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CANADIAN ILLUSTRATED NEWS.

MONTREAL, SATURDAY, MARCH 28, 1874.

There seems no room for doubt that a modification of the Tariff will have to be made during the present session of Parliament. It is a matter of regret that this necessity should arise, first, because stability in the sources of revenue is necessary to the due stability of trade, and, secondly, because the cause of the proposed change is a serious deficit in the year's budget. For the last six months of the fiscal year the deficit was some six million dollars, and it has since been very considerably increased. Although the Customs duties on the Spring importations will reduce these figures very considerably, there is still reason to believe that the Finance Minister will have to meet a deficiency of nearly three millions. Mere curtailment will not suffice him to balance the loss, as the public works in progress, or for which appropriations have been voted, will materially add to the current expenditure. There is nothing left him, then, but an adjustment of the Tariff. How this will be done no one knows as yet, not even the Minister himself, for the reason that it is a matter of the most complex description, depending upon an infinity of details, and intimately connected with a number of conflicting commercial and industrial interests. It is safe to assume, however, that the general fifteen per cent. rule will be made twenty per cent. We hope it will not go so far as twenty-five. In a young country like ours it is wise not to be committed to extremes. While, on the one hand, we cannot have free trade, we must not hamper ourselves with outright protection, but bide events, and pursue a moderate middle course, until our political stability, and, in consequence, our commercial standing among nations are assured beyond peradventure. Canada in 1856, when the protective tariff was put in force, and in 1874, when the great question of inland navigation, involving a rivalry with New York, is still trembling in the balance, present very different conditions indeed. One thing appears clear, and that is, that Mr. Cartwright ought to make as few definite changes as he possibly can, and with a single view to meet the obligations pressing upon him. In this course he will be supported by the most responsible men of both the political parties, whose course was foreshadowed by the very temperate motion passed on this head at the late annual meeting of the Dominion Board of Trade. The new Financier Minister has a splendid opportunity of proving his capacity, for his arduous office in the treatment of this revenue question. We trust he will succeed to the general satisfaction.

Archbishop Taché has published a pamphlet on the subject of amnesty to Riel, in which he goes minutely over the whole details of the question. He holds that the Imperial Government is bound to grant an amnesty, because the most solemn promises were made by its lawful representatives. These promises have never been revoked, and were accepted in the most perfect good faith. Following closely on such promises, the Imperial Government acted in such a manner as to convince everybody that it intended to carry out its word. He asserts, in the next place, that the Federal Authorities of Canada are also pledged to amnesty. It was Canada which "occasioned the troubles," and its responsibility was increased, not only by the words and acts of subalterns, but also by its higher officers, its Government and even its Parliament. Solemn promises were made verbally and in writing—promises often repeated and not since repudiated—by and in the name of the Federal Ministers. After the troubles, even after the death of Thomas Scott, the Federal Government treated officially with delegates sent and accredited by the Provisional Government of Assiniboia. The Archbishop goes further, and declares that the Provincial authorities of Manitoba have no discretion left them in the matter of amnesty. In all that relates to the Constitution and the conditions of the Federal Union, the Provincial Government must

necessarily respect the pledges made by those who promoted the incorporation of that Province in the Dominion. The Provincial Government, owing to the existence of the arrangements made with the delegates of the Provisional Government of Assiniboia, could make no promises for the Government, and could only be the echo of the pledges made in England and at Ottawa. The conduct of the Provincial authorities from the beginning, and for at least the first two years of their Administration, proves in the most unequivocal manner that they considered themselves obliged to act as if an amnesty had in reality been granted. His Grace also calls attention to the fact that, during the threat of a Fenian invasion, the men who were included in the terms of the amnesty were called upon to serve. Official correspondence passed between these men and the authorities. Their military services were formally accepted, and the troops under their orders were regularly inspected. This argument the Archbishop regards as the most conclusive proof of a promised and a prospective amnesty.

The policy of the French Imperialists on the occasion of the recent meeting at Chiselhurst was certainly one which is calculated to inspire confidence in the future fortunes of the Napoleonic dynasty. The speech of the Prince Imperial in reply to the congratulations of the Duc de Padoue was singularly free from the violence and buncombe which so frequently characterize the utterances of exiled pretenders to European thrones. He made allusion neither to the Destiny in which his grand-uncle was so firm a believer, nor to the guiding star that was the constant hope and trust of his father. Nor did he endeavour to force down the throats of the people he aspires to rule over the unpalatable doctrine of the divine right of Kings, to which the Comte de Chambord has held fast with a tenacity that does him honour, much as it may have militated against the success of his cause. To many it will seem that the Prince erred on the side of excessive prudence. He did not even so much as advance a formal claim to his father's throne, but contented himself with a mere expression of opinion that in France an irresistible current of opinion has set in favour of a plebiscite. Had he any belief in the result of such an appeal—and it is difficult to imagine that he had any fear as to its consequences—he kept it entirely to himself. The salvation of France, he declared lay only in a plebiscite; and should the decision arrived at by this means turn against him he was willing to accept it. Such moderation, unexpected as it was, will have the greater effect in France in as much as it is in striking contrast with the stringent policy pursued by the Government towards declared and suspected Bonapartists. A recent dispatch informs us that the Duc de Padoue and other distinguished persons who neglected to respond to the Duc de Broglie's appeal, and who persisted in taking part in the Chiselhurst demonstration have been removed from the mayoralities and other offices held by them under Government. Such a step was not only justifiable but perfectly natural, yet its effect, among the middle and lower middle classes especially, will be to create a revulsion of feeling and to set up the sufferers as martyrs for public adoration. It is the old story told once more; the success of a cause advanced by opposition and persecution.

At the battle of Amosful Sir Garnet Wolseley is said to have imitated the phalanx system of the ancients by throwing his infantry into quadrangle form, with almost as much fighting power on either flank as in the direct front. This compact body, moving slowly and sternly, completely scattered the overwhelming numbers of the Ashantee foe. If he had extended his front, in accordance with the modern rule of infantry tactics, it seems certain that his little force would have been speedily exterminated. This is another example of the advisability of having a man of true military genius to conduct such expeditions, where set canons of action cannot be followed, but where dispositions must be made conformably to the anomalies of circumstances.

A correspondent in the *Courier du Canada* writes a somewhat dogmatical letter about a little anecdote which appeared in a late issue of the News. He affects to see in it a slur on the confessional which he and all the members of his church respect so much. To defend ourselves from the imputation would be a quasi acknowledgment of malice in the premises. We shall, therefore, only say that the paragraph appeared and still appears to us as a harmless bit of *esprit*, such as we have heard many respectable members of the correspondent's own communion repeat more than once. We opine that the sacraments are too sacred to be made ridiculous by such little eccentricities of human nature.

As we apprehended, the woman's crusade against liquor

in the United States, now that the excitement of novelty is over, has given rise to riotous scenes more disgraceful than those which it intended to combat. At Cleveland, Ohio, the ladies were assailed by a crowd of roughs while out on a praying tour. A riot ensued. During the excitement the German brewers made up a procession, composed of lager beer waggons, loaded with beer kegs, on which sat a large number of men drinking as they moved along the streets. Surely this is disgusting enough. And perhaps never was the brutality of man in presence of female influence so strikingly illustrated.

A GOSSIP ON THE PORTLAND VASE.

BY T. D. KING.

Of the *Sepulchral Vases*, the most celebrated is that known by the name of the *Portland Vase*. The tomb which contained the sarcophagus wherein this exquisite production of art was deposited was discovered about the latter end of the sixteenth century in the Monte del Grano, which is at the distance of nearly three miles from Rome on the Frascati Road. This elegant vase was long preserved in the Barberini Palace at Rome, and called the *Barberini Vase*. It came into the hands of Mr. Byres, who parted with it to Sir William Hamilton, who sold it to the Duchess of Portland, and in consequence of its becoming the property of that family it has obtained the name of the *Portland Vase*, which I think was a great mistake, the original name ought to have been kept *Barberini*, unless the name of the maker or the family whose remains were deposited in the sarcophagus or tomb were known.

By the generous indulgence of the Duke of Portland it was deposited in the British Museum where in the month of February 1846 some mad-brained iconoclast, named William Lloyd, smashed it into fragments—may his name be execrated—it was however carefully repaired and remains now intact, and I hope never again to be handled except by reverend fingers, and long may it remain in its present resting place as a single and noble monument, eloquently asserting the high state of ceramic art and the art of design, which was attained in its unknown era.

The dimensions of the *Barberini Vase* are nine inches and three quarters in height, and twenty-one inches in circumference. Its substance is semi-transparent, and is two bodies of vitrified paste or glass of different colours, so closely united together as to make two distinct strata like the shell and the onyx out of which the cameos are made. The upper stratum, a beautiful white, serves for the figures which are in relief; and the under one, a dark blue, forms the ground—the blue almost amounting to a deep purple. The whole is wrought with a lathe after the manner of a cameo, and exhibits, along with the design and workmanship of the finest bas-reliefs, the minute and delicate finishing of the best gems such as are worn by ladies as brooches or armlets.

On that side of the vase which all who have set about to explain or describe the objects represented seem to have agreed in regarding as the first compartment, a female figure draped, in the centre, is sitting on the ground at the foot of a tree. On her left side is the head and part of the body of a serpent. Her right hand is extended toward the arm of a young male figure on her right, which descends into the picture naked from a portal, composed of two square columns with a plinth and frieze, a portion of drapery appears to be dropping from the left hand of the male figure. Over the head of the female figure is Cupid, flying in the opposite direction of the portal, and carrying in his right hand what is either a quiver or a torch. On the left is a second tree, under which, in nearly an erect posture, is an aged male figure of grave aspect. On the other side are likewise three figures. In the centre under a tree is a recumbent female figure naked to the waist, supported by the left arm, while the right is lifted up, and the hand laid upon the head. In her left hand is a torch inverted, but not extinguished, and at her foot is a square thin stone, perforated in the centre. In her countenance, which is turned to the left, there is an expression which may be said to be that of grief and love. Her eyes do not appear to be directed toward any object in the group. On her right hand is a male figure naked, seated and looking toward her. In his left hand he slightly holds a portion of drapery, upon which he rests his arm and which is thrown over one thigh. On his right is a square pillar, surmounted by a capital, in each side of which is wrought a hollow of an oblong shape. On the left of the female figure in the centre is a second female, more youthful in her appearance, naked to the waist. Her right arm descends perpendicularly, and the hand is laid upon the rock or bank on which she sits to support the weight of her body, which somewhat inclines backward; her head is turned round, apparently looking at the male figure on the opposite side of the group. The beautiful and youthful face of his figure has a placid expression, but mingled, perhaps, with a certain solicitude, of which the female figure in the centre might be supposed to be the object, and which she might be thought to direct toward the male figure, as if making enquiry or seeking sympathy. A tree is on the left of his figure, and to the left of this is the portal described in the first groups. The groups are divided in the upper part of the composition by heads, one of which ornaments the bottom of each handle. Under the foot of the vase, or in other words, on the bottom of the vase is a head or bust representing either a male or female in the Phrygian bonnet or pyramidal hood. One finger is raised to the mouth as in token of silence. The head or bust is overshadowed by a tree.

Of all these figures many explanations have been offered. Pietro San Bartoli, (gli antichi sepulchri) by whom it was first published, thought that the subject engraved on this vase relates to the birth of Alexander the Great. M. d'Hancarville, (*Recherches sur les Arts de la Grèce*, &c., tom ii, page 133) thinks that it represents the well known fable of Orpheus's descent into Elysium, to recover from thence his beloved Eurydice so elegantly told by Virgil. M. von Veltheim (*Gentleman's Magazine*, April, 1792) supposes the story of Admetus recovering his wife Alceste from Elysium is engraved on it. And the learned Ennio Quirino Visconti (*Il museo Pio Clementino*, tom vi., p. 71) reckons that it records the marriage of Peleus and Thetis. Subjects of the same kind are to be seen on many sarcophagi; they probably all relate to the fables of Elysium, and the state of the dead.

But of the many authors who have mentioned the Barberini