

authorizing the colleague to pay the Marseille merchant in the merchant's own currency after the actual exchange of goods had taken place.

Bills of exchange contributed to the development of banks, as exchangers began to provide loans. Not until the eighteenth century, however, did such banks as the Bank of Amsterdam and the Bank of England begin to provide capital for business investment. Their principal function was to provide funds for the state.

The rapid expansion in international trade also benefitted from an infusion of capital, stemming largely from gold and silver brought by Spanish vessels from the Americas. This capital financed the production of goods, storage, trade, and even credit across Europe and overseas. Moreover, an increased credit supply was generated by investments and loans by bankers and wealthy merchants to states and by joint-stock partnerships— an English innovation (the first major company began in 1600). Unlike short-term financial cooperation between investors for a single commercial undertaking, joint-stock companies provided permanent funding of capital by drawing on the investments of merchants and other investors who purchased shares in the company.

Directions: Now answer the questions.

In the late sixteenth century and into the seventeenth, Europe continued the growth that had lifted it out of the relatively less prosperous medieval period (from the mid 400s to the late 1400s). Among the key factors behind this growth were increased agricultural productivity and an expansion of trade.

29. According to paragraph 1, what was true of Europe during the medieval period?

- (A) Agricultural productivity declined.
- (B) There was relatively little economic growth.
- (C) The general level of prosperity declined.
- (D) Foreign trade began to play an important role in the economy.

just enough to lift out of less prosperous medieval period.

30. The word "key" in the passage is closest in meaning to

- (A) historical
- (B) many
- (C) important
- (D) hidden

Populations cannot grow unless the rural economy can produce enough additional food to feed more people. During the sixteenth century, farmers brought more land into cultivation at the expense of forests and fens (low-lying wetlands). Dutch land reclamation in the Netherlands in the sixteenth and seventeenth centuries provides the most spectacular example of the expansion of farmland: the Dutch reclaimed more than 36,000 acres from 1590 to 1615 alone.

31. According to paragraph 2, one effect of the desire to increase food production was that

- (A) land was cultivated in a different way
- (B) more farmers were needed
- (C) the rural economy was weakened
- (D) forests and wetlands were used for farming

Paragraph 2
Much of the potential for European economic development lay in what at first glance would seem to have been only sleepy villages. Such villages, however, generally lay in regions of relatively advanced agricultural production, permitting not only the survival of peasants but also the accumulation of an agricultural surplus for investment. They had access to urban merchants, markets, and trade routes.

32. According to paragraph 3, what was one reason villages had such great economic potential?

- (A) Villages were located in regions where agricultural production was relatively advanced.
- (B) Villages were relatively small in population and size compared with urban areas.
- (C) Some village inhabitants made investments in industrial development.
- (D) Village inhabitants established markets within their villages.

Paragraph 3
Increased agricultural production in turn facilitated rural industry, an intrinsic part of the expansion of industry. Woolens and textile manufacturers, in particular, utilized rural cottage (in-home) production, which took advantage of cheap and plentiful rural labor. In the German states, the ravages of the Thirty Years' War (1618-1648) further moved textile production into the countryside. Members of poor peasant families spun or wove cloth and linens at home for scant remuneration in an attempt to supplement meager family income.

33. Paragraph 4 supports the idea that increased agricultural production was important for the expansion of industry primarily because it

- (A) increased the number of available workers in rural areas
- (B) provided new types of raw materials for use by industry
- (C) resulted in an improvement in the health of the rural cottage workers used by manufacturers
- (D) helped repair some of the ravages of the Thirty Years' War

34. The word "meager" in the passage is closest in meaning to

- (A) very necessary
 - (B) very low
 - (C) traditional
 - (D) primary
- Small amount.*

More extended trading networks also helped develop Europe's economy in this period. English and Dutch ships carrying rye from the Baltic states reached Spain and Portugal. Population growth generated an expansion of small-scale manufacturing, particularly of handicrafts, textiles, and metal production in England, Flanders, parts of northern Italy, the southwestern German states, and parts of Spain. Only iron smelting and mining required marshaling a significant amount of capital (wealth invested to create more wealth).

35. Why does the author mention that "English and Dutch ships carrying rye from the Baltic states reached Spain and Portugal"?
- (A) To suggest that England and the Netherlands were the two most important trading nations in seventeenth-century Europe
 - (B) To suggest how extensive trading relations were
 - (C) To contrast the importance of agricultural products with manufactured products
 - (D) To argue that shipping introduced a range of new products

The development of banking and other financial services contributed to the expansion of trade. By the middle of the sixteenth century, financiers and traders commonly accepted bills of exchange in place of gold or silver for other goods. Bills of exchange, which had their origins in medieval Italy, were promissory notes (written promises to pay a specified amount of money by a certain date) that could be sold to third parties. In this way, they provided credit. At mid-century, an Antwerp financier only slightly exaggerated when he claimed, "One can no more trade without bills of exchange than sail without water." Merchants no longer had to carry gold and silver over long, dangerous journeys. An Amsterdam merchant purchasing soap from a merchant in Marseille could go to an exchanger and pay the exchanger the equivalent sum in guilders, the Dutch currency. The exchanger would then send a bill of exchange to a colleague in Marseille, authorizing the colleague to pay the Marseille merchant in the merchant's own currency after the actual exchange of goods had taken place.

36. By including the quotation in paragraph 6 by the financier from Antwerp, the author is emphasizing that
- (A) sailing was an important aspect of the economy
 - (B) increasing the number of water routes made trade possible
 - (C) bills of exchange were necessary for successful trading
 - (D) financiers often exaggerated the need for bills of exchange
37. According to paragraph 6, merchants were able to avoid the risk of carrying large amounts of gold and silver by
- (A) using third parties in Marseille to buy goods for them
 - (B) doing all their business by using Dutch currency
 - (C) paying for their purchases through bills of exchange
 - (D) waiting to pay for goods until the goods had been delivered

PARAGRAPH 7

Bills of exchange contributed to the development of banks, as exchangers began to provide loans. Not until the eighteenth century, however, did such banks as the Bank of Amsterdam and the Bank of England begin to provide capital for business investment. Their principal function was to provide funds for the state.

38. According to paragraph 7, until the eighteenth century, it was the principal function of which of the following to provide funds for the state?
- (A) Bills of exchange
 - (B) Exchangers who took loans
 - (C) Banks
 - (D) Business investment

PARAGRAPH 8

The rapid expansion in international trade also benefitted from an infusion of capital, stemming largely from gold and silver brought by Spanish vessels from the Americas. This capital financed the production of goods, storage, trade, and even credit across Europe and overseas. Moreover, an increased credit supply was generated by investments and loans by bankers and wealthy merchants to states and by joint-stock partnerships—an English innovation (the first major company began in 1600). Unlike short-term financial cooperation between investors for a single commercial undertaking, joint-stock companies provided permanent funding of capital by drawing on the investments of merchants and other investors who purchased shares in the company.

39. The phrase "an English innovation" in the passage is closest in meaning to
- (A) a new development introduced by the English
 - (B) an arrangement found only in England
 - (C) a type of agreement negotiated in English
 - (D) a type of partnership based on English law
40. According to paragraph 8, each of the following was a source of funds used to finance economic expansion EXCEPT
- (A) groups of investors engaged in short-term financial cooperation
 - (B) the state
 - (C) wealthy merchants
 - (D) joint-stock companies

The development of banking and other financial services contributed to the expansion of trade. By the middle of the sixteenth century, financiers and traders commonly accepted bills of exchange in place of gold or silver for other goods. Bills of exchange, which had their origins in medieval Italy, were promissory notes (written promises to pay a specified amount of money by a certain date) that could be sold to third parties. In this way, they provided credit. **(A)** At mid-century, an Antwerp financier only slightly exaggerated when he claimed, "One can no more trade without bills of exchange than sail without water." **(B)** Merchants no longer had to carry gold and silver over long, dangerous journeys. **(C)** An Amsterdam merchant purchasing soap from a merchant in Marseille could go to an exchanger and pay the exchanger the equivalent sum in guilders, the Dutch currency. **(D)** The exchanger would then send a bill of exchange to a colleague in Marseille, authorizing the colleague to pay the Marseille merchant in the merchant's own currency after the actual exchange of goods had taken place.

41. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

They could also avoid having to identify and assess the value of a wide variety of coins issued in many different places.

Where would the sentence best fit?

- ☐ (A) Choice A
☐ (B) Choice B
☒ (C) Choice C
☐ (D) Choice D

42. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

In late sixteenth- and early seventeenth-century Europe, increased agricultural production and the expansion of trade were important in economic growth.

Answer Choices

- ☐ Bringing more land under cultivation produced enough food to create surpluses for trade and investment as well as for supporting the larger populations that led to the growth of rural industry.
- ☐ Most rural villages established an arrangement with a nearby urban center that enabled villagers to take advantage of urban markets to sell any handicrafts they produced.
- ☐ Increases in population and the expansion of trade led to increased manufacturing, much of it small-scale in character but some requiring significant capital investment.
- ☐ The expansion of trade was facilitated by developments in banking and financial services and benefitted from the huge influx of capital in the form of gold and silver from the Americas.
- ☐ Bills of exchange were invented in medieval Italy but became less important as banks began to provide loans for merchants.
- ☐ Increased capital was required for the production of goods, for storage, for trade, and for the provision of credit throughout Europe as well as in more distant markets overseas.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

ANCIENT EGYPTIAN SCULPTURE

In order to understand ancient Egyptian art, it is vital to know as much as possible of the elite Egyptians' view of the world and the functions and contexts of the formal art produced for them. Without this knowledge we can appreciate only the formal content of Egyptian art, and we will fail to understand why it was produced or the concepts that shaped it and caused it to adopt its distinctive forms. In fact, a lack of understanding concerning the purposes of Egyptian art has often led it to be compared unfavorably with the art of other cultures: Why did the Egyptians not develop sculpture in which the body turned and twisted through space like classical Greek statuary? Why do the artists seem to get left and right confused? And why did they not discover the geometric perspective as European artists did in the Renaissance? The answer to such questions has nothing to do with a lack of skill or imagination on the part of Egyptian artists and everything to do with the purposes for which they were producing their art.

The majority of three-dimensional representations, whether standing, seated, or kneeling, exhibit what is called frontality: they face straight ahead, neither twisting nor turning. When such statues are viewed in isolation, out of their original context and without knowledge of their function, it is easy to criticize them for their rigid attitudes that remained unchanged for three thousand years. Frontality is, however, directly related to the functions of Egyptian statuary and the contexts in which the statues were set up. Statues were created not for their decorative effect but to play a primary role in the cults of the gods, the king, and the dead. They were designed to be put in places where these beings could manifest themselves in order to be the recipients of ritual actions. Thus it made sense to show the statue looking ahead at what was happening in front of it, so that the living performer of the ritual could interact with the divine or deceased recipient. Very often such statues were enclosed in rectangular shrines or wall niches whose only opening was at the front, making it natural for the statue to display frontality. Other statues were designed to be placed within an architectural setting, for instance, in front of the monumental entrance gateways to temples known as pylons, or in pillared courts, where they would be placed against or between pillars: their frontality worked perfectly within the architectural context.

Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material and retained the compactness of the original shape. The stone between the arms and the body and between the legs in standing figures or the legs and the seat in seated ones was not normally cut away. From a practical aspect this protected the figures against breakage and psychologically gives the images a sense of strength and power, usually enhanced by a supporting back pillar. By contrast, wooden statues were carved from several pieces of wood that were pegged together to form the finished work, and metal statues were either made by wrapping sheet metal around a wooden core or cast by the lost wax process. The arms could be held away from the body and carry separate items in their hands; there is no back pillar. The effect is altogether lighter and freer than that achieved in stone, but because both perform the same function, formal wooden and metal statues still display frontality.

Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts generic figures, frequently servants, from the nonelite population. The function of these is quite different. Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks.

lost wax process: an ancient method of casting using a wax model and clay mold

Directions: Now answer the questions.

In order to understand ancient Egyptian art, it is vital to know as much as possible of the elite Egyptians' view of the world and the functions and contexts of the formal art produced for them. Without this knowledge we can appreciate only the formal content of Egyptian art, and we will fail to understand why it was produced or the concepts that shaped it and caused it to adopt its distinctive forms. In fact, a lack of understanding concerning the purposes of Egyptian art has often led it to be compared unfavorably with the art of other cultures: Why did the Egyptians not develop sculpture in which the body turned and twisted through space like classical Greek statuary? Why do the artists seem to get left and right confused? And why did they not discover the geometric perspective as European artists did in the Renaissance? The answer to such questions has nothing to do with a lack of skill or imagination on the part of Egyptian artists and everything to do with the purposes for which they were producing their art.

- The word "vital" in the passage is closest in meaning to
 (A) attractive
 (B) essential
 (C) usual
 (D) practical
important
- Paragraph 1 suggests that one reason ancient Egyptian art has been viewed less favorably than other art is that ancient Egyptian art lacks
 (A) a realistic sense of human body proportion
 (B) a focus on distinctive forms of varying sizes
 (C) the originality of European art
 (D) examples of formal art that show the human body in motion
- In paragraph 1, the author mentions all of the following as necessary in appreciating Egyptian art EXCEPT an understanding of
 (A) the reasons why the art was made
 (B) the nature of aristocratic Egyptian beliefs
 (C) the influences of Egyptian art on later art such as classical Greek art
 (D) how the art was used

The majority of three-dimensional representations, whether standing, seated, or kneeling, exhibit what is called frontality: they face straight ahead, neither twisting nor turning. When such statues are viewed in isolation, out of their original context and without knowledge of their function, it is easy to criticize them for their rigid attitudes that remained unchanged for three thousand years. Frontality is, however, directly related to the functions of Egyptian statuary and the contexts in which the statues were set up. Statues were created not for their decorative effect but to play a primary role in the cults of the gods, the king, and the dead. They were designed to be put in places where these beings could manifest themselves in order to be the recipients of ritual actions. Thus it made sense to show the statue looking ahead at what was happening in front of it, so that the living performer of the ritual could interact with the divine or deceased recipient. Very often such statues were enclosed in rectangular shrines or wall niches whose only opening was at the front, making it natural for the statue to display frontality. Other statues were designed to be placed within an architectural setting, for instance, in front of the monumental entrance gateways to temples known as pylons, or in pillared courts, where they would be placed against or between pillars: their frontality worked perfectly within the architectural context.

4. According to paragraph 2, why are Egyptian statues portrayed frontally?
 - (A) To create a psychological effect of distance and isolation
 - (B) To allow them to fulfill their important role in ceremonies of Egyptian life
 - (C) To provide a contrast to statues with a decorative function
 - (D) To suggest the rigid, unchanging Egyptian philosophical attitudes
5. The word "context" in the passage is closest in meaning to
 - (A) connection
 - (B) influence
 - (C) environment
 - (D) requirement
6. The author mentions "an architectural setting" in the passage in order to
 - (A) suggest that architecture was as important as sculpture to Egyptian artists
 - (B) offer a further explanation for the frontal pose of Egyptian statues
 - (C) explain how the display of statues replaced other forms of architectural decoration
 - (D) illustrate the religious function of Egyptian statues
7. The word "they" in the passage refers to
 - (A) statues
 - (B) gateways
 - (C) temples
 - (D) pillared courts

PARAGRAPH 3

Statues were normally made of stone, wood, or metal. Stone statues were worked from single rectangular blocks of material and retained the compactness of the original shape. The stone between the arms and the body and between the legs in standing figures or the legs and the seat in seated ones was not normally cut away. From a practical aspect this protected the figures against breakage and psychologically gives the images a sense of strength and power, usually enhanced by a supporting back pillar. By contrast, wooden statues were carved from several pieces of wood that were pegged together to form the finished work, and metal statues were either made by wrapping sheet metal around a wooden core or cast by the lost wax process. The arms could be held away from the body and carry separate items in their hands; there is no back pillar. The effect is altogether lighter and freer than that achieved in stone, but because both perform the same function, formal wooden and metal statues still display frontality.

8. According to paragraph 3, why were certain areas of a stone statue left uncarved?

- ☒ (A) To prevent damage by providing physical stability
- ☐ (B) To emphasize that the material was as important as the figure itself
- ☐ (C) To emphasize that the figure was not meant to be a real human being
- ☐ (D) To provide another artist with the chance to finish the carving

9. The word "core" in the passage is closest in meaning to

- ☒ (A) material
- ☐ (B) layer
- ☐ (C) center
- ☐ (D) frame

10. According to paragraph 3, which of the following statements about wooden statues is true?

- ☐ (A) Wooden statues were usually larger than stone statues.
- ☐ (B) Wooden statues were made from a single piece of wood.
- ☐ (C) Wooden statues contained pieces of metal or stone attached to the front.
- ☒ (D) Wooden statues had a different effect on the viewer than stone statues.

PARAGRAPH 4

Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts generic figures, frequently servants, from the nonelite population. The function of these is quite different. Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks.

11. The word "depicts" in the passage is closest in meaning to

- ☐ (A) imagines
- ☐ (B) classifies
- ☐ (C) elevates
- ☒ (D) portrays

12. According to paragraph 4, what is the difference between statues that represent the Egyptian elite and statues that represent the nonelite classes?

- (A) Statues of the elite are included in tombs, but statues of the nonelite are not.
- (B) Statues of the elite are in motionless poses, while statues of the nonelite are in active poses.
- (C) Statues of the elite are shown standing, while statues of the nonelite are shown sitting or kneeling.
- (D) Statues of the elite serve an important function, while statues of the nonelite are decorative.

PARAGRAPH 4
Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts generic figures, frequently servants, from the nonelite population. (A) The function of these is quite different. (B) Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. (C) Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks. (D)

13. Directions: Look at the part of the passage that is displayed above. The letters (A), (B), (C), and (D) indicate where the following sentence could be added.

In fact, it is the action and not the figure itself that is important.

Where would the sentence best fit?

- (A) Choice A
- (B) Choice B
- (C) Choice C
- (D) Choice D

14. Directions: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

The distinctive look of ancient Egyptian sculpture was determined largely by its function.

- B
- C
- E