

WHERE GRAY LIVED AND LIES

In and About Stoke Pogis. Where the Deathless "Elegy" Was Written.

RUGGED ELM, IN YEW TREE'S SHADE

Especially interesting to the American pilgrim from its association with the Penn Family—Pen-Picture of Glimmering Landscape and Carven Chalice.

(Copyrighted 1892.) Stoke Pogis, Eng., Oct. 12.—(Correspondence of THE BEE.)—If the splendid scenic and historic environment of Stoke Pogis, the old home and chief haunt of the poet Gray, is stirring, the place itself is one likely to awaken the purest emotions of contemplation and delight. Peace and repose seem to brood upon all the lanes and fields. If you come as most visitors do by way of Windsor and Slough station, you will insensibly feel this the moment the latter place has disappeared behind the elms, and you are alone in the high way between the fields. Eternity Sabbath seems to have descended upon the entire parish of Stoke Pogis and the manor of Stoke; and, whatever the season of the year, the languorous hush is always here and ever close and unbroken.

I often tramp out here from old London town with any manner of variegated excess for the idling vagabond curiosity. Each time I am sure to discover some new lane or hedge-bordered road leading to the nook and nest I seek. Whichever I may be when a half-dozen miles away I follow blindly only the general direction toward the old manor of Stoke which pushes above the soft bank of trees to the west; and then, be it by broad highway, blossoming lanes or by foot-path across the fields, there is the same surpassing quiet beauty and changeless atmosphere of rest.

All life attuned to Nature's Peace. It seemeth even the cars upon the high-ways are more at home here. Lovers of plowboy, farmer or grimy potter from the near hills, country wench or lass with rosy cheeks, appears to move from house to house or field to field as if in pleasant mood. King in fields, dogs at doorways, sheep in meadows, all brown or red in sleepy solace time; while the birds, though no less melodious here than their chirps as if heart-tender of breaking, even with joy, the sweet and tender spell.

All this, too, intensified by the peculiar retirement of the central scene of the "Elegy"—the Stoke Pogis church and churchyard. Neither is at the wayside as usual with English country manor churches. Unless first rightly directed, you would pass them many times upon the road and south highway from Slough. They lie to the west of the road, hidden by dense masses of trees. Opposite are pleasant fields with here and there willow-bordered runlets, winding water or shadowy pools, here in summer are The knee, breast-deep in the shallows at noon. When the hush is broken in soft sky, shroudings of lanes and highways, the dainty vistas stretching to the horizon between and, if the trees are wind-whipped enough in autumn time, glimpses of the somber tower of Stoke tower, with its tall, slender, great Round Tower of Windsor a gray silhouette beyond.

The Memorial Monument. If you know the way and have come in June or July, when leaves and flowers are at their best, you can see from the highway no more than the chimney, or the eaves, or a bit of the roof of a little lodge beyond the gate. Overarching trees and rustic creepers shut out the Stoke park road to church and manor house completely. Leaving this, you enter a park, leading on a little hillock through a grove of oaks and elms, and come, at the end of perhaps 100 yards, to the huge monument, erected in the memory of Elton, a young man, the grandson of William Penn, the then lord of Stoke manor. The design was by the noted James Wyatt. It consists of a sarcophagus of historic size supported on four square freestone pedestals, the whole reaching perhaps forty or fifty feet above the ward, which is beautifully garnished with flowers and protected by a surrounding sunken fence.

It is really the only important monument to Gray in existence. The walls of the collected under pretense of a building fund in memory of Gray at Pembroke hall at Cambridge, where he was for many years one of the most illustrious ornaments of the classic town. "Indeed," says so excellent an authority as Gosse, "if strangers did not generally know of the monument, it is probable that the name of Gray would be as completely forgotten at Pembroke as at Petworth (from which his cold bath at the hands of roystering fellow commoners, one January night in 1756, had driven him) where also no monument of his name preserves the record of his presence."

A Poet's Epitaph. The inscriptions on the four sides are in keeping with the spirit of the spot and at once emphasize in the visitor's mind the fact of the poet's resting place. Behind it and on the side facing the south approach is the following:

This monument in honor of THOMAS GRAY, was erected A. D. 1796. Among the survivors Celebrated by English Lyric and Elegiac Poets. He died 1771. And lies unnoted in the adjoining Churchyard. Under the Tombstone on which he piously and patriotically recorded his mortal remains. Of his Aunt and lamented Mother. The other three inscriptions are from the "Ode to Elton College" and the "Elegy." That on the north side is from the ode: Ye distant spires! Ye antique towers! That crown the woe-laden shade.

Ah, happy hills! Ah, pleasing shade! Where once my careless childhood strayed, A stranger led to pain. I find the pale that from you blew A momentary bliss away. On the east side are the following two stanzas from the "Elegy": Beneath these rugged elms, that yew tree's shade, Where heaves the turf in many a mouldering heap, Each in his narrow cell forever laid, The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn, The swallow twittering from the straw-built shed, The cock's shrill clatter on the echoing horn, No more shall rouse them from their lowly bed. Here lies the poet, whose "Elegy" chosen for the inscription on the western facade: Hard by yew-wood, now smiling as in scorn, Muttering his wayward fancies he would New-dropping, weevil, was, like one forlorn, Or crazed with care, or crossed in hopeless love.

One morn I miss'd him on the accustomed hill, Along the heath, and near his favorite tree; Another came, but he was lying on the turf, Nor up the lawn, nor at the wood was he.

Pleasant Prospects. From your present station at the monument, you have to the west, as you enter the lodge gate—as ever human eyes behold. Across a lawnlake open field of clover, almost musical from the hum of murmuring bees, is seen to the right the remaining huge gables and chimneys, and to the left the completely ruined tower of Stoke hall, the ancient manor house. Here once lived the noble families of the Huntingdons, the Coltes and the Cobhams, whose names are inscribed on the wall. One time regal entertainment. Daws chatter about the old chimneys and gossip in the branches of the lofty trees. Ancient greatness and staidness with picturesque and even winsome decay charm the outlook in every view of old Stoke hall.

To the left, and somewhat farther away, across gently rolling and velvet laws, the beautiful villa being bounded on either side by some of the richest park forestry in England, is seen the dazzling white outlines of the splendid Stoke hall of today. Before it, and still to the south, a gleaming shimmering lake hints of an extensive artificial sheet of water. Behind it to the right, is a lofty pillar nearly 100 feet in height, surmounted by a heroic figure of Sir Edward Coke, Esq., Esq.'s attorney and

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SHOTGUN MARRIAGES VOID

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