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The House of Native American Tribe

Keywords: United States, pueblos, buildings, chambers, niches

Another early Native American tribe in what is now the southwestern part of the United States was the Anasazi. By A. D. 800 the Anasazi Indians were constructing multistory pueblos-massive, stone apartment compounds. Each one was virtually a stone town, which is why the Spanish would later call them pueblos, the Spanish word for towns. These pueblos represent one of the Anasazis' supreme achievements. At least a dozen large stone houses took shape below the bluffs of Chaco Canyon in northwest New Mexico. They were built with masonry walls more than a meter thick and adjoining apartments to accommodate dozens, even hundreds, of families. The largest, later named Pueblo Bonito (Pretty Town) by the Spanish, rose in five terraced stories, contained more than 800 rooms, and could have housed a population of 1,000 or more.

Besides living quarters, each pueblo included one or more kivas-circular underground chambers faced with stone. They functioned as sanctuaries where the elders met to plan festivals, perform ritual dances, settle pueblo affairs, and impart tribal lore to the younger generation. Some kivas were enormous. Of the 30 or so at Pueblo Bonito, two measured 20 meters across. They contained niches for ceremonial objects, a central fire pit, and holes in the floor for communicating with the spirits of tribal ancestors.

Each pueblo represented an astonishing amount of well-organized labor. Using only stone and wood tools, and without benefit of wheels or draft animals, the builders quarried ton upon ton of sandstone from the canyon walls, cut it into small blocks, hauled the blocks to the construction site, and fitted them together with mud mortar. Roof beams of pine or fir had to be carried from logging areas in the mountain forests many kilometers away. Then, to connect the pueblos and to give access to the surrounding tableland, the architects laid out a system of public roads with stone staircases for ascending cliff faces. In time, the roads reached out to more than 80 satellite villages within a 60-kilometer radius.

1. The paragraph preceding the passage most probably discussed

- (A) how pueblos were built
- (B) another Native American tribe
- (C) Anasazi crafts and weapons
- (D) pueblo villages in New Mexico

2. What is the main topic of the passage?

- (A) The Anasazi pueblos
- (B) Anasazi festivals of New Mexico
- (C) The organization of the Anasazi tribe
- (D) The use of Anasazi sanctuaries

3. The word "supreme" in line 5 is closest in meaning to

- (A) most common
- (B) most outstanding
- (C) most expensive
- (D) most convenient

4. The word "They" in line 7 refers to

- (A) houses
- (B) bluffs
- (C) walls
- (D) families

5. The author mentions that Pueblo bonito had more than 800 rooms as an example of

which of the following?

- (A) How overcrowded the pueblos could be
- (B) How many ceremonial areas it contained
- (C) How much sandstone was needed to build it
- (D) How big a pueblo could be

6. The word "settle" in line 14 is closest in meaning to

- (A) sink
- (B) decide
- (C) clarify
- (D) locate

7. It can be inferred from the passage that building a pueblo probably

- (A) required many workers
- (B) cost a lot of money
- (C) involved the use of farm animals
- (D) relied on sophisticated technology

8. The word "ascending" in line 26 is closest in meaning to

- (A) arriving at
- (B) carving
- (C) connecting
- (D) climbing

9. It can be inferred from the passage that in addition to pueblos the Anasazis were skilled at building which of the following?

- (A) Roads
- (B) Barns
- (C) Monuments
- (D) Water systems

10. The pueblos are considered one of the Anasazis' supreme achievements for all of the following reasons EXCEPT that they were

- (A) very large
- (B) located in forests
- (C) built with simple tools

(D) connected in a systematic way

The earliest American folk art portraits

Keywords: portraits, portraiture, artists, craft tradition, an original portrait</keywords>

What we today call America folk art was, indeed, art of, by, and for ordinary, everyday "folks" who, with increasing prosperity and leisure, created a market for art of all kinds, and especially for portraits. Citizens of prosperous, essentially middle-class republics whether ancient Romans, seventeenth-century Dutch burghers, or nineteenth-century Americans have always shown a marked taste for portraiture. Starting in the late eighteenth century, the United States contained increasing numbers of such people, and of the artists who could meet their demands.

The earliest American folk art portraits come, not surprisingly, from New England- especially Connecticut and Massachusetts- for this was a wealthy and populous region and the center of a strong craft tradition. Within a few decades after the signing of the Declaration of Independence in 1776, the population was pushing westward, and portrait painters could be found at work in western New York, Ohio, Kentucky, Illinois, and Missouri. Midway through its first century as a nation, the United States' population had increased roughly five times, and eleven new states had been added to the original thirteen. During these years the demand for portraits grew and grew, eventually to be satisfied by the camera. In 1839 the daguerreotype was introduced to America, ushering in the age of photography, and within a generation the new invention put an end to the popularity of painted portraits. Once again an original portrait became a luxury, commissioned by the wealthy and executed by the professional.

But in the heyday of portrait painting- from the late eighteenth century until the 1850's- anyone with a modicum of artistic ability could become a limner, as such a portraitist was called. Local crafts people- sign, coach, and house painters- began to paint portraits as a profitable sideline; sometimes a talented man or woman who began by sketching family members gained a local reputation and was besieged with requests for portraits; artists found it worth their while to pack their paints, canvases, and brushes and to travel the countryside, often combining house decorating with portrait painting.

39. In lines 4-5 the author mentions seventeenth-century Dutch burghers as an example of a group that

- (A) consisted mainly of self taught artists
- (B) appreciated portraits
- (C) influenced American folk art
- (D) had little time for the arts

40. The word "marked" in line 5 is closest in meaning to

- (A) pronounced
- (B) fortunate
- (C) understandable
- (D) mysterious

41. According to the passage, where were many of the first American folk art portraits painted?

- (A) In western New York
- (B) In Illinois and Missouri
- (C) In Connecticut and Massachusetts
- (D) In Ohio

42. The word "this" in line 9 refers to

- (A) a strong craft tradition
- (B) American folk art
- (C) New England
- (D) western New York

43. How much did the population of the United States increase in the first fifty years following independence?

- (A) It became three times larger.
- (B) It became five times larger.
- (C) It became eleven times larger.
- (D) It became thirteen times larger.

44. The phrase "ushering in" in line 17 is closest in meaning to

- (A) beginning

- (B) demanding
- (C) publishing
- (D) increasing

45. The relationship between the daguerreotype (line 16) and the painted portrait is similar to the relationship between the automobile and the

- (A) highway
- (B) driver
- (C) horse-drawn carriage
- (D) engine

46. According to the passage, which of the following contributed to a decline in the demand for painted portraits?

- (A) The lack of a strong craft tradition
- (B) The westward migration of many painters
- (C) The growing preference for landscape paintings
- (D) The invention of the camera

47. The word "executed" in line 19 is closest in meaning to

- (A) sold
- (B) requested
- (C) admired
- (D) created

48. The author implies that most limners (line 22)

- (A) received instruction from traveling teachers
- (B) were women
- (C) were from wealthy families
- (D) had no formal art training

49. The word "sketching" in line 25 is closest in meaning to

- (A) drawing
- (B) hiring
- (C) helping
- (D) discussing

50. Where in the passage does the author provide a definition?

- (A) Lines 3-6
- (B) Lines 8-10
- (C) Lines 13-15
- (D) Lines 21-23

The Music of Films

Keywords: films, music, pianists, orchestras, conductor

Accustomed though we are to speaking of the films made before 1927 as "silent," the film has never been, in the full sense of the word, silent. From the very beginning, music was regarded as an indispensable accompaniment; when the Lumiere films were shown at the first public film exhibition in the United States in February 1896, they were accompanied by piano improvisations on popular tunes. At first, the music played bore no special relationship to the films; an accompaniment of any kind was sufficient. Within a very short time, however, the incongruity of playing lively music to a solemn film became apparent, and film pianists began to take some care in matching their pieces to the mood of the film.

As movie theaters grew in number and importance, a violinist, and perhaps a cellist, would be added to the pianist in certain cases, and in the larger movie theaters small

orchestras were formed. For a number of years the selection of music for each film program rested entirely in the hands of the conductor or leader of the orchestra, and very often the principal qualification for holding such a position was not skill or taste so much as the ownership of a large personal library of musical pieces. Since the conductor seldom saw the films until the night before they were to be shown if, indeed, the conductor was lucky enough to see them then, the musical arrangement was normally improvised in the greatest hurry.

To help meet this difficulty, film distributing companies started the practice of publishing suggestions for musical accompaniments. In 1909, for example, the Edison Company began issuing with their films such indications of mood as "pleasant," "sad," "lively." The suggestions became more explicit, and so emerged the musical cue sheet containing indications of mood, the titles of suitable pieces of music, and precise directions to show where one piece led into the next.

Certain films had music especially composed for them. The most famous of these early special scores was that composed and arranged for D. W. Griffith's film *Birth of a Nation*, which was released in 1915.

11. The passage mainly discusses music that was

- (A) performed before the showing of a film
- (B) played during silent films
- (C) specifically composed for certain movie theaters
- (D) recorded during film exhibitions

12. What can be inferred from the passage about the majority of films made after 1927?

- (A) They were truly "silent."
- (B) They were accompanied by symphonic orchestras.
- (C) They incorporated the sound of the actors' voices.
- (D) They corresponded to specific musical compositions.

13. The word "solemn" in line 7 is closest in meaning to

- (A) simple
- (B) serious
- (C) short
- (D) silent

14. It can be inferred that orchestra conductors who worked in movie theaters needed to

- (A) be able to play many instruments
- (B) have pleasant voices
- (C) be familiar with a wide variety of music
- (D) be able to compose original music

15. The word "them" in line 17 refers to

- (A) years
- (B) hands
- (C) pieces
- (D) films

16. According to the passage, what kind of business was the Edison Company?

- (A) It produced electricity.
- (B) It distributed films.
- (C) It published musical arrangements.
- (D) It made musical instruments.

17. It may be inferred from the passage that the first musical cue sheets appeared around

- (A) 1896
- (B) 1909
- (C) 1915
- (D) 1927

18. Which of the following notations is most likely to have been included on a musical cue sheet of the early 1900's?

- (A) "Calm, peaceful"
- (B) "Piano, violin"
- (C) "Key of C major"
- (D) "Directed by D. W. Griffith"

19. The word "composed" in line 26 is closest in meaning to

- (A) selected
- (B) combined
- (C) played
- (D) created

20. The word "scores" in line 26 is closest in meaning to

- (A) totals
- (B) successes
- (C) musical compositions
- (D) groups of musicians

21. The passage probably continues with a discussion of

- (A) famous composers of the early twentieth century
- (B) other films directed by D. W. Griffith
- (C) silent films by other directors

(D) the music in Birth of a Nation

Barbara Kasten

Keywords: photographs, objects, camera, image, equipment

Barbara Kasten is an artist who makes photographs of constructions that she creates for the purpose of photographing them. In her studio she arranges objects such as mirrors, solid forms, and flat surfaces into what could be called large still life arrangements, big enough to walk into. She lights the construction, then rearranges and rephotographs it until she arrives at a final image. She also photographs away from her studio at various architectural sites, bringing camera, lights, mirrors, and a crew of assistants to transform the site into her own abstract image.

Kasten starts a studio construction with a simple problem, such as using several circular and rectangular mirrors. She puts the first objects in place, sets up a camera, then goes back and forth arranging objects and seeing how they appear in the camera. Eventually she makes instant color prints to see what the image looks like. At first she works only with objects, concentrating on their composition; then she lights them and adds color from lights covered with colored filters.

Away from the studio, at architectural sites, the cost of the crew and the equipment rental means she has to know in advance what she wants to do.

She visits each location several times to make sketches and test shots. Until she brings in the lights, however, she cannot predict exactly what they will do to the image, so there is some improvising on the spot.

12. What does the passage many discuss?

- (A) The techniques of a photographer
- (B) The advantages of studio photography
- (C) Industrial construction sites
- (D) An architect who appreciates fine art

13. Which of the following would be an example of one of the "constructions" referred to

in line 1?

- (A) A still life arrangement
- (B) Natural landscapes
- (C) An instant color print
- (D) A colored filter

14. In line 2, why does the author mention mirrors?

- (A) They are part of the camera.
- (B) Kasten uses them as subjects.
- (C) The crew needs them.
- (D) Photography mirrors life.

15. The word "transform" in line 6 is closest in meaning to

- (A) move
- (B) extend
- (C) change
- (D) interpret

16. It can be inferred from the passage that Kasten makes instant prints to

- (A) give away
- (B) sell as souvenirs
- (C) include as part of the construction
- (D) see what the construction looks like at that stage

17. The word "composition" in line 12 is closest in meaning to

- (A) arrangement
- (B) brightness
- (C) quality
- (D) size

18. The word "them" in line 12 refers to

- (A) prints
- (B) lights
- (C) objects
- (D) filters

19. The word "shots" in line 16 is closest in meaning to

- (A) injections
- (B) photographs
- (C) loud noises
- (D) effective remarks

20. The word "they" in line 17 refers to

- (A) architectural styles
- (B) sketches
- (C) colored filters
- (D) lights

21. Why does Kasten visit the location of outdoor work before the day of the actual shooting?

- (A) To plan the photograph
- (B) To purchase film and equipment
- (C) To hire a crew
- (D) To test the lights

22. How is Kasten's studio work different from her work at architectural sites?

- (A) She does not use lights outdoors.
- (B) Her work outdoors is more unpredictable.
- (C) She works alone outdoors.
- (D) She makes more money from her work outdoors.

23. Where in the passage does the author suggest that the constructions that Kasten photographs are life-sized?

- (A) Lines 2-4
- (B) Lines 5-7
- (C) Lines 12-14
- (D) Lines 16-17

The Works of Joyce Carol Oates

Keywords: collection, novels, productivity, source, magazines

Joyce Carol Oates published her first collection of short stories, *By The North Gate*, in 1963, two years after she had received her master's degree from the University of Wisconsin and become an instructor of English at the University of Detroit. Her productivity since then has been prodigious, accumulating in less than two decades to nearly thirty titles, including novels, collections of short stories and verse, plays, and literary criticism. In the meantime, she has continued to teach, moving in 1967 from the

University of Detroit to the University of Windsor, in Ontario, and, in 1978, to Princeton University. Reviewers have admired her enormous energy, but find a productivity of such magnitude difficult to assess.

In a period characterized by the abandonment of so much of the realistic tradition by authors such as John Barth, Donald Barthelme, and Thomas Pynchon, Joyce Carol Oates has seemed at times determinedly old-fashioned in her insistence on the essentially mimetic quality of her fiction. Hers is a world of violence, insanity, fractured love, and hopeless loneliness. Although some of it appears to come from her own direct observations, her dreams, and her fears, much more is clearly from the experiences of others. Her first novel, *With Shuddering Fall* (1964), dealt with stock car racing, though she had never seen a race. In *Them* (1969) she focused on Detroit from the Depression through the riots of 1967, drawing much of her material from the deep impression made on her by the problems of one of her students. Whatever the source and however shocking the events or the motivations, however, her fictive world remains strikingly akin to that real one reflected in the daily newspapers, the television news and talk shows, and the popular magazines of our day.

1. What is the main purpose of the passage?

- (A) To review Oates' *By the North Gate*
- (B) To compare some modern writers
- (C) To describe Oates' childhood
- (D) To outline Oates' career

2. Which of the following does the passage indicate about Joyce Carol Oates' first publication?

- (A) It was part of her master's thesis.
- (B) It was a volume of short fiction.

- (C) It was not successful.
- (D) It was about an English instructor in Detroit.

3. Which of the following does the passage suggest about Joyce Carol Oates in terms of her writing

career?

- (A) She has experienced long nonproductive periods in her writing.
- (B) Her style is imitative of other contemporary authors.
- (C) She has produced a surprising amount of fictions in a relative short time.
- (D) Most of her work is based on personal experience.

4. The word "characterized" in line 10 can best be replaced by which of the following?

- (A) shocked
- (B) impressed
- (C) distinguished
- (D) helped

5. What was the subject of Joyce Carol Oates' first novel?

- (A) Loneliness
- (B) Insanity
- (C) Teaching
- (D) Racing

6. Why does the author mention Oates book *In Them*?

- (A) It is a typical novel of the 1960's
- (B) It is her best piece of nonfiction.
- (C) It is a fictional work based on the experiences of another person.
- (D) It is an autobiography.

7. Which of the following would Joyce Carol Oates be most likely to write?

- (A) A story with an unhappy ending
- (B) A romance novel set in the nineteenth century
- (C) A science fiction novel
- (D) A dialogue for a talk show

The Printed Word

Keywords: nineteenth century, united states, awareness, newspapers, magazine

Although social changes in the United States were being wrought throughout most of the nineteenth century, public awareness of the changes increased to new levels in the 1890's. The acute, growing public awareness of the social changes that had been taking place for some time was tied to tremendous growth in popular journalism in the late nineteenth century, including growth in quantity and circulation of both magazines and newspapers. These developments, in addition to the continued growth of cities, were significant factors in the transformation of society from one characterized by relatively isolated self-contained communities into an urban, industrial nation. The decade of the 1870's, for example, was a period in which the sheer number of newspapers doubled, and by 1880 the New York Graphic had published the first photographic reproduction in a newspaper, portending a dramatic rise in newspaper readership. Between 1882 and 1886 alone, the price of daily newspapers dropped from four cents a copy to one cent, made possible in part by a great increase in demand. Furthermore, the introduction in 1890 of the first successful linotype machine promised even further growth. In 1872 only two daily newspapers could claim a circulation of over 100,000, but by 1892 seven more newspapers exceeded that figure. A world beyond the immediate community was rapidly becoming visible.

But it was not newspapers alone that were bringing the new awareness to people in the United States in the late nineteenth century. Magazines as they are known today began publication around 1882, and, in fact, the circulation of weekly magazines exceeded that of newspapers in the period which followed. By 1892, for example, the circulation of the Ladies' Home Journal had reached an astounding 700,000. An increase in book readership also played a significant part in this general trend. For example, Edward Bellamy's utopian novel, *Looking Backward*, sold over a million copies in 1888, giving rise to the growth of organizations dedicated to the realization of Bellamy's vision of the future. The printed word, unquestionably, was intruding on the insulation that had characterized United States society in an earlier period.

1. The word "acute" in line 3 is closest in meaning to

- (A) useful
- (B) intense
- (C) genuine
- (D) controversial

2. According to the passage, the expansion of popular journalism was linked to

- (A) changes in the distribution system
- (B) a larger supply of paper
- (C) an increase in people's awareness of social changes
- (D) greater numbers of journalists

3. According to the passage, the New York Graphic's inclusion of photographs contributed to

- (A) the closing of newspapers that did not use photographs
- (B) newspapers' becoming more expensive
- (C) an increase in the number of people reading newspapers
- (D) a reduction in the cost of advertising

4. Why was there a drop in the price of daily newspapers between 1882 and 1886?

- (A) There was a rise in demand.
- (B) Newspapers had fewer pages.
- (C) Newspapers contained photographic reproductions.
- (D) Magazines began to compete with newspapers.

5. The word "exceeded" in line 16 is closest in meaning to

- (A) controlled
- (B) surpassed
- (C) affected
- (D) equalled

6. What does the author mean by the statement "A world beyond the immediate community was rapidly becoming visible" in lines 16-17?

- (A) Photographs made newspapers more interesting.
- (B) The United States exported newspapers to other countries.
- (C) People were becoming increasingly aware of national and international issues.

(D) Communities remained isolated despite the growth of popular journalism.

7. The word "that" in line 21 refers to

- (A) century
- (B) publication
- (C) circulation
- (D) period

8. The word "astounding" in line 22 is closest in meaning to

- (A) surprising
- (B) estimated
- (C) encouraging
- (D) sudden

9. Why does the author mention Edward Bellamy's novel Looking Backward?

- (A) To illustrate how advanced the technology of printing had become
- (B) To emphasize the influence of the printed word on a society undergoing rapid change
- (C) To document its prediction about the popularity of newspapers
- (D) To demonstrate that books had replaced newspapers and magazines as the leading source of information

The Art Nouveau Style

Keywords: international Art Nouveau style, Emile Galle, art glass, Louis Comfort Tiffany, Functionalism

The end of the nineteenth century and the early years of the twentieth century were marked by the development of an international Art Nouveau style, characterized by sinuous lines, floral and vegetable motifs, and soft evanescent coloration. The Art Nouveau style was an eclectic one, bringing together elements of Japanese art, motifs of ancient cultures, and natural forms. The glass objects of this style were elegant in outline, although often deliberately distorted, with pale or iridescent surfaces. A favored device of the style was to imitate the iridescent surface seen on ancient glass that had been buried.

Much of the Art Nouveau glass produced during the years of its greatest popularity had been generically termed "art glass." Art glass was intended for decorative purposes and relied for its effect upon carefully chosen color combinations and innovative techniques.

France produced a number of outstanding exponents of the Art Nouveau style; among the most celebrated was Emile Galle (1846-1904). In the United States, Louis Comfort Tiffany (1843-1933) was the most noted exponent of this style, producing a great variety of glass forms and surfaces, which were widely copied in their time and are highly prized today. Tiffany was a brilliant designer, successfully combining ancient Egyptian, Japanese, and Persian motifs.

The Art Nouveau style was a major force in the decorative arts from 1895 until 1915, although its influence continued throughout the mid-1920's. It was eventually to be overtaken by a new school of thought known as Functionalism that had been present since the turn of the century. At first restricted to a small avant-garde group of architects and designers, Functionalism emerged as the dominant influence upon designers after the First World War. The basic tenet of the movement—that function should determine form—was not a new concept. Soon a distinct aesthetic code evolved: form should be simple, surfaces plain, and any ornament should be based on geometric relationships. This new design concept, coupled with the sharp postwar reactions to the styles and conventions of the preceding decades, created an entirely new public taste which caused Art Nouveau types of glass to fall out of favor. The new taste demanded dramatic effects of contrast, stark outline and complex textural surfaces.

20. What does paragraph 1 mainly discuss?

- (A) Design elements in the Art Nouveau style
- (B) The popularity of the Art Nouveau style
- (C) Production techniques for art glass
- (D) Color combinations typical of the Art Nouveau style

21. The word "one" in line 4 refers to

- (A) century
- (B) development
- (C) style
- (D) coloration

22. Paragraph 1 mentions that Art Nouveau glass was sometimes similar to which aspect of ancient buried glass?

- (A) The distortion of the glass
- (B) The appearance of the glass surface
- (C) The shapes of the glass objects
- (D) The size of the glass objects

23. What is the main purpose of paragraph 2?

- (A) To compare different Art Nouveau styles
- (B) To give examples of famous Art Nouveau artists
- (C) To explain why Art Nouveau glass was so popular in the United States
- (D) To show the impact Art Nouveau had on other cultures around the world

24. The word "prized" in line 14 is closest in meaning to

- (A) valued
- (B) universal
- (C) uncommon
- (D) preserved

25. The word "overtaken" in line 19 is closest in meaning to

- (A) surpassed
- (B) inclined
- (C) expressed
- (D) applied

26. What does the author mean by stating that "function should determine form" (line 22)?

- (A) A useful object should not be attractive.
- (B) The purpose of an object should influence its form.
- (C) The design of an object is considered more significant than its function.
- (D) The form of an object should not include decorative elements.

27. It can be inferred from the passage that one reason Functionalism became popular was that it

- (A) clearly distinguished between art and design

- (B) appealed to people who liked complex painted designs
- (C) reflected a common desire to break from the past
- (D) was easily interpreted by the general public

28. Paragraph 3 supports which of the following statements about Functionalism?

- (A) Its design concept avoided geometric shapes.
- (B) It started on a small scale and then spread gradually.
- (C) It was a major force in the decorative arts before the First World War.
- (D) It was not attractive to architects and designers.

29. According to the passage, an object made in the Art Nouveau style would most likely include

- (A) a flowered design
- (B) bright colors
- (C) modern symbols
- (D) a textured surface

Arts and Crafts Movement

Keywords: Arts and Crafts Movement, nineteenth century, artists, decorative arts, Victorian

The Arts and Crafts Movement in the United States was responsible for sweeping changes in attitudes toward the decorative arts, then considered the minor or household arts. Its focus on decorative arts helped to induce United States museums and private collectors to begin collecting furniture, glass, ceramics, metalwork, and textiles in the late nineteenth and early twentieth centuries. The fact that artisans, who were looked on as mechanics or skilled workers in the eighteenth century, are frequently considered artists today is directly attributable to the Arts and Crafts Movement of the nineteenth century.

The importance now place on attractive and harmonious home decoration can also be traced to this period, when Victorian interior arrangements were revised to admit greater light and more freely flowing spaces.

The Arts and Crafts Movement reacted against mechanized processes that threatened handcrafts and resulted in cheapened, monotonous merchandise. Founded in the late

nineteenth century by British social critics John Ruskin and William Morris, the movement revered craft as a form of art. In a rapidly industrializing society, most Victorians agreed that art was an essential moral ingredient in the home environment, and in many middle-and working-class homes craft was the only form of art. Ruskin and his followers criticized not only the degradation of artisans reduced to machine operators, but also the impending loss of daily contact with handcrafted objects, fashioned with pride, integrity, and attention to beauty.

In the United States as well as in Great Britain, reformers extolled the virtues of hand crafted objects: simple, straightforward design; solid materials of good quality; and sound, enduring construction techniques. Whether abstract, stylized, or realistically treated, the consistent theme in virtually all Arts and Crafts design is nature.

The Arts and Crafts Movement was much more than a particular style; it was a philosophy of domestic life. Proponents believed that if simple design, high-quality materials, and honest construction were realized in the home and its appointments, then the occupants would enjoy moral and therapeutic effects. For both artisan and consumer, the Arts and Crafts doctrine was seen as a magical force against the undesirable effects of industrialization.

41. The passage primarily focuses on nineteenth-century arts and crafts in terms of which of the following?

- (A) Their naturalistic themes
- (B) Their importance in museum collections
- (C) Their British origin
- (D) Their role in an industrialized society

42. According to the passage, before the nineteenth century, artisans were thought to be

- (A) defenders of moral standards
- (B) creators of cheap merchandise
- (C) skilled workers
- (D) artists

43. It can be inferred from the passage that the Arts and Crafts Movement would have considered all of the following to be artists

EXCEPT

- (A) creators of textile designs
- (B) people who produce handmade glass objects
- (C) operators of machines that automatically cut legs for furniture
- (D) metal workers who create unique pieces of jewelry

44. The word "revered" in line 14 is closest in meaning to

- (A) respected
- (B) described
- (C) avoided
- (D) created

45. According to paragraph 2, the handcrafted objects in the homes of middle-and working-class families usually were

- (A) made by members of the family
- (B) the least expensive objects in their homes
- (C) regarded as being morally uplifting
- (D) thought to symbolize progress

46. The word "extolled" in line 20 is closest in meaning to

- (A) exposed
- (B) praised
- (C) believed
- (D) accepted

47. The author mentions all of the following as attributes of handcrafted objects EXCEPT

- (A) the pride with which they were crafted
- (B) the complexity of their design
- (C) the long time that they lasted
- (D) the quality of their materials

48. The word "consistent" in line 24 is closest in meaning to

- (A) conservative
- (B) considerable
- (C) constant
- (D) concrete

49. According to the passage, which of the following changes occurred at the same time as the Arts and Crafts Movement?

- (A) The creation of brighter and more airy spaces inside homes
- (B) The rejection of art that depicted nature in a realistic manner
- (C) A decline of interest in art museum collections
- (D) An increase in the buying of imported art objects

50. Which of the following statements is supported by the passage?

- (A) Private collectors in the nineteenth century concentrated on acquiring paintings.
- (B) The Arts and Crafts Movement in the United States, unlike the one in Britain, did not react strongly against mechanized processes.
- (C) Handcrafted objects in the United States and Britain in the nineteenth century did not use geometric designs.
- (D) The Arts and Crafts Movement believed in the beneficial effect for people from being surrounded by beautiful objects.