they could not guarantee to maintain. The descriptions of the properties show a striking resemblance to those in the 1891 sale, except this time it was noted that *the House... is now let to D Jacklin... at the nominal rent of £4 per annum*, although, it was five years after his death (figs. 26-27). Howard Bros., bakers and confectioners in Melbourn, were diversifying their activities and presumably viewed these properties as an investment. They purchased the house and cottages for £310. Seemingly, all the tenants continued to live there.

The Farmhouse

On 30 October 1915, Emily Ethel married William Jarman (1888-1965). She was 33 years old and he was 27. She was the existing tenant, having lived there continuously since her birth; and presumably the Howard Brothers were content that the couple wished to make it their marital home (fig. 28). A year later Elizabeth Wright died (fig. 29). Emily Ethel and William had three children, Barbara (1916–1999) and the twins (William) Reg (1918–1944) and Doreen (1918-2009), (fig. 30). The name apparently changed to Holme Farm and Cottages, although interestingly the original spelling is still evident on the front wall of the cottages. While the Howards did not install electric lighting, which may have been a decision they lived to regret – the house, cottages and chapel were renovated – probably in the early 1920s. Most surprisingly, the brickwork to the front walls was rendered. The chimneys were repaired, and windows, doors and gates replaced. Small canopies were also added above each front door.

In addition to a number of cottages and gardens being sold to their residents, the other major aspect of the 1913 sale, were significant areas of agricultural land. The three most notable areas of farmland at Whaddon, were Town Farm (387 acres), Pickering Farm (59 acres) and Jarman's Farm (68 acres). These were purchased by Cambridgeshire County Council for a total of £10,300 (Herts and Cambs Reporter 1913). Local Authorities were responding with varying degrees of enthusiasm to a number of early 20th Century Acts of Parliament that encouraged them to invest in smallholdings and farmland which could be tenanted by local agricultural workers. This was aimed at increasing public sector ownership, supporting local communities, and enabling agricultural workers to become more entrepreneurial; as a means of developing more robust local economies (County Councils Association 1939). The land at Town Farm and Pickering Farm appear to have been amalgamated under the generic title of Town Farm. These 450 acres are to the

North and South of Whaddon Gap, from the Old North Road at the West to behind the houses in Church Street and Bridge Street to the East (figs. 31-32). Evidence from 1928 (Local Authority Rates Books) shows the land divided into seven tenancies. Three of them were tenanted by immediate members of the Jarman family. William (1888-1965) was one of the farmers, although he lived with his wife and children at the former Home in Meldreth Road, up to a mile away. Another tenancy was held by his brother Albert (1885-1963) and a third was held jointly by another brother, Walter Herbert (1903-1980) together with his father James (1861-1945). The four Jarmans worked about a third of Town Farm. Despite the name, they were not associated with Jarman's Farm. James and Walter Herbert lived in Bridge Street, and Albert soon moved into Pickering Farmhouse, which had also been purchased by Cambridgeshire County Council. It therefore seems likely that from time to time, the Jarmans worked the land as a kind of family enterprise.

On 6 September 1935, the house (Holme Farmhouse) and the Methodist Chapel were destroyed by fire; and the cottages damaged (figs. 33-35). The house and cottages were still owned by Howard Brothers at the time. According to Susan Izzard (undated), in renovating Home Cottages, which had not been destroyed by the fire, some old Christmas and Birthday cards were found, dating from 1883 and 1887. The cottages and the Queen Adelaide building are still standing today (fig. 36).

The family moved to a newly-built house called 'Hawthorn', at the other end of the village near the school and farmland – the following year. The remains of the farmhouse and chapel were demolished and the site stood empty for several years. Eventually a bungalow was built, almost exactly where the farmhouse had been; and later, a second bungalow was added on the old farmyard and where the outhouses were located. The cottages were repaired, and the original entrance to the Bar of The Home stood as a buttress to what became a gable wall to the end cottage. For years it could be seen with the title 'Methodist Church' still evident (as fig. 35). As the Howards retired and their business discontinued, the cottages were offered for sale – mainly to their tenants.

The buildings have all been extended, and porches added to the front, so that the front doors no longer lead directly into the rooms. The end cottage now occupies part of the chapel site and has been developed into a substantial house. The other cottages have become quite valuable little dwellings. The Queen Adelaide ceased to be a public house in 1956 and has become a significant private house (fig. 36).

The research for this account started with a family photograph from 1906. A number of people have since helped to uncover the information contained in this publication. The author would like to acknowledge Melissa McGreechan and Will Fenton of Cambridgeshire Archives; Sue Slack of the Cambridgeshire Collection; Mike Petty; Stan and Jean Ralls, Whaddon Historians; Canon Nicholas Thistlewaite, Precentor of Guildford Cathedral; as well as family members – Jean Merry, Pam Mason, Anthony Barnett, Ethne Shannon and Clive Argent.

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Chronology

- 1838 Daniel Jacklin born Kneesworth-Bassingbourn
- 1851 Daniel listed as agricultural labourer, Kneesworth
- 1853 William Crole becomes Choirmaster at Bassingbourn Church
- 1858 William Crole starts Bassingbourn Choir Band, a vocal and instrument ensemble
- 1859 Ely Diocesan Church Music Festivals commence
- 1860 Daniel becomes Deputy Choirmaster at Bassingbourn Church
- 1861 Elizabeth Wright working in William Crole's Farmhouse
- 1861 Coprolites first dug in local area
- 1862 William Crole becomes Honorary Inspector of Choirs at the Ely Diocesan Church Music Festivals
- 1863 Daniel marries Elizabeth Wright, Kneesworth
- 1867 Elizabeth born, Kneesworth
- 1867 The Home, a Coprolite Tavern, is built by Christopher Roads
- 1871 Richman Badcock becomes Publican at The Home (beerhouse)
- 1876 Queen Adelaide established as a Public house (beerhouse)
- 1877 Philip and Arthur Hugh Meyer take over lease for 21 years from Fordham and Co. (Brewers) on The Home and six Cottages, Whaddon – for coprolite workers
- 1878 William Crole ceases to be Choirmaster and Honorary Inspector of Choirs
- 1879 Walter (Bertram) born, Kneesworth
- 1880 William Crole dies (70)
- 1880 The Jacklins move to Whaddon

- 1881 Daniel (42) listed as Publican of The Home Licensed Beerhouse, Whaddon; and Elizabeth (14) as Barmaid
- 1881 Emily Ethel born, Whaddon
- 1883 Albert born, Whaddon
- 1891 Earl of Hardwicke, Wimpole Hall Estate, unsuccessfully offers freehold sale of most of Whaddon, including lot 101: 'The Home' Beerhouse and Cottages
- 1894 Viscount Clifden purchases entire Wimpole Hall Estate
- 1895 Coprolite plant and iron sold at Bassingbourn, signalling end of the coprolite industry in the area
- 1898 21 year lease on 'The Home' expires – *Inventory and valuation of chattels and fixtures at house lately known as The Home Public House, Whaddon, Cambs., present occupier Mr D Jacklin* – The Home closes as a licensed tavern
- 1898 Queen Adelaide becomes fully licensed Public House
- 1898 Elizabeth marries Arthur Woodcock
- 1900 Wesleyan Methodist Chapel converted and registered
- 1901 Daniel (62) listed as living at The Home (no longer licensed tavern) with Elizabeth Wright (61) Emily Ethel (19) and Albert (17)
- 1908 Daniel dies (70)
- 1913 Viscount Clifden sells property at Whaddon. Howard Brothers purchase The Home and Cottages, and farmland purchased by Cambridgeshire County Council
- 1915 Emily Ethel (33) marries William Jarman (26) and the farming phase commences
- 1916 Elizabeth Wright dies (77)
- 1916 Barbara born
- 1918 Doreen and Reg born
- 1935 Holme Cottage (Farmhouse) and Methodist Chapel destroyed by fire

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- 5 The Queen Adelaide Brewery Records, 1902
- 6 The Queen Adelaide, 1920s
- 7 Front View, The Grange, Old North Road, Kneesworth, 2009
- 8 Gable View, The Grange, Old North Road, Kneesworth, 2009
- 9 William Crole, Inspector, Ely Festival, 1870
- 10 William Crole, List of Choirs, Ely Festival, 1870
- 11 Daniel Jacklin, Kneesworth, Festival Music, 1867
- 12 Daniel Jacklin, Census Reprint, 1881
- 13 Jacklins, Census, 1891
- 14 Elizabeth Jacklin, Census Reprint, 1891
- 15 Hardwicke's Sale Plan, 1891
- 16 The Home Sale Details, 1891
- 17 Jacklin Family outside the Bar of the Home, 1898
- 18 Arthur Woodcock and Elizabeth Jacklin, 1898

- 19 The Home Inventory at end of lease, 1898
- 20 The Home Inventory at end of lease, 1898
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- 22 The Home, Chapel; and Cottages, with the Queen Adelaide, 1901
- 23 Whaddon Chapel, 1912
- 24 Jacklin Family at Front Door of the Home, 1906
- 25 Emily Ethel as School Teacher , 1911
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at the Front Door of Holme Farmhouse 1934
- 31 Location of Farmland
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- 35 Chapel and Cottages after the Fire, 1935
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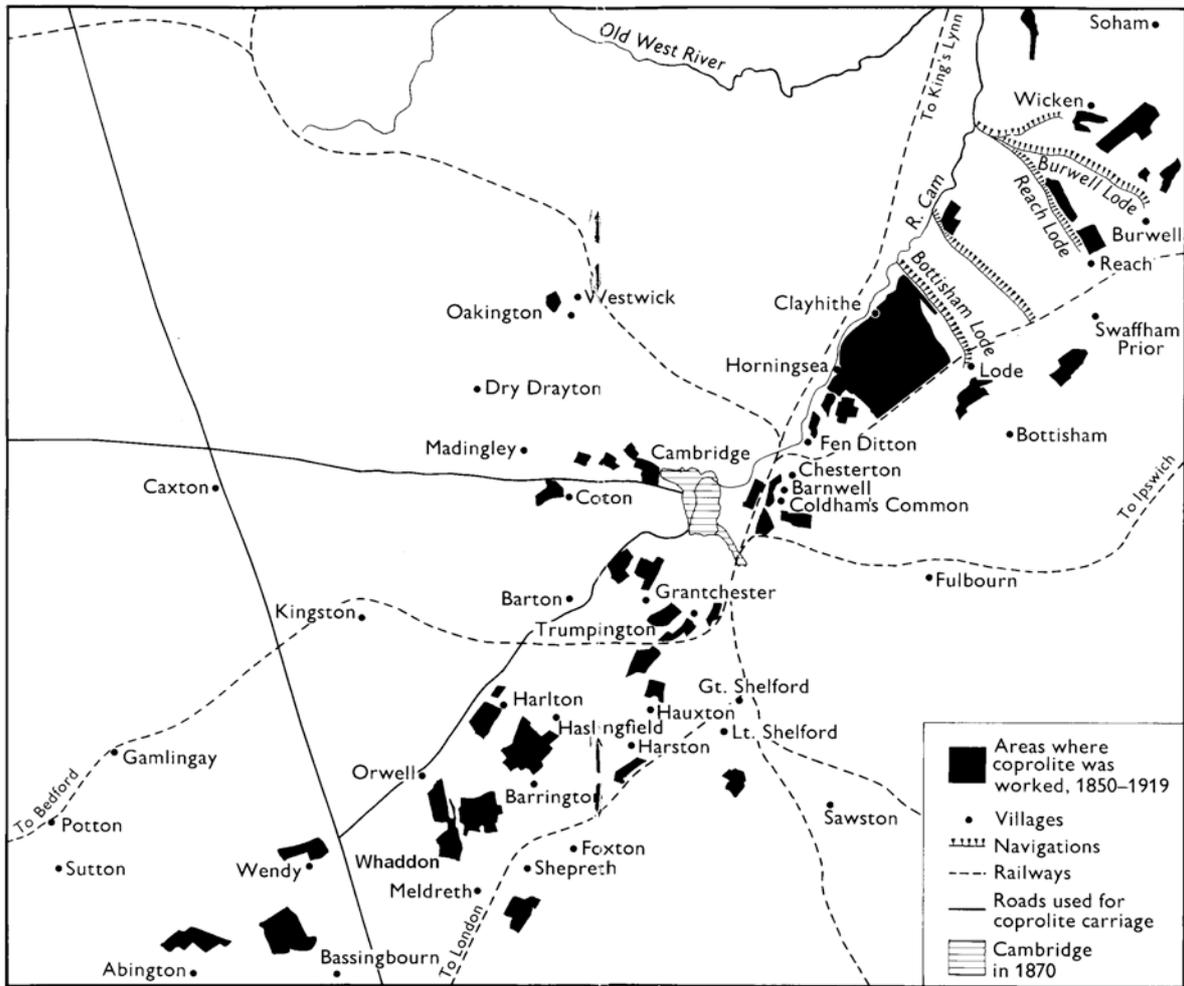


Figure 1: Map of Coprolite Workings

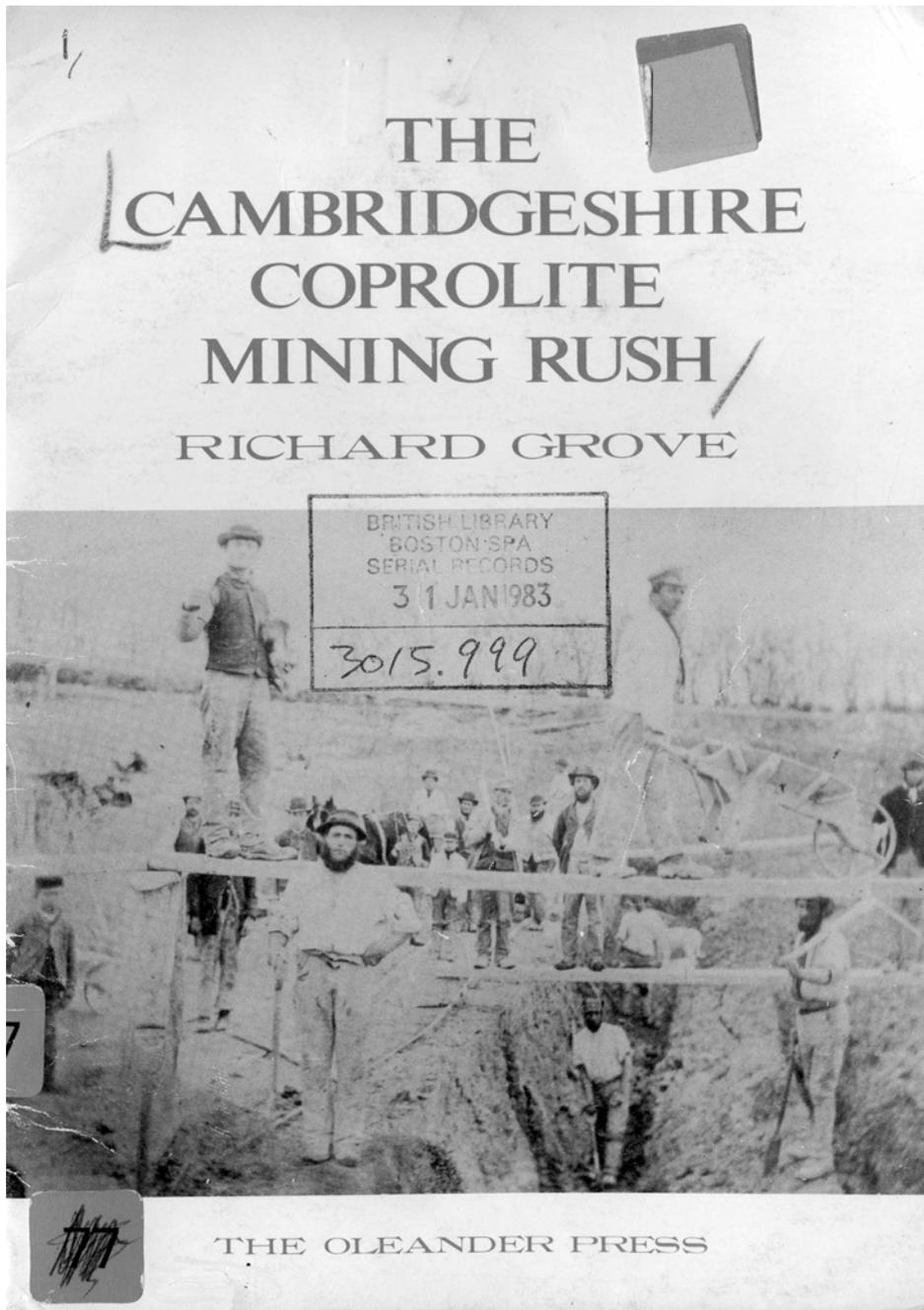


Figure 2: The Cambridgeshire Coprolite Mining Rush

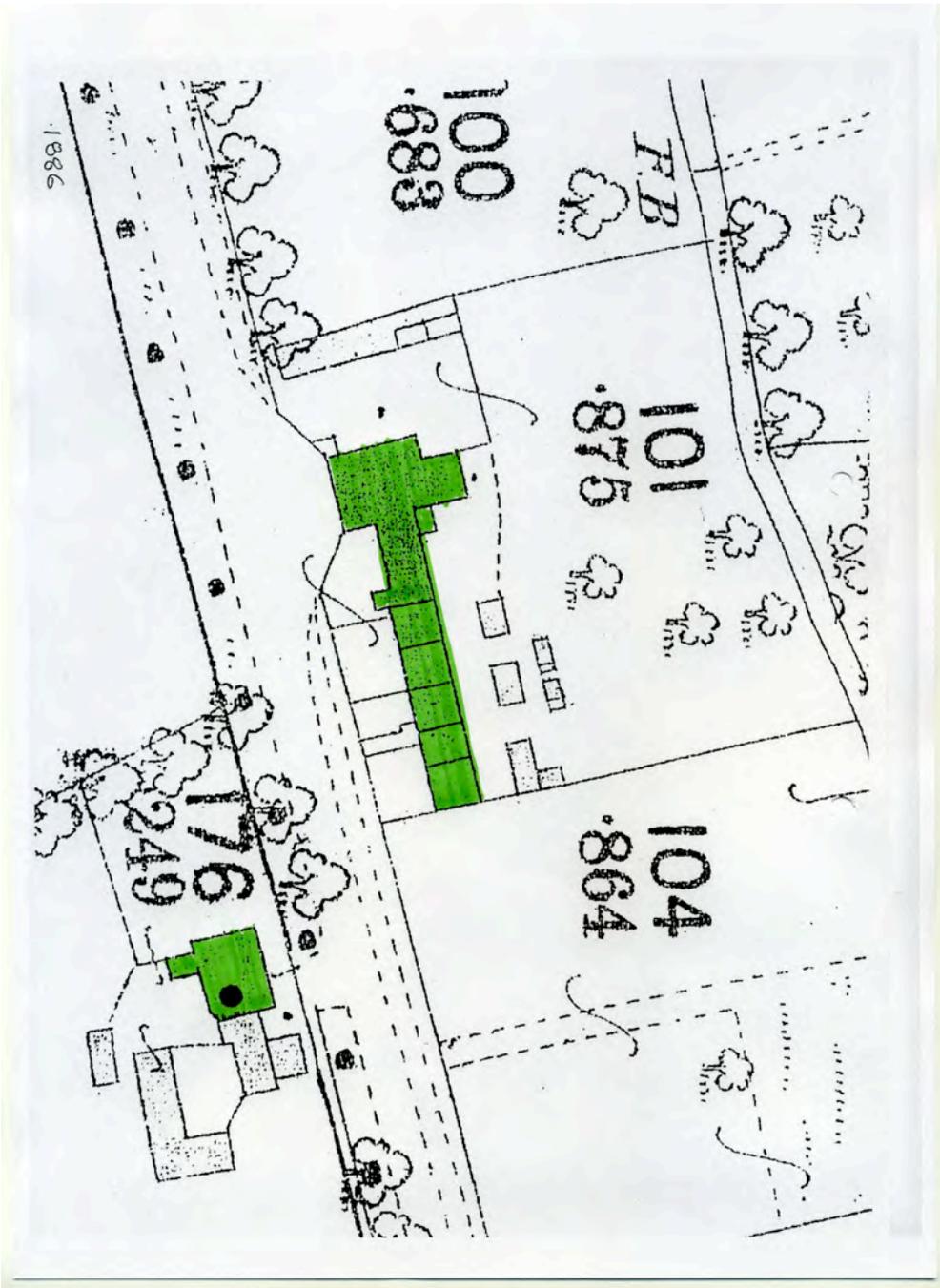


Figure 3: The Home, Bar and Cottages, with the Queen Adelaide, 1886



Figure 4: Meldreth Road – Queen Adelaide on the left, The Home on the right, 1910s

255

John Fitcham 6 June 1891.

The Queen Adelaide Public House, Whaddon
and shop. Also 3 a, 2 1/2 of land near. Freehold
Copyhold of the Manor of Meldreth,

20 Jan'y 1902

Joseph Alfred Jacklin
Rent £15.

Trade 245/59.

Sept 1876. G. Baker

1886 Fross

Sept 1891 John Fitcham

20 Jan'y 1902 J. A. Jacklin

Figure 5: The Queen Adelaide Brewery Records, 1902



Figure 6: The Queen Adelaide, 1920s



Figure 7: Front View, The Grange, Old North Road, Kneesworth, 2009



Figure 8: Gable View, The Grange, Old North Road, Kneesworth, 2009

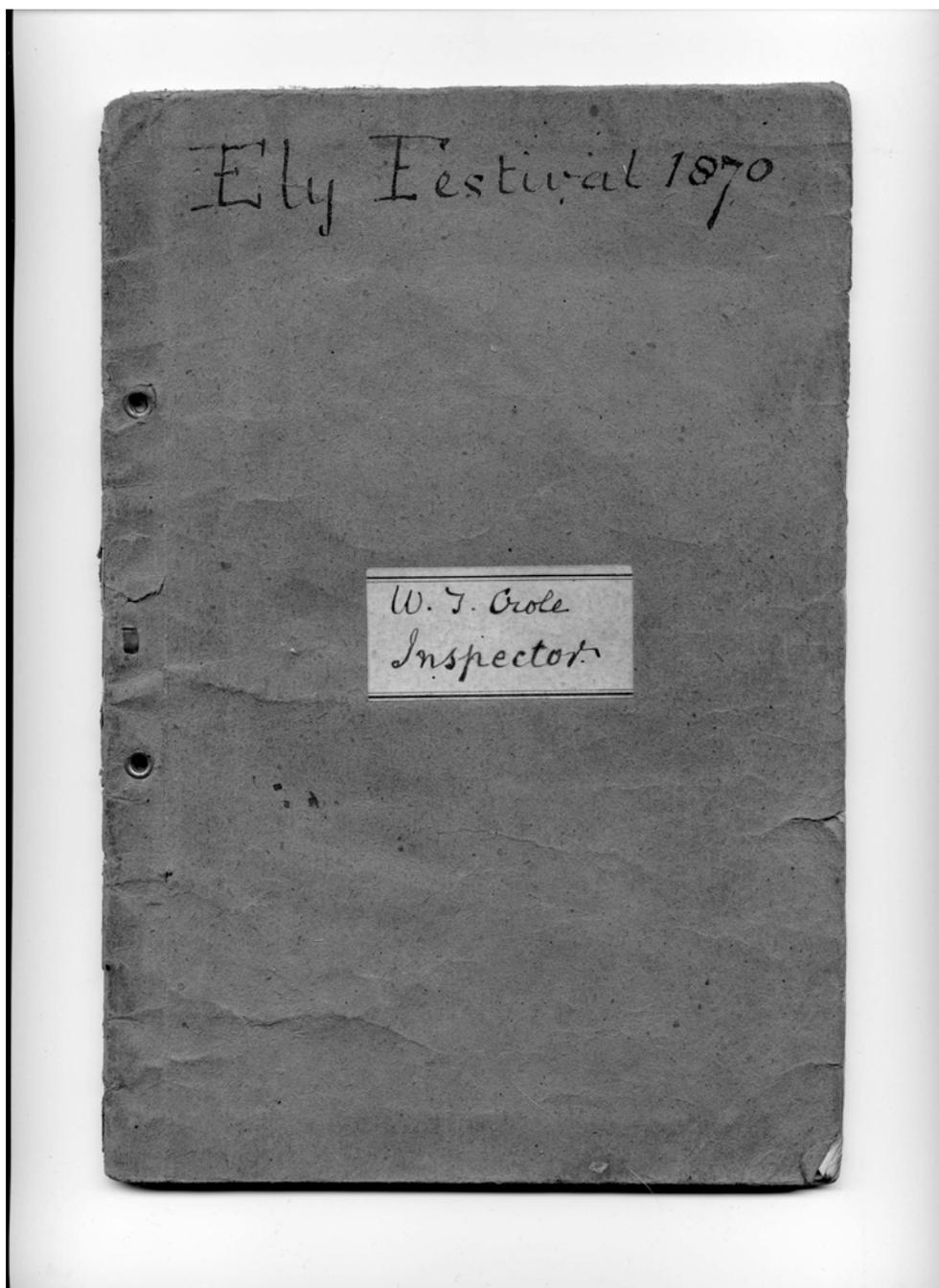


Figure 9: William Crole, Inspector, Ely Festival, 1870

Dec. Great Shelford		Total		Melbourn	
7 Trebles	9 Trebles =	16		Girls 17	= 24
2 alto	1 alto =	3		Boys 7	6
1 Tenor	1 Tenor =	2		alto	5
2 Bass	4 Bass =	7		Tenn	6
Can 13	15	28		Bass	4
Marnington				41	
Dec	Can			Litch Garden	
8 Trebles	7+8 Trebles =	17		Girls 11 boys 2	2 13
3 alto	3 alto =	6		all girl 1-3	4
2 Tenor	3 Tenor	5		men	4
3 Bass	2+1. 3 Bass =	7		Men	2
16	17	35			23
1 Ban. Chorus	1 Treble against				
17	18				
Litlington				Great Garden	
Dec.	Can			75	
2 Treble Girls	5 Trebles =	3		Girls 9 = boys 7	= 16
5 alto	alto =	2		4 alto	= 2
7 Tenor	Tenor =	2		4 Tenor	= 2
4 Bass	Bass =	2		2 Bass	= 3
4	Cloud	23			23
		24			
Marningworth				Marningfield	
Trebles 12	boys 4 girls	16		46	
alto		3		Nailton	
Tenor		4		20	
Bass		5		Harston	
		28		Treble & alto 9 = 19 = 2	
Dadlow				alto	
Treble 3	boys 5 girls	8		Tenor	
alto		2		Bass	
Tenor		4			
Bass		4			
		18			

Figure 10: William Crole, List of Choirs, Ely Festival, 1870

Daniel Jacklin
Kneesworth
Ely Diocesan Church Music Society.

[NINTH YEAR.]

THE

Festival Music

FOR

1867.

ISSUED UNDER THE DIRECTION OF THE COMMITTEE.

LONDON SACRED MUSIC WAREHOUSE:
NOVELLO AND CO., MUSIC SELLERS (BY APPOINTMENT) TO HER MAJESTY.
69, DEAN STREET, SOHO (W.), AND 35, POULTRY (E.C.).

Price, up to March 31, 8d. ; after that date, 1s. ; to Choirs, direct from the Publishers, 6s. per dozen.

Figure 11: Daniel Jacklin, Kneesworth, Ely Festival, 1867

Name:	Daniel Jacklin	Household Members:	
Age:	42		
Estimated Birth Year:	abt 1838	Name	Age
Relation:	Head	Daniel Jacklin	42
Spouse's Name:	Elizabeth	Elizabeth Jacklin	42
Gender:	Male	George W. Jacklin	17
Where born:	Kneesworth, Cambridgeshire, England	Elizabeth Jacklin	14
Civil Parish:	Whaddon	Mary A. Jacklin	12
County/Island:	Cambridgeshire	Charles F. Jacklin	10
Country:	England	Thomas F. Jacklin	8
Street address:	The High Street Horne	Frederick C. Jacklin	6
Condition as to marriage:	Married	Annie L. Jacklin	6
Education:	Subscribe now	Ellen L. Jacklin	4
Employment status:	to see this information.	Walter B. Jacklin	1
Occupation:	Publican		
Registration district:	Royston		
Sub registration district:	Melbourn		
ED, institution, or vessel:	19		
Neighbours:	View others on page		

Figure 12: Daniel Jacklin, Census Reprint, 1881

Administrative County of Cambridge The undermentioned Houses are situate within the Boundaries of the

Page 11

Civil Parish		Municipal Borough		Municipal Ward		Urban Sanitary District		Town or Village or Hamlet		Rural Sanitary District		Parliamentary Borough or Division		Ecclesiastical Parish or District	
<u>Whaddon</u>								<u>Village</u>		<u>Propton Union</u>		<u>West Cambs</u>		<u>Whaddon Rectory</u>	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
No. of Schedule	ROAD, STREET, &c., and NAME of HOUSE	In-charge	Use of House	Structure of House	NAME and Surname of each Person	RELATION to Head of Family	CON-DITION as to Marriage	AGE last Birthday	PROFESSION or OCCUPATION	Number of Children	Number of Children	Number of Children	Number of Children	WHERE BORN	(1) Deaf-and-Dumb (2) Blind (3) Lame, Paralytic or idiot
52	Rectory Farm	1			Alfred Richard Comyngham Head	Head	M	47	Farmer		X			Cambs. Mallowden	
					Elena Comyngham Wife	Wife	M	53				X		Do Do	
					Miss Elena Comyngham Daughter	Daughter	F	18				X		Do Do	
					Thomas Comyngham Son	Son	M	14	Scholar				X	Do Do	
					Alfred Comyngham Son	Son	M	14						Do Do	
53	College Farm	1			William Woodcock Head	Head	M	42	Farmer		X			Abotts Pipton Hunt	
					Elizabeth Woodcock Wife	Wife	M	40						Do Cambridge	
					William John Woodcock Son	Son	M	24	Farmer Son					Hunt Abotts Pipton Hunt	
					Frederick Woodcock Son	Son	M	25	Do					Do Do	
					Arthur Woodcock Son	Son	M	26	Do					Do Do	
					Frederic Woodcock Son	Son	M	26	Do					Do Do	
54	High St	1			Sarah Judd Head	Widow	M	44	Farmer		X			Cambs. Eoston Little	
					Sarah Russell Boarder	Single	F	44	Living on her own means					Cambs. Woburn	
					Abnera Parn	Servant	F	35						Cambs. Woburn	
55	House Public House	1			Samuel Jacklin Head	Head	M	53	Publican			X		Cambs. Puceworth	
					Elizabeth Jacklin Wife	Wife	M	53						Do Mallowden	
					Frederick Jacklin Son	Son	M	16	Groom			X		Do Puceworth	
					Ellen Jacklin Daughter	Daughter	F	14						Do Do	
					Bertram Jacklin Son	Son	M	11	Scholar					Do Whaddon	
					Ethel Jacklin Daughter	Daughter	F	9						Do Do	
					Albert Jacklin Son	Son	M	7						Do Do	
56	The Home High Street	1			William Jacklin Head	Head	M	44	Agricultural Labourer		X			Cambs. Whaddon	
					Mary Ann Jacklin Wife	Wife	M	45						Do Do	
					Miss Elizabeth Jacklin Daughter	Daughter	F	12	Scholar					Do Do	
					Joseph Thomas Jacklin Son	Son	M	8	Scholar					Do Do	
					Alice Ann Jacklin Daughter	Daughter	F	8						Do Do	
57	Total of Houses and of Tenements with less than Five Rooms ...	5	1	1	Total of Males and Females.			13	13						

Figure 13: Jacklins, Census, 1891

Name:	Elizabeth Jacklin	Household Members:	
Age:	14	Name	Age
Estimated Birth Year:	abt 1867	Daniel Jacklin	42
Relation:	Daughter	Elizabeth Jacklin	42
Father's Name:	Daniel	George W. Jacklin	17
Mother's Name:	Elizabeth	Elizabeth Jacklin	14
Gender:	Female	Mary A. Jacklin	12
Where born:	Kneesworth, Cambridgeshire, England	Charles F. Jacklin	10
Civil Parish:	Whaddon	Thomas F. Jacklin	8
County/Island:	Cambridgeshire	Frederick C. Jacklin	6
Country:	England	Annie L. Jacklin	6
Street address:	The High Street Horne	Ellen L. Jacklin	4
Education:	Subscribe now	Walter B. Jacklin	1
Employment status:	to see this information.		
Occupation:	Barmaid		
Registration district:	Royston		
Sub registration district:	Melbourn		
ED, institution, or vessel:	19		
Neighbours:	View others on page		

Figure 14: Elizabeth Jacklin, Census Reprint, 1881

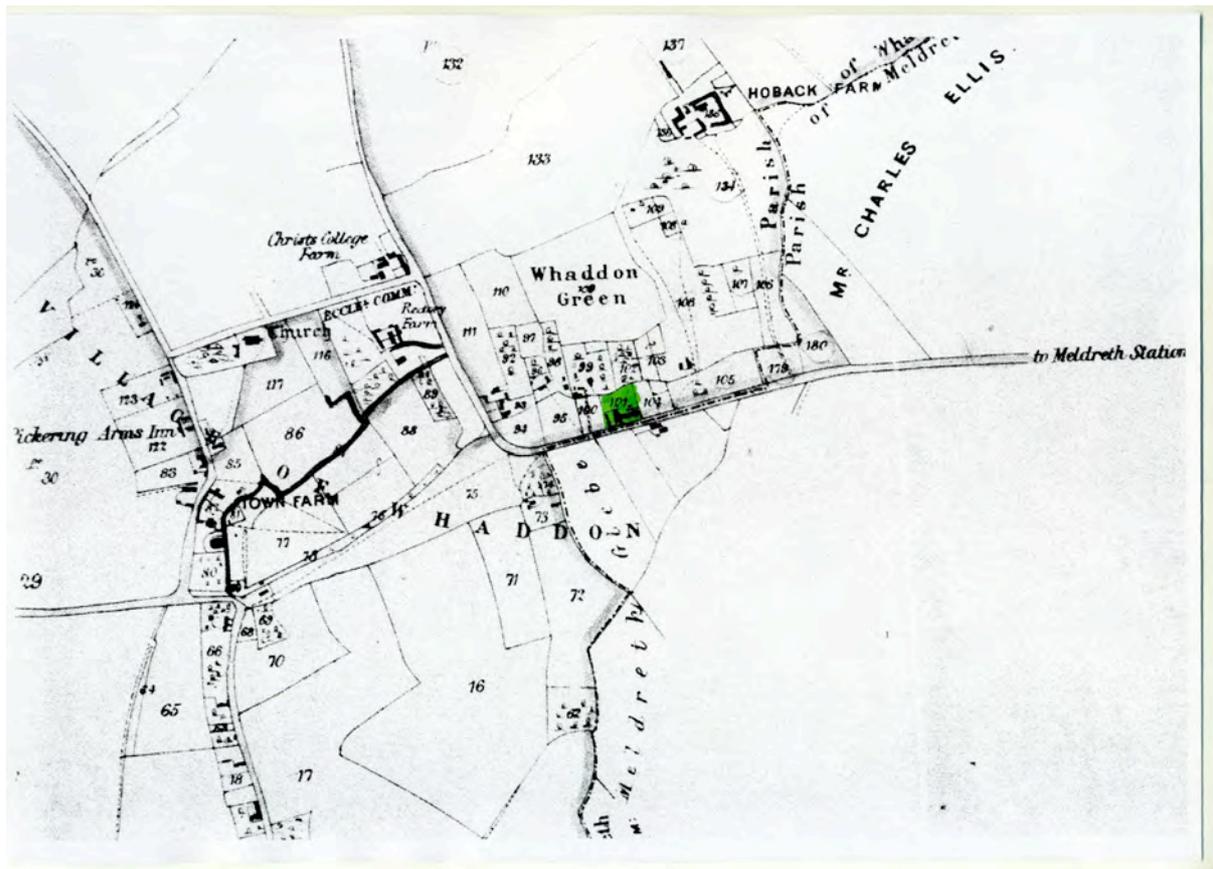


Figure 15: Hardwicke's Sale Plan, 1891

A LICENSED BEER HOUSE,

KNOWN AS

"THE HOME,"

TOGETHER WITH

SIX CAPITAL COTTAGES ADJOINING,

All of recent erection and substantially built of brick and slated,

Situate in the Village of Whaddon.

The House contains 4 Bed Rooms, Sitting Room, Bar, large Kitchen, Scullery and long Club Room with Loft over.

THE OUTBUILDINGS

Consist of weather-boarded and tiled Barn, Stabling for 4 horses, Piggeries, Coal House, Yard and Garden.

THE COTTAGES

Each contain 2 Bed Rooms and 2 Sitting Rooms and Pantries, with weather-boarded and tiled Barns, Piggeries and Closets in rear. Small Gardens in front and Garden Allotments adjoining,

As set forth in following Schedule:—

No. on Plan.	Cultivation.	Quantity.		
		A.	R.	P.
101	"The Home" Beer House, Outbuildings, Yards and Cottages	0	3	20
104	Garden Allotments	0	3	18
Total		A. 1	2	38

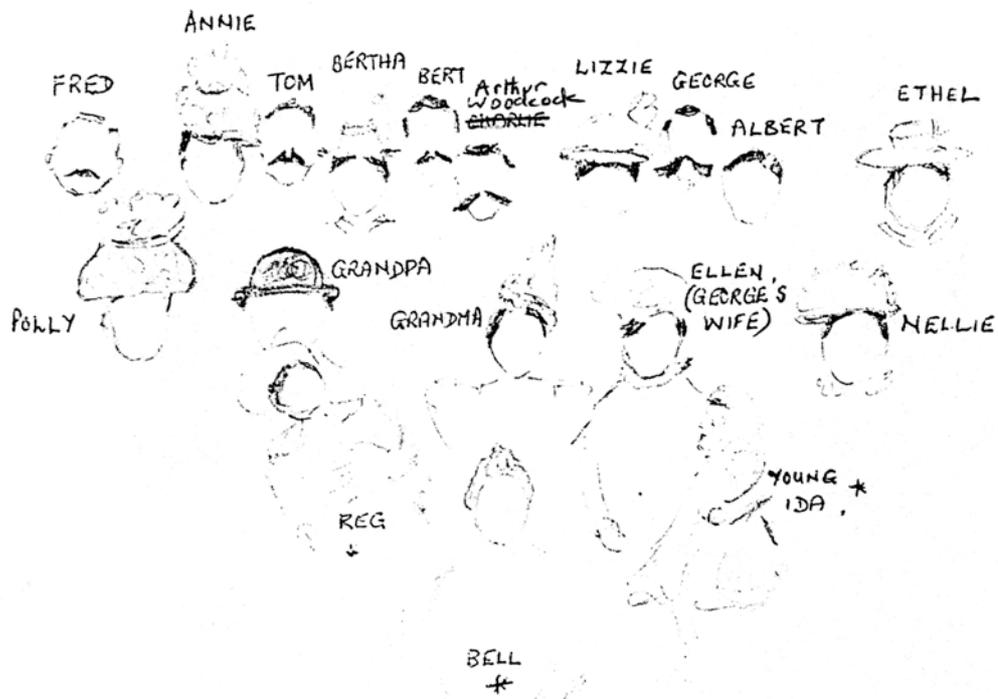
Let on Lease for 21 years, from Michaelmas, 1877, to Messrs. FORDHAM & Co., but transferred to Messrs. P. and A. H. MEYER, at the nominal Rental of

£4 per Annum.

3 E

Figure 16: The Home Sale Details, 1891

Wedding of Elizabeth Jodclin and Arthur Woodcock
11 April 1898



* George + Ellen's children



Figure 17: Jacklin Family outside the Bar of the Home, 1898



Figure 18: Arthur Woodcock and Elizabeth Jacklin, 1898

22	23		
Inventory & Valuation of Chattels fixtures at Home lately known as The Home Public House Whaddon Casals present occupier Mr D Jackson taken for Mess P. Ash Meyer	2 full beam engines with lead piping	2	10
1 st December 1898	Large kitchen 1 Roller blind		
	Hanging lamp & chain Floating bracket	1	6
	12'9" kitchen with 2 doors 2 ovens and pan 5 flames		
	10 ft deal dresser with 6 drawers & shelves	3	
	8 deal dresser with 4 drawers & shelves	2	10
	10 ft deal table	1	5
	2 10 ft deal forms		15

Figure 19: The Home Inventory at end of lease, 1898

	24		
Cellar			
1 bottle Tub		1	
10 wood bottles		7	6
Large kitchen			
8' x 21' match boarding			
Bar Parlor			
11' x 3' boarding			
Bar			
36 x 3 boarding			
14 front tier		7	
Chambers			
9 wood bottles		9	
Chimney boarded			
front to Marchmont			
steps		1	10

Figure 21: The Home Inventory at end of lease, 1898

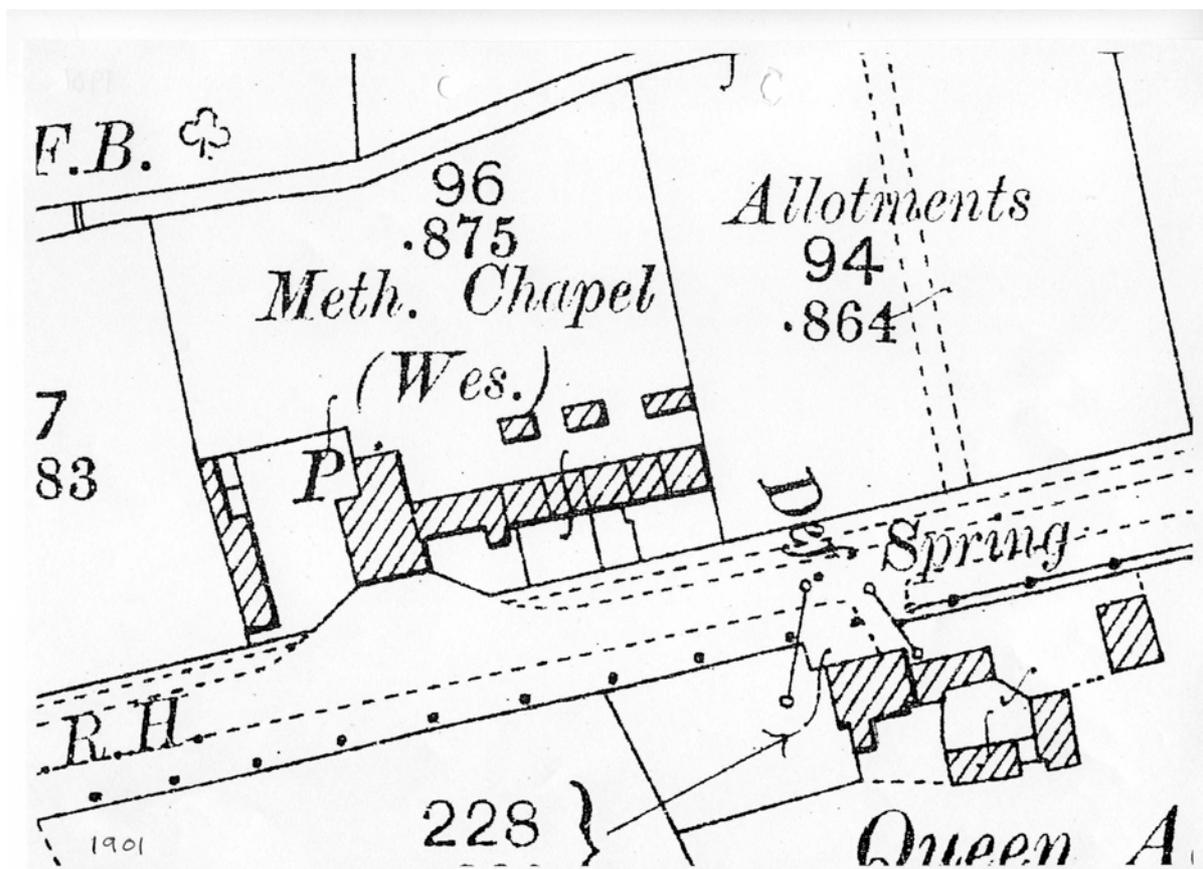


Figure 22: The Home, Chapel, and Cottages, with the Queen Adelaide, 1901

Acquired 1895.

WHADDON CHAPEL.

Formerly Village Club.

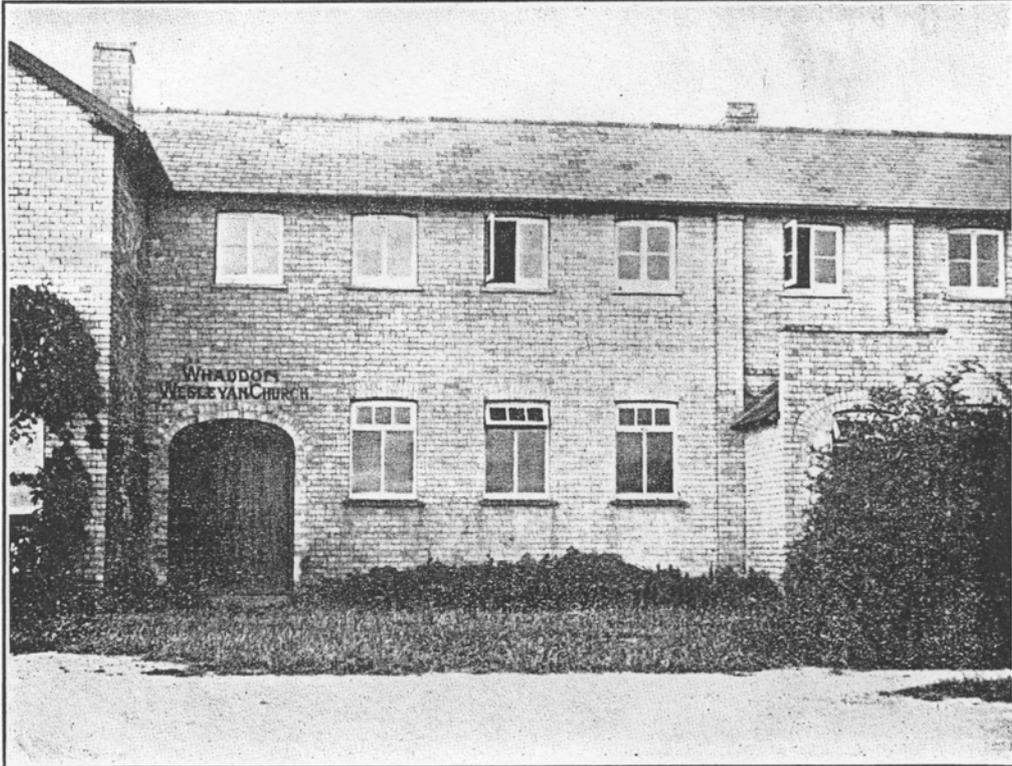


Photo by W. J. Wing

Cambridge

Figure 23: Whaddon Chapel, 1912

Back Row:

Cissie (cousin from Tring) Annie (Fred's wife) Arthur (Elizabeth's husband)
 Bella (George's daughter) Albert Annie Ida (George's daughter)
 Fred Polly George

Middle Row:

Emily Ethel Leonard (Berta's son) Elizabeth Ellen (George's wife)
 Bertha Daniel Gwen (Elizabeth's daughter)
 Olga (Bertha's daughter) Elizabeth Laura (Elizabeth's daughter)

Front Row:

Bert (Elizabeth's son) Harold (George's son) Edna (Elizabeth's daughter)
 The Woodcocks' collie dog



Figure 24: Jacklin Family at Front Door of The Home, 1906

Back row Miss Jacklin & her infants
 l. to r. Fred Woodcock, Cyril Pearce, Fred Jacklin,
 Reg Chapman, Nat Hall, Percy Winter, Leathie
 middle row Bill Hall, Reg Winter, Dolly Jarman, Hatting,
 John Boningley, Stanley Pearce, Ron Hall
 front row, Miss England, Kathleen Jarman, Audrey Coningby,
 Dolly Jarman, Millie Jarman, Winnie Smith, Gwend
 Woodcock

PRINT Y. W. No. K. II. 25305
 ADDRESS ONLY
 NOT TO BE REPRODUCED
 PERMISSION & ADDRESS
 POST CARD
 CAMBRIDGE



Figure 25: Emily Ethel as School Teacher, 1911

LOT 6.
(COLOURED BROWN ON PLAN).

AN EXCELLENT BLOCK OF

Six Modern Brick & Slated Cottages

KNOWN AS

THE HOME COTTAGES.

In Whaddon Parish, and $1\frac{1}{2}$ miles from Meldreth Station.

Each contains Two Bedrooms, Two Living Rooms, and Pantry, with Weather Board and Tiled Barns, Piggeries, and Closets at the rear, and good Gardens, let on Fortnightly Tenancies, together with Lot 7, to

	£	s.	d.
G. Desbury	4	0	0
Mrs. C. Jacklin	4	0	0
Mrs. A. Plumb	3	0	0
Mrs. W. Jacklin	3	0	0
W. T. Reed	3	0	0
J. Law	3	0	0
	20	0	0

Sale of outlying Portions
of Wimpole Estate
... 622 acres
in St. Evenden & Whaddons
19 Lots in Whaddons
19/11/13

By 1913 with discount
Clepham owned Wimpole
- he had owned Wimpole
since 1894

Sold for
£ 310 to
Howard Bros
Melbourn

Figure 26: Home Cottages Sale Details, 1913

ALSO ADJOINING IS

A Capital DWELLING HOUSE

Brick-built and Slated, and containing 4 Bedrooms, 2 Sitting Rooms, large Kitchen, Scullery and Cellar. The Boarded and Tiled Outbuildings comprise: Stable, Cow Shed, Barn, Range of Piggeries, and Yard. There is a good Garden at the rear. This House was originally a Beer House, and is now let to D. Jacklin on a Fortnightly Tenancy at the nominal rent of £4 per annum.

From the total of the above rentals the sum of £1 8s. od. must be deducted, being the amount of rent apportioned by the Vendor for Lot 7, which is included in the above tenancies.

Landlord paying Rates and Taxes.

The Building, now used as a Wesleyan Chapel, with the Club Room over, is not included in this Lot, and a right of way is reserved round the west end of the Dwelling House to the north door of the Chapel.

There is a never-failing supply of water from an Artesian Bore on this Lot.

The Tithe apportioned by the Vendor to this Lot is

Figure 27: The Home Sale Details, 1913



Figure 28: Farmhouse, Chapel and Cottages, 1920s



Figure 29: Daniel and Elizabeth Jacklin Gravestone, 2009



Figure 30: Barbara, Emily Ethel, Doreen, William, Reg at the Front Door of Holme Farmhouse, 1934

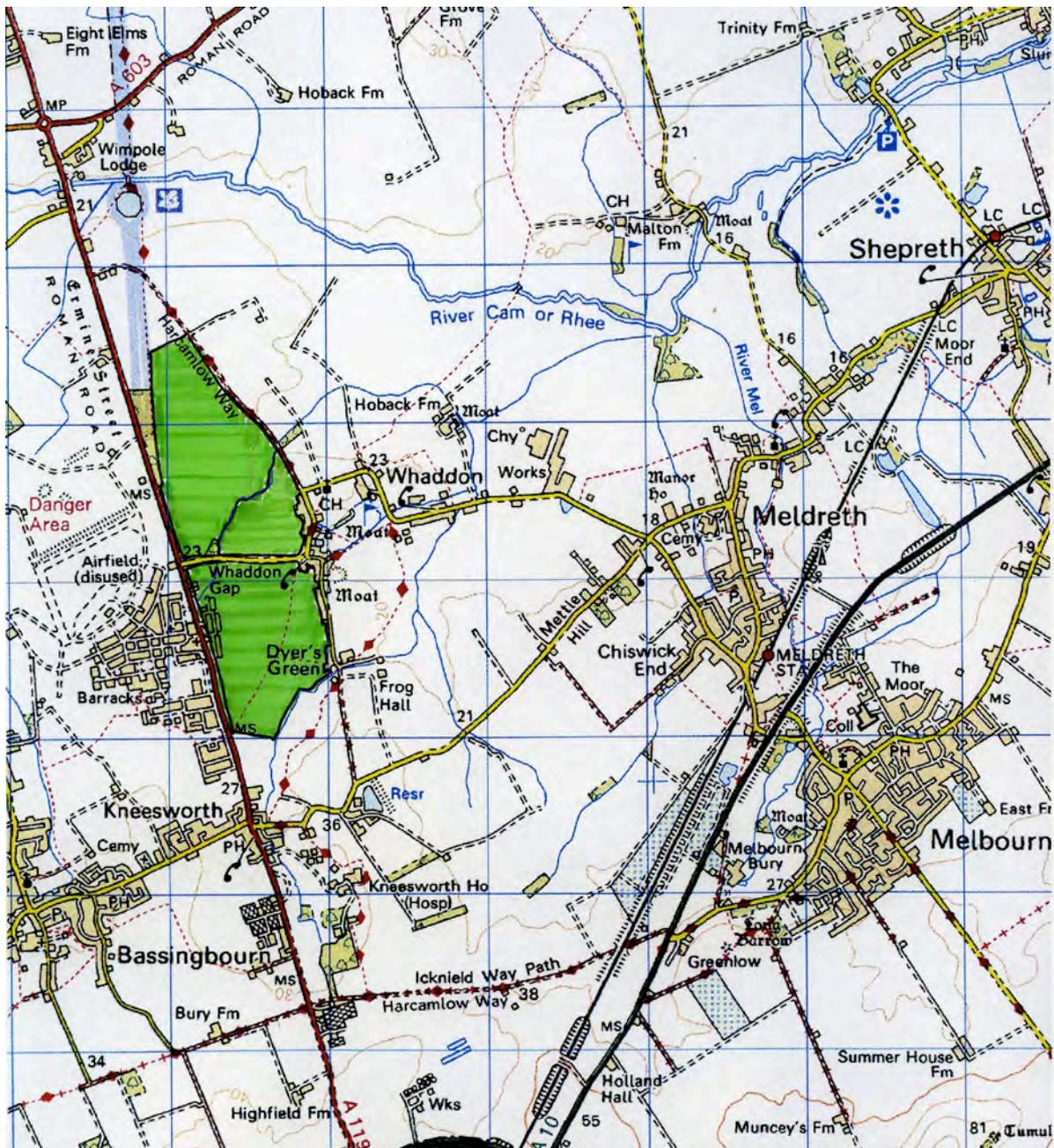


Figure 31: Location of Farmland

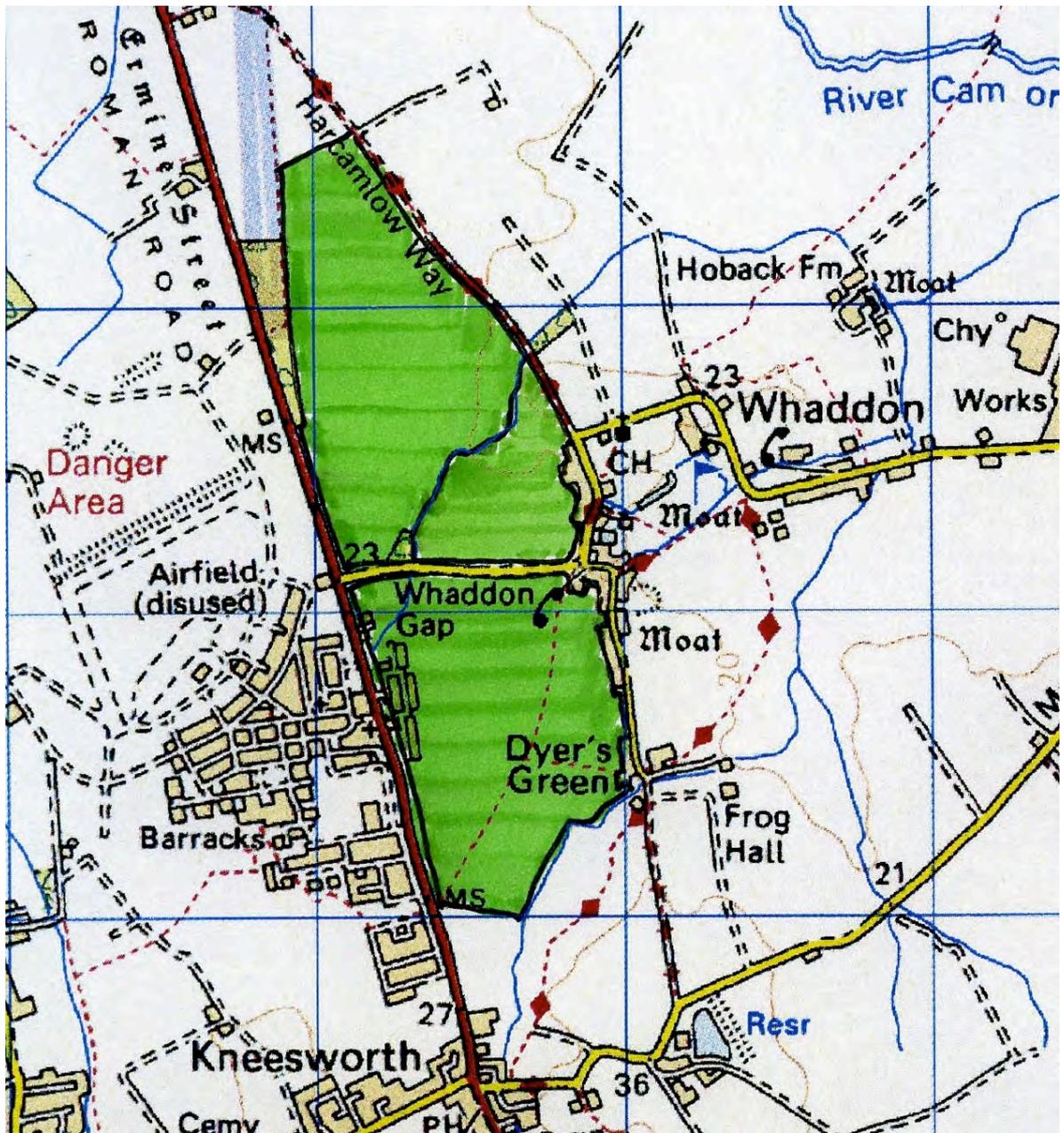


Figure 32: Plan of Farmland



Figure 33: Holme Farmhouse after the Fire, 1935

DISASTROUS FIRE AT WHADDON

Six Homeless Families

METHODIST CHAPEL DESTROYED

A FIRE WHICH BROKE OUT IN THE EARLY HOURS OF TUESDAY MORNING IN A SMALL FARMHOUSE IN THE OCCUPATION OF MR. WILLIAM JARMAN, AT WHADDON, QUICKLY SPREAD, AND IN A VERY SHORT TIME THE WHOLE ROW OF SIX COTTAGES AND THE LITTLE METHODIST CHAPEL WERE INVOLVED.

Mr. Jarman jumped out of one of the back bedroom windows in his night attire and got a ladder, by which his wife and daughters made a timely escape in similar attire.

Altogether six families have been rendered homeless. Some of them were able to remove many of their possessions but others were less fortunate and have lost practically everything.

SMOKE POURING UP THE STAIRS.

When Mr. Jarman retired to bed at 10 o'clock there was no fire left in the grate, and he saw that all lights were properly extinguished. About 2.15 the

next morning Miss Barbara Jarman was aroused by a crackling noise, and on opening her bedroom door found smoke pouring up the stairs, and she aroused the other inmates of the house.

Mr. Jarman attired only in a pyjama sleeping suit, tried to get down the stairs, but was driven back by smoke and flames.

He rushed to one of the back bedroom windows and got a ladder, by which his wife and daughters escaped. The neighbours were calmly sleeping in ignorance of what was happening, but Mr. Jarman gave the alarm, and they were soon awake and outside.

CAT BURNT TO DEATH.

When Mr. Jarman tried to get back to the house in an endeavour to rescue some of his property he of course found the doors locked. With a big log of wood he and some of the neighbours barged in a door, but were driven back by smoke and flames. He got no chance to get any clothes nor did his wife and daughters. A dog in the house was saved, but the cat was burnt to death.

BEDROOMS AND CONTENTS. BURNT OUT.

The wind at the time was blowing straight down the row of houses, and practically in every case the upper rooms appear to have been the first part of the houses to get ablaze, and in nearly every case the occupants lost everything in the upper rooms. Mr. and Mrs. W. Lovely were the occupants of the house next the Methodist Chapel. They managed to save a few things downstairs, but the upper rooms and their contents were completely destroyed. In the next house were Mr. and Mrs. William Reed, and Mrs. England, Mrs. Reed's mother who is an old lady of 87 years of age.

Mr. and Mrs. Reed are both rather deaf and knew nothing of what was happening until the old lady roused them.

Everything in the bedrooms was destroyed.

In the next house were Mr. and Mrs. Alfred Law. Here also none of their belongings in the upper rooms were saved. Mr. Law had been seriously ill and was confined to his bed. He was taken across to the nearby inn and later was taken by car to the home of relatives. Mr. Edward Bullen occupies the next house, but he was away staying at his mother's house at Wimpole at the time. His home at Whaddon was affected in a similar way to the others. Mr. and Mrs. Sidney Jarman live in the next house. The roof of this house was burned and considerable damage was done to the household goods by water and smoke. To the last house in the row, by the strenuous efforts of the Fire Brigade, the fire was prevented from spreading. Here reside another old couple, Mr. George Disbrey, aged 70 years, and his wife, who is over 80.

FIRE BRIGADE'S LATE CALL.

Although the fire was discovered soon after 2 o'clock, a call to the Royston Fire Brigade was not got through until about 3.50. Mr. N. Andrews, of Chestnut Farm, got on the 'phone, but apparently there was some difficulty in getting the connection. This long wait by the householders, and the picture of seeing their homes being gradually destroyed by the roaring flames, must have been a terrible experience for them, and we are sure everyone will wish to offer them their sincere sympathy.

Inspector Housden from Arrington, and Police-sergeant Barrett, from Melbourn and a number of constables from the district were soon at the scene of the fire, and were helping the poor folk to rescue some of their property, whilst red-hot slates were raining down from the roofs. Good work was done by the Royston Fire Brigade under the direction of Second Officer Carter. They were able to leave the ruins again about 10.50 a.m. During the day, crowds of people visited the scene, and streams of traffic passed through the village.

The little building, which was used as a Methodist Chapel, was years ago used as a club-room by the coprolite diggers living in Whaddon, and later, about 35 years ago, was handed over to the Cambridge Circuit Wesleyan Methodists. Mr. William Jarman's house is known as "Home Farm;" but originally, in the coprolite digging period, it was known as "The Home" public-house. The little Methodist Chapel was restored in 1933. All the property, excepting the Methodist Chapel, was owned by Messrs. Howard Bros., the well-known bakers and confectioners, of Melbourn. Such a devastating fire is unknown in Whaddon during living memory. The last serious outbreak was in 1904, when the Vicarage was burned down.

ACKNOWLEDGMENT.

Mr. and Mrs. W. Jarman, and daughter, express their sincere thanks and appreciation for all the kindness shown, and the many useful gifts of clothes, etc., received.—Home Farm, Whaddon.

Figure 34: Newspaper Account of the Fire, 1935



Figure 35: Chapel and Cottages after the Fire, 1935



Figure 36: Home Cottages, with the former Queen Adelaide, 2009

Daniel Jacklin's Music Book

Sanctus (2 copies)	Dan'l Jacklin
Chants for Benedicite (2 copies)	Dan'l Jacklin
13 Chants (one with 2 copies)	Dan'l Jacklin
3 Hymns	Dan'l Jacklin
Shepherds in the fields abiding	Dan'l Jacklin
Carol. Merry Christmas (2 copies)	Arranged by Dan'l Jacklin
Glee 'The Blazing Log'	words and music by Dan'l Jacklin
Glee 'Now Gather Friends'	by Dan'l Jacklin
Saturday night Song	Arranged by Dan'l Jacklin
Glee 'Merry Christmas'	words and music by Dan'l Jacklin
Kyrie 35	
Kyrie	Dan'l Jacklin
The monks of old	Glover
The leather bottel	
Somebody Whispered	
Philadelphia	
Nativity	

Sanctus.

Thos. Jacklin.

Handwritten musical notation for the first system of the Sanctus. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bass staff begins with a bass clef and the same key signature. The music consists of several measures of notes and rests, with dynamic markings such as *es.* and *ff*.

Handwritten musical notation for the second system of the Sanctus. It continues from the first system with similar notation and dynamic markings like *dim.* and *ff*. The system concludes with a double bar line and a repeat sign.

A-men.

Chants for Benedicite.

Thos. Jacklin.

Handwritten musical notation for the first system of the Chants for Benedicite. The treble staff has a treble clef, a key signature of two sharps, and a 3/2 time signature. The bass staff has a bass clef and the same key signature and time signature. The music features dotted rhythms and rests.

Him for e - ver.

V. 18.
27.

Handwritten musical notation for the second system of the Chants for Benedicite. It includes the following lyrics: "O, let the earth, bless the Lord - O, let Israel bless the Lord - Jeo, let it praise him". The notation continues with notes and rests.

Handwritten musical notation for the third system of the Chants for Benedicite. It includes the lyrics "glory -" and "Held without end A - men." The notation concludes with a double bar line.

Sanctus.

Doal. Jacklin.

Handwritten musical score for Sanctus, first system. It consists of two staves (treble and bass clef) in G major. The music features various dynamics including piano (p), crescent (cres), and forte (f). The notation includes whole, half, and quarter notes, as well as rests.

Chants for Benedicite.

Doal. Jacklin.

Handwritten musical score for Chants for Benedicite, second system. It consists of two staves (treble and bass clef) in G major. The music includes lyrics: "O. Let the earth bless the Lord. O. Let Israel bless the Lord." and "Glory world without end. A-men." The notation includes various note values and rests.

Handwritten musical score for Chants for Benedicite, third system. It consists of two staves (treble and bass clef) in G major. The notation includes various note values and rests.

Chants.

Dan & Soellin.

Handwritten musical notation for a chant, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The bottom staff continues the melody with similar note values and rests. The piece concludes with a double bar line.

A blank musical staff with a double bar line in the center.

A blank musical staff with a double bar line in the center.

A blank musical staff with a double bar line in the center.

A blank musical staff with a double bar line in the center.

A blank musical staff with a double bar line in the center.

A blank musical staff with a double bar line in the center.

A blank musical staff.

A blank musical staff.

A blank musical staff.

A blank musical staff.

Chants.

Dan. Jacklin.

Dan. Jacklin.

Dan. Jacklin.

Dan. Jacklin.

See first part of Chant.

Chants.

Dan^l. Jacklin.

Handwritten musical notation for the first chant, featuring a treble and bass staff with notes and rests.

Dan^l. Jacklin.

Handwritten musical notation for the second chant, featuring a treble and bass staff with notes and rests.

Dan^l. Jacklin.

Handwritten musical notation for the third chant, featuring a treble and bass staff with notes and rests.

Dan^l. Jacklin.

Handwritten musical notation for the fourth chant, featuring a treble and bass staff with notes and rests.

Dan^l. Jacklin.

Handwritten musical notation for the fifth chant, featuring a treble and bass staff with notes and rests.

Dan^l. Jacklin.

Handwritten musical notation for the sixth chant, featuring a treble and bass staff with notes and rests.

Tim. A + E

Continued on Page 20.

Chants.

San^t. Jacklin.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a simple, rhythmic style with notes and rests.

San^t. Jacklin.

The second system of musical notation consists of two staves, identical in format to the first system, with treble and bass clefs and a key signature of two sharps.

San^t. Jacklin.

The third system of musical notation consists of two staves, identical in format to the first system, with treble and bass clefs and a key signature of two sharps.

Five empty musical staves are located at the bottom of the page, arranged vertically. They are blank, with only the five-line structure visible.

Hymns.

8.7.8.7

Dan'l. Jacklin.

Handwritten musical notation for the first system, featuring a treble and bass clef with notes and rests.

Handwritten musical notation for the second system, ending with the text "A - men".

(or as below)

Faded handwritten musical notation for the third system.

Dan'l. Jacklin

Handwritten musical notation for the fourth system, featuring a treble and bass clef with notes and rests.

Handwritten musical notation for the fifth system, ending with the text "A - men".

low 5. above

Faded handwritten musical notation for the sixth system.

Sanl. Jacklin



Shepherds in the fields abiding.

Sanl. Jacklin



1. Shepherds in the fields abiding,
Watching o'er their flocks by night,

In the silent hour of midnight
They beheld a wondrous light.

2. Angels down from God descending
To those shepherds tidings bring:-

That in Bethlehem's lonely manger
Christ was born the King of kings.

3. Guided by a star of glory,
Unto Bethlehem led their way,

Stood, and rested o'er the Stable
Where the Infant Jesus lay.

4. Joseph and His Mother Mary's
Joy extended to the sky,

Angel voices sweetly ringing
'Glory be to God on high.'

Carol
Merry Christmas?

Arranged by
Dan Jacklin



1st
Merry merry Christmas, joyful tide
Merry bells are ringing fur & wide
Merry Bells Christmas bells
Christmas odours on the breeze
Merry merry Christmas once again
Merry strains re-echo on the plain
Why should we so cheerfully
Sing our grateful mirth
To the son of righteousness,
Who came upon the earth.

2nd
Light for weary wanderers
Comfort for the oppressed
He will guide his trusting ones
Into perfect rest.
3rd
Deeds of faith & charity
These our offerings be
Leading every soul to sing
Christ was born for me

Carol. Merry Christmas.

Arranged by
Garr. Jacklin.

Merry, merry Christmas, joy-ful tide. Merry bells are ring-ing, far and wide.

Merry bells, Christmas bells, Christmas a-dours on the breeze, Merry, merry Christmas

once a-gain, Merry strains re-echo o'er the plain. Why should we so

cheer-ful-ly Sing our grate-ful mirth! See the Son of Right-eous-ness

beams up-on the earth.

Verse 2. Light for weary wanderers,
Comfort for the oppressed,
He will guide His trusting ones
Into perfect rest.

Refrain: - Merry, merry Christmas &c.

Verse 3. Deeds of faith and charity,
These our offerings be.
Leading every soul to sing
Christ was born for me.

Refrain: - Merry, merry Christmas &c.

Glee.
The Blazing Log.

Words and Music
by Geo. Jackson

In yon-der tower the bells are ring-ing. In yon-der tower the

Bells are ring-ing.
bells are ring-ing. In yon-der tower the bells are ring-ing,

gai-ly ring-ing.
gai-ly ring-ing mer-ri-ly ring-ing. In yon-der tower the bells are ring-ing,

spread-ing glad-ness o'er the earth. The vil-lage swains are gai-ly sing-ing.

Bells are ring-ing. The vil-lage swains are gai-ly sing-ing songs of glad-ness

(Coda)
joy and mirth. Now gath-er round the blaz-ing log with friends and child-ren

dear. Pass round the grog, stir up the log, their mer-ry hearts to

cheer. With eyes so bright and hearts so light, then lay dull care a-

side, For Christ-mas comes but once a year, Be mer-ry at Christ-mas tide.

Glee.

Now Gather Friends.

By Dan Jacklin

Handwritten musical score for 'Now Gather Friends' in G major (one sharp) and 4/4 time. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: 'Now gath-er friends a-round the hearth, And sing a song of joy, And sing a song of joy. Lot no-thing at this fes-tive time Our hap-pi-ness de-stroy. Bring out the best of ev-ry thing to cheer the young and old; And while the fire is burn-ing bright, Lot mer-ry tales be told.' The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'And'.

This passage is inserted throughout

- V. 2. Hang up the verdant holly bough with coral beads aglow;
And with the laurels and the bay suspend the mistletoe.
And o'er the waleys and the wine with toasts each other greet;
And to the music of the dance let lads and lassies meet.
- V. 3. Then bring the jolly bowl of punch, and pass the glasses round.
And drink that peace and happiness may ever here abound.
A bumper fill to Britain's Queen, and loud her praises sing;
And pledge onseag the lasting health of England's future King.

Saturday Night Song.

Arranged by Danl. Jacklin.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music features a melody in the upper staff and a bass line in the lower staff. There are some handwritten annotations in the lower staff, including 'F G' and 'A B' with arrows pointing to specific notes. The system concludes with a double bar line and a fermata over the final notes.

The second system of musical notation continues the piece with two staves in the same clefs and key signature as the first system. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line and a fermata.

The third system of musical notation continues the piece with two staves in the same clefs and key signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line and a fermata.

The fourth system of musical notation continues the piece with two staves in the same clefs and key signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line and a fermata.

Five empty systems of musical notation, each consisting of two staves, are provided for further notation or practice. The staves are blank, with only the clefs and key signature markings visible.

Glee. Merry Christmas.

Words and Music
by Dan. Jackson.

Handwritten note: Put in 1845 in margin

It is mer-ry mer-ry Christ-mas. A time of joy and mirth. Hang the mis-er-ice

high in the hall, where the lads and lass-es gad-dy

meet, To en-joy their Christ-mas ball. The best and his dame shall lead the

dance, While the mu-sic mer-ri-ly plays. And we will en-joy this

fes-tive treat As the cus-tom in an-cient days.

cus-tom in an-cient days.

As the

As the cus-tom in an-cient days.

Slow. a tempo

while we pause in the dance, let the glasses pass to our friends so

hap - py and gay, and let each drink a toast to the mightiest host and his

same for so - vi - et are they. Here's a health to the King, the pride of your land; The

arm - y and na - vy so brave while we pledge in this strain, let hap - pi - ness reign, as the

cus - tom in an - cient days.

As the cus - tom in an - cient

As the cus - tom in an - cient days.

days.

Hymn 35

The first system of handwritten musical notation for Hymn 35. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with quarter notes.

The second system of handwritten musical notation for Hymn 35. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff continues with quarter notes D5, E5, and F#5. The bass staff continues with quarter notes.

The third system of handwritten musical notation for Hymn 35. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The word "slow" is written above the treble staff. The melody in the treble staff continues with quarter notes G5, A5, and B5. The bass staff continues with quarter notes.

The fourth system of handwritten musical notation for Hymn 35. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff continues with quarter notes C6, B5, and A5. The bass staff continues with quarter notes.

Myrics

David Jaeklin



David Jaeklin



our hearts to keep this land



in our hearts, we be



The leather bottle

When I saw way the world around the wondrous things that

do a bound the ships that on the sea do swim to keep out foes that

none come in, well let them all say what they can I was for one end the

use of man so I hope his soul in heaven may dwell that first found out the leather bottle

2nd Now what do you say to these cans of wood oh no in faith they cannot be good
For if the bearer fall by the way, why on the ground your liquor doth lie,
But had it been in a leather bottle although he had fallen all had been well
So I hope &c

3rd Then what do you say to these glasses fine, oh they shall have no praise of mine
For if you chance to touch the brim, down falls the glasses and all therein
But had it been in a leather bottle, the stoupe hunter all had been well
So I hope &c

4th Then what do you say to these black pots three if a man and his wife should not agree
They may buy and full till their liquor doth spill in a leather bottle they may buy
and full a way till their hearts do ache and yet their liquor no harm ^{their fill} can take
So I hope &c

5th Then what do you say to these flaggons fine, oh they shall have no praise of mine
For when a Lord is about to dine, and sends them to be filled with wine
The man with the flaggon doth run away, because it is silver so gallant and gay
So I hope &c

6th A leather bottle we know is good &c

7th At noon the Hay makers set them down &c

8th There's never a Lord or Earl or Knight &c

9th and when the bottle at last grows old &c

May be she could not forget him, maybe she met him a gain
What if the thought of him, only, brought will valley and wood.

Some body whisperd so sweetly, saying he lost her so well
Oh but the moments were plenty, softly the starry light fell.

What if he charmd her completely, where is the harm can you tell
What if two lips chanced to meet there, where is the harm can you tell

Chorus Some body whisperd so sweetly, knowing a love in the land

May be he charmd her completely, maybe she met him a gain

When the bright summer was fading, some body met her again,
Certain of being ware shadows, valley and woodside and plain,
How if a tiny was the token, knowing he loved her so well,
What if a sweet "yes" was spoken, where is the harm can you tell,

Chorus Some body whisperd &c.

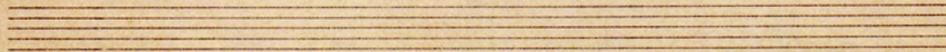
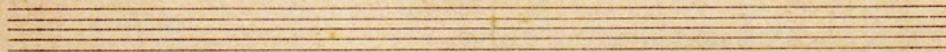
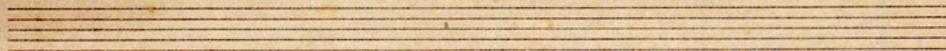
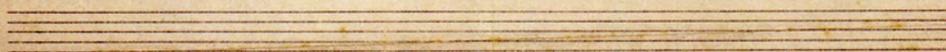
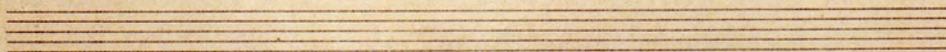
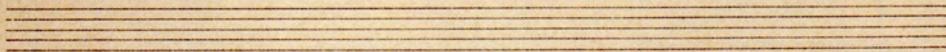
2^o

3^o

4^o

"Philadelphia"

Handwritten musical score for "Philadelphia". The score is written on two systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The first system contains two measures of music. The second system contains two measures of music, with the word "Amen" written in small text below the final measure of the bass staff. The paper is aged and shows some staining.



trinita

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a cursive, handwritten style with various note values, rests, and bar lines.

The second system of handwritten musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature, showing a continuation of the melodic and harmonic lines.

The third system of handwritten musical notation consists of two staves, continuing the piece. The notation includes various rhythmic patterns and rests, typical of a handwritten manuscript.

Edith M. Sead

Five sets of empty musical staves, each consisting of a pair of lines (treble and bass clef), arranged vertically. These staves are completely blank, suggesting they were either left unused or intended for future notation.