

of Santa Cruz are objects of great interest. The church, although erected by Dom Manoel, is of pure flamboyant Gothic, with the peculiar modifications common in Portuguese Gothic. It has, however, suffered from the Renaissance movement. The coro-alto is one of the most exquisite specimens of antique oak-carving in Europe. The most exuberant fancy found vent in the designs of the seventy-two gilded stalls, castles, scriptural groups, pigs and monkeys turning somersaults or playing on the violin, and the like, represented with delicate humor and consummate skill. If the Portuguese have shown little talent for painting, there is, on the other hand, abundant evidence of their excellence in stone-cutting, wood-carving, and architecture. No better specimens exist than some of those in Portugal, and this national gift, if dormant, is not yet extinct, as is proved by the restorations conducted under the charge of Dom Fernando. The cloisters of the convent of Santa Cruz were erected by Dom João III. They are in the best flamboyant style, and if they were anywhere but in Portugal would be famous.

Opposite Coimbra, near the banks of the Mondego, is the Quinta dos Lagrimas, or Garden of Tears, to those of romantic turn the most interesting spot in Portugal. Although slightly changed, the house is substantially the same as when occupied by Iñez de Castro five centuries ago. Her story, which forms

one of the most singular episodes in modern history, is undoubtedly authentic. She was secretly married to Dom Pedro I., before he came to the throne, and her influence was so much feared, as she was of Spanish birth, that those opposed to Spain induced the king to allow her to be murdered. This was done while her three children were clinging to her knees, and while Dom Pedro was absent following the chase. When he came to the throne he caused the courtiers who had instigated and performed this deed of blood to be tortured to death. After this he ordered the skeleton of his beloved wife to be raised at midnight and placed in the cathedral on a throne at his side, and crowned in presence of the court, who then passed in solemn procession before their sovereigns, the living and the dead, and gave in their allegiance. Dom Pedro and Iñez de Castro were afterwards buried at Alcobaca, in two magnificent tombs erected under his direction. Under the hill, in the rear of the Quinta dos Lagrimas, is the fountain near which Iñez was murdered. It is a spring welling out of the rock. The stones over which the water bubbles are, in places, nearly of a crimson hue. Tradition, of course, attributes this to the stains of blood. A stone slab is inscribed with some beautiful stanzas from Camoens in allusion to this tragedy, and some noble cedars, undoubtedly of great antiquity, hymn a perpetual dirge over her fate.

*S. G. W. Benjamin.*

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"AH, CHASMS AND CLIFFS OF SNOW."

AH, chasms and cliffs of snow!  
 Down the dim path so many feet have beaten  
 Need it be hard to go?  
 From bitter bread, from fruit the frost has eaten,  
 From bloom the rain has shaken,  
 From wings the winds have taken?

A few gold grains of corn  
 To plant in that strange soil, some hill-bird's feather,  
 A broken branch of thorn  
 From some dead tree where two have watched together:  
 These, for the heart's close keeping  
 Through waking or through sleeping!

One moans with homesick breath,  
 Here, for cold crag and cloud, where vales are sunny:  
 What then, if after death  
 One thirst for water, having milk and honey?  
 Sweeter divine regretting  
 Were than divine forgetting!

*Mrs. S. M. B. Piatt.*

## CRUDE AND CURIOUS INVENTIONS AT THE CENTENNIAL EXHIBITION.

### VII.

(3.) *Special Crops.*—Among husbandry implements we have hitherto considered those for the culture of land and the preparation of grain for food. We now proceed to mention a few special crops and implements connected therewith, and as the list is but partial, it must be recollected that we are confined by the terms of our title to those industries which were presented at the Centennial: we find to our hand machines or implements for working in sugar, tapioca, tea, oils, fruit, honey, dyes, and lacquer.

India supplied us sugar and cotton; China, silk and tea; from Persia we have peaches and melons; Egypt, perhaps, gave us wheat; America blessed the world with corn and potatoes, — not to mention tobacco. Not one of these, however, is of as much importance as rice, the common property of India, China, and the Malaysian archipelago.

Sugar, which now seems a necessary of life among us, has been known in Europe as a common article of diet only for a couple of centuries, or so. It is

a very common organic product, being found in many grasses, roots, and even in the sap of trees, but the devices we show are for the sugar-cane, a perennial plant which has been spread over the whole tropical world as one of the results of the rage for discovery and commercial occupation which commenced about the close of the fifteenth century.

Although the western world had heard of the sugar-cane of India from Nearchus, who commanded the fleet of Alexander the Great down the Indus, and the sweet crystals had a reputation as a curiosity or as a medicine for a thousand years after the era of "Young Ammon," the sugar-cane was not known in the Mediterranean countries until brought there by the Saracens. It was cultivated in Cyprus and Sicily in the twelfth century; taken to Madeira in the fifteenth, and thence to Brazil and Santo Domingo in the sixteenth; Barbadoes was supplied from Brazil in the seventeenth century, and the plant was brought into Louisiana a little more than one hundred years ago, but the culture was much increased by refugees from Santo Domingo about the close of the last century. It does not seem to have spread very rap-