# Passage 1

In its current application to art, the term “primitive” is as vague and unspecific as the term “heathen” is in its application to religion. A heathen sect is simply one which is not affiliated with one or another of three or four organized systems of theology. Similarly, a primitive art is one which flourishes outside the small number of cultures which we have chosen to designate as civilizations. Such arts differ vastly and it is correspondingly difficult to generalize about them. Any statements which will hold true for such diverse aesthetic experiences as the pictographs of the Australians, the woven designs of the Peruvians, and the abstract sculptures of the African Negroes must be of the broadest and simplest sort. Moreover, the problem is complicated by the meaning attached to the term “primitive” in its other uses. It stands for something simple, undeveloped, and, by implication, ancestral to more evolved forms. Its application to arts and cultures other than our own is an unfortunate heritage from the nineteenth-century scientists who laid the foundations of anthropology. Elated by the newly enunciated doctrines of evolution, these students saw all cultures as stages in a single line of development and assigned them to places in this series on the simple basis of the degree to which they differed from European culture, which was blandly assumed to be the final and perfect flower of the evolutionary process. This idea has long since been abandoned by anthropologists, but before its demise it diffused to other social sciences and became a part of the general body of popular misinformation. It still tinges a great deal of the thought and writing about the arts of non-European peoples and has been responsible for many misunderstandings. *(287 words)*

**1.** The main purpose of the passage is to

(1) explain the various definitions of the term “primitive.”

(2) show that the term “primitive” can be applied validly to art.

(3) compare the use of the term “primitive” to the use of the term “heathen.”

(4) deprecate the use of the term “primitive” as applied to art.

(5) explain the uniqueness of primitive arts.

**2.** The nineteenth-century scientists believed that the theory of evolution

(1) could be applied to the development of culture.

(2) was demonstrated in all social sciences.

(3) was substantiated by the diversity of “primitive” art.

(4) could be applied only to European culture.

(5) could explain the difference between different art forms.

**3.** With which of the following would the author agree?

(1) The term “primitive” is used only by the misinformed.

(2) “Primitive” arts may be as highly developed as “civilized” arts.

(3) The arts of a culture often indicated how advanced that culture was.

(4) Australian, Peruvian, and African Negro arts are much like the ancestral forms from which European art evolved.

(5) Primitive art is simple and undeveloped but more complex forms evolved form it.

**4.** According to the author, many misunderstandings have been caused by the belief that

(1) most cultures are fundamentally different.

(2) inferior works of art in any culture are “primitive” art.

(3) “primitive” arts are diverse.

(4) European civilization is the final product of the evolutionary process.

(5) vagueness inherent in the meaning of the term ‘primitive’.