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**W. STEWART ROSS**

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BY

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AUTHOR OF 'PRIZE POEM ON BURNS,' 'THE BOOK OF ENGLISH LITERATURE,' ETC.

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## NEWSPAPER READINGS.

### DEATH OF A MOUNTAINEER.

FROM THE 'DAILY TELEGRAPH.'

**WE** are assured on high authority,<sup>1</sup> that the strength of fourscore years is but 'labour and sorrow;' but when, in 1876, the Rev. James Jackson, of Sandwith, reached that patriarchal<sup>2</sup> age, he determined to assert himself in very practical fashion as an exception to the rule it had often been his duty to propound. There are many forms of observing the 1st of May, and the stout old Cumberland parson resolved that thenceforth his should be an ascent of the Pillar Rock. All who have 'done' the Lake country properly, know how much labour this would involve<sup>3</sup> for a man of eighty. We are not told whether it was Mr. Jackson's practice to ride from Sandwith as far as the solitary farm-house of Gellerthwaite, at the head of Ennerdale Lake. Probably he disdained such weakness, and manfully trudged<sup>4</sup> the ten or eleven miles between the two points, past the Chapel-yard of Ennerdale Bridge, with its 'few natural graves,' made classic<sup>5</sup> by Wordsworth, and so along the margin<sup>6</sup> of the lake

<sup>1</sup> *Authority*.—Reliability as regards truth. <sup>2</sup> *Patriarchal*.—Belonging to a patriarch—that is, venerable old man. <sup>3</sup> *Involve*.—Bring about; imply. <sup>4</sup> *Trudged*.—Walked laboriously. <sup>5</sup> *Classic*.—Celebrated in literature. <sup>6</sup> *Margin*.—Edge; bank.

until only a footpath showed the way up the wild valley to where the Pillar and the Great Gable lift their heads three thousand feet above the sea. Anyhow, once and yet again Mr. Jackson dragged his eighty years and more up the mountain of which the great Lake poet said: 'It wears the shape of a vast building made of many crags; and in the midst is one particular rock that rises like a column<sup>7</sup> from the vale, whence by our shepherds it is called the Pillar.' The reward of the old gentleman's exploits<sup>8</sup> came in the form of a title conferred by popular<sup>9</sup> admiration. 'Patriarch of the Pillarites' he was called, and patriarch of the Pillarites he determined to be for another year, though handicapped<sup>10</sup> with the weight of twelve months more of time. So on the 1st of May Mr. Jackson again set off alone, glorying in his strength, and taking with him a verse to leave on the summit for the next comer to read and wonder at. Said the venerable<sup>11</sup> athlete: <sup>12</sup> 'Two elephantine<sup>13</sup> properties are mine: I can bend to pick up pin or pack; and when this year the Pillar Rock I climb, fourscore and two's the howdah<sup>14</sup> on my back.' But 'though the pitcher go often to the fountain, it is broken at last,' and no more was seen of Mr. Jackson until his mangled body was found by searchers two days after, lying at the foot of a precipitous<sup>15</sup> descent. The once clear sight had failed, or the once firm foot had given way, and all was over—the Pillarites lost their patriarch; the howdah crushed the elephant. It may have been that the aged climber, had he foreknown, would not have much regretted the manner of his death. He dearly loved the mountains, and perhaps anticipated<sup>16</sup> a time when they would claim him for their own. But be this as it may, and despite a sudden and terrible end, what Englishman can refuse his tribute of admiration to 'pluck' which in the case of a man so old may well stand as representative of our most cherished national quality?

<sup>7</sup> Column. — Pillar. <sup>8</sup> Exploits. — Deeds of dexterity. <sup>9</sup> Popular. — Of or belonging to the people. <sup>10</sup> Handicapped. — Overweighted. <sup>11</sup> Venerable. — Aged. <sup>12</sup> Athlete. — One strong and dexterous of limb. <sup>13</sup> Elephantine. — Belonging to an elephant. <sup>14</sup> Howdah. — Seat on the back of an elephant or camel to ride in. <sup>15</sup> Precipitous. — Steep. <sup>16</sup> Anticipated. — Foresaw.



## THE PARIS EXHIBITION.

FROM 'LLOYD'S WEEKLY NEWSPAPER.'



HE arts are not silent, at any rate, in the midst of preparations for war. While Europe has been the witness of a fierce campaign,<sup>1</sup> and has been kept in suspense<sup>2</sup> at the imminent<sup>3</sup> danger of another and a still fiercer one, the Continental<sup>4</sup> nations have been quietly preparing to respond<sup>5</sup> to the invitation of France to yet another international<sup>6</sup> exhibition of industry. Nor is this all. The mighty buildings which have been raised in the south-western corner of Paris have progressed through the most troublous and momentous<sup>7</sup> domestic times. A nation on the brink of revolution<sup>8</sup> has summoned<sup>9</sup> a Continent on the brink of war to a tournament<sup>10</sup> of art and industry. Again and again have we heard that the Exhibition would be abandoned,<sup>11</sup> that France would find few responses<sup>12</sup> to her summons, that the hour was unpropitious,<sup>13</sup> and, in short, that the world had had enough of industrial exhibitions for many a year to come. The pessimists<sup>14</sup> have never ceased to dog the footsteps of M. Kranz and his staff, and to assure hungry and expectant Paris that this time the world would not respond to her call to come and be fleeced.<sup>15</sup>

But the Paris authorities, confident<sup>16</sup> in the attractions of their capital, and in the commanding position of France as the mistress of the arts, have held on to their resolution,<sup>17</sup> through dynastic<sup>18</sup> plots and ministerial crises,<sup>19</sup> assured that whether under Republic or Empire, or Bourbon monarchy, the Exhibition must draw showers of gold into Parisian pockets, and so compensate<sup>20</sup> shop and hotel keepers for years of slack trade.

These speculators<sup>21</sup> have not been, so far, disappointed. The Exhibition of 1878 is in many respects greater even than that

<sup>1</sup> Campaign.—War; the time an army keeps the field. <sup>2</sup> Suspense.—State of uncertainty; doubt. <sup>3</sup> Imminent.—Extreme; impending. <sup>4</sup> Continental.—Belonging to a Continent. <sup>5</sup> Respond.—Answer. <sup>6</sup> International.—Between or among nations. <sup>7</sup> Momentous.—Very important. <sup>8</sup> Revolution.—Entire change in the government of a country. <sup>9</sup> Summoned.—Called with authority. <sup>10</sup> Tournament.—A rival display; a martial sport. <sup>11</sup> Abandoned.—Given up. <sup>12</sup> Responses.—Answers. <sup>13</sup> Unpropitious.—Unlucky. <sup>14</sup> Pessimists.—Those dissatisfied with things in general. <sup>15</sup> Fleeced.—Robbed; mulct. <sup>16</sup> Confident.—Trusting; assured. <sup>17</sup> Resolution.—Firmness of purpose. <sup>18</sup> Dynastic.—Pertaining to races of kings. <sup>19</sup> Crises.—Critical or dangerous times; sing. crisis. <sup>20</sup> Compensate.—Make amends to. <sup>21</sup> Speculators.—Those who speculate—that is, guess or conjecture.

wondrous Champ de Mars show of 1867. The buildings are vaster and conceived on a grander scale; and there are new features in the show which redeem it from the charge of being a mere repetition of the International Exhibitions of 1851, 1855, and 1862, to say nothing of those of the United States and Austria. The opening has drawn an immense concourse<sup>22</sup> of foreigners to Paris. Albeit<sup>23</sup> the hotel-keepers have coolly announced that they intend to screw the Exhibition visitor relentlessly,<sup>24</sup> although the restaurant-keepers have raised their prices 25 per cent. in order to leave as little money as possible in the visitor's pocket, and although all trades and callings have combined to levy<sup>25</sup> black-mail<sup>26</sup>—even to the *mouches*<sup>27</sup> on the river, which have increased their fares,—the expected crowds are arriving, and there is every reason to believe that the very greediest lodging-house keeper will not be disappointed.

The primary<sup>28</sup> object our neighbours had in setting up this international show of industry being in a fair way of fulfilment, they will do their utmost to make the Exhibition season a brilliant one, so that the foreigner shall return home, if with empty pockets, still with plenty to talk about. The Exhibition, in short, will give a very lively holiday this year to hosts of tourists.<sup>29</sup> But when we pass from its amusing to its instructive aspects, we cannot help asking ourselves what there can be, in the way of novelties,<sup>30</sup> for one nation to show another, so soon after the last great Exhibition which was held in Paris?

In 1851, and again in 1855, the galleries of some of the foreign countries were a revelation to us. The first international exhibition of industry was a new starting-point in the industrial history of the world; it opened up new markets in every direction. In 1855, England, for instance, made a great sensation<sup>31</sup> in Paris, especially with her ceramic<sup>32</sup> manufactures. In 1862 and 1867 the Austrian manufactures commanded the attention of the world. But now, what with the frequent repetition of these Exhibitions, and the extraordinary development<sup>33</sup> of trade intercommunications,<sup>34</sup> the knowledge of the special excellence of each nation

<sup>22</sup> *Concourse*.—Assembly; crowd. <sup>23</sup> *Albeit*.—Though it be so. <sup>24</sup> *Relentlessly*.—Without pity. <sup>25</sup> *Levy*.—Raise by taxation. <sup>26</sup> *Black-mail*.—An ancient tax; a tax. <sup>27</sup> *Mouches*.—River boats. <sup>28</sup> *Primary*.—First; original. <sup>29</sup> *Tourists*.—Travellers for pleasure. <sup>30</sup> *Novelties*.—New objects. <sup>31</sup> *Sensation*.—Feeling; commotion. <sup>32</sup> *Ceramic*.—Pertaining to pottery. <sup>33</sup> *Development*.—Unfolding; growth. <sup>34</sup> *Intercommunications*.—Mutual intercourses.

is universal.<sup>36</sup> The *raison d'être*<sup>36</sup> of industrial exhibitions has not quite passed away yet, but it is becoming weaker every year.

The magnificent Exhibition which was opened on Wednesday—in drenching rain, and to heaven's artillery<sup>37</sup> as well as that of the Paris forts—is a superb<sup>38</sup> monument of the skill and taste, the science and the art, of our time; and it may well attract myriads<sup>39</sup> of intelligent visitors, but we doubt whether it will make us acquainted with a single unknown manufacture or have any marked influence on any trade. England, we are glad to know, makes a superb figure in the glittering bazaar,<sup>40</sup> made gay with plashing waters and plentiful flowers and flags, but we apprehend there is nothing which she shows that was not familiar to her foreign competitors.<sup>41</sup> Indeed, the keenness of modern competition compels a man to know all that is doing in his trade, wherever that trade is carried on. If, however, the only effect of the great Exhibition of 1878 should be the knitting of fresh bonds of sympathy<sup>42</sup> between rivals in the arts of peace, it will not have been held in vain. If it should only give one prosperous season, at our expense, to the Parisians, who have been sufferers so long, first by war, and then by political<sup>43</sup> strife, we will not too angrily begrudge them the centimes they are adding to every dish in every restaurant, and the extra francs they are putting upon each bed. We will only warn them, in their own interest, to be gentle with the screw.

The banquet given by the British exhibitors to the Prince of Wales, under the chairmanship of that perfect Frenchman, Lord Granville, on Friday night, at which the Prince warmly expressed the opinion that the *entente cordiale*<sup>44</sup> still subsisting between the English and French nations would be perpetual,<sup>45</sup> worthily closed, so far as this country is concerned, the inaugural<sup>46</sup> ceremonies.<sup>47</sup>

<sup>36</sup> *Universal*.—General; widespread. <sup>36</sup> *Raison d'être*.—Reason to be; cause of existence. <sup>37</sup> *Artillery*.—Cannons; heavy guns. <sup>38</sup> *Superb*.—Splendid; high class. <sup>39</sup> *Myriads*.—Tens of thousands; very many. <sup>40</sup> *Bazaar*.—An eastern market; a showy market. <sup>41</sup> *Competitors*.—Those who compete; rivals. <sup>42</sup> *Sympathy*.—Fellow-feeling. <sup>43</sup> *Political*.—Belonging to politics or government. <sup>44</sup> *Entente cordiale*.—Friendly intentions. <sup>45</sup> *Perpetual*.—Lasting; constant. <sup>46</sup> *Inaugural*.—Pertaining to a solemn or formal beginning. <sup>47</sup> *Ceremonies*.—Observances; rites.