

Text 1

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Of all the changes that have taken place in English-language newspapers during the past quarter-century, perhaps the most far-reaching has been the inexorable decline in the scope and seriousness of their arts coverage.

在过去的二十五年里，英文报纸发生的所有变化中，或许影响最深远的是其艺术报道范围和严肃性的无情衰落。

It is difficult to the point of impossibility for the average reader under the age of forty to imagine a time when high-quality arts criticism could be found in most big-city newspapers. Yet a considerable number of the most significant collections of criticism published in the 20th century consisted in large part of newspaper reviews. To read such books today is to marvel at the fact that their learned contents were once deemed suitable for publication in general-circulation dailies.

对于 40 岁以下的普通读者来说，很难想象在大多数大城市报纸上都能找到高质量的艺术评论。然而，20 世纪出版的相当一部分最重要的艺术评论集，其主要内容都是报纸评论。如今阅读这样的书籍，不禁会惊叹，它们的学术内容曾经被认为适合在大众日报上发表。

We are even farther removed from the unfocused newspaper reviews published in England between the turn of the 20th century and the eve of World War II, at a time when newsprint was dirt-cheap and stylish arts criticism was considered an ornament to the publications in which it appeared. In those far-off days, it was taken for granted that the critics of major papers would write in detail and at length about the events they covered. Theirs was a serious business, and even those reviewers who wore their learning lightly, like George Bernard Shaw and Ernest Newman, could be trusted to know what they were about. These men believed in journalism as a calling, and were proud to be published in the daily press. "So few authors have brains enough or literary gift enough to keep their own end up in journalism," Newman wrote, "that I am tempted to define 'journalism' as 'a term of contempt applied by writers who are not read to writers who are.'"

我们与 20 世纪初至二战前夕英国报纸上那些缺乏重点的评论文章相去甚远。当时，报纸价格低廉，而文雅的艺术评论则被视为刊登该文章的点缀。在那个遥远的年代，主流报纸的评论家理所当然地会详细而长篇地撰写他们

所报道的事件。他们的工作是严肃的,即使是像萧伯纳和欧内斯特·纽曼这样对学识不甚了解的评论家,也值得信赖,他们知道自己在做什么。这些人相信新闻业是一种使命,并以能在日报上发表文章为荣。“很少有作家拥有足够的智慧或文学天赋,能够最终投身新闻业,”纽曼写道,“以至于我忍不住想把‘新闻业’定义为‘一个不被读者阅读的作家用来对读者阅读的作家的轻蔑术语’。”

Unfortunately, these critics are virtually forgotten. Neville Cardus, who wrote for the Manchester Guardian from 1917 until shortly before his death in 1975, is now known solely as a writer of essays on the game of cricket. During his lifetime, though, he was also one of England's foremost classical-music critics, a stylist so widely admired that his Autobiography (1947) became a best-seller. He was knighted in 1967, the first music critic to be so honored. Yet only one of his books is now in print, and his vast body of writings on music is unknown save to specialists.

不幸的是,这些评论家几乎被遗忘了。内维尔·卡杜斯从 1917 年起为《曼彻斯特卫报》撰稿,直至 1975 年去世前不久,如今他仅以板球散文家的身份为人所知。然而,在他生前,他也是英国最重要的古典音乐评论家之一,他的文体广受赞誉,以至于他的自传(1947 年)成为畅销书。他于 1967 年被授予爵位,成为第一位获此殊荣的音乐评论家。然而,他的著作目前只有一本出版,他大量的音乐著作也鲜为人知,只有专家才知晓。

Is there any chance that Cardus's criticism will enjoy a revival? The prospect seems remote. Journalistic tastes had changed long before his death, and postmodern readers have little use for the richly upholstered Vicwardian prose in which he specialized. Moreover, the amateur tradition in music criticism has been in headlong retreat.

卡杜斯的批评有可能复兴吗?前景似乎很渺茫。早在他去世之前,新闻界的品味就发生了变化,后现代读者对他所擅长的、充满维多利亚时代韵味的散文风格几乎毫无兴趣。此外,业余音乐评论的传统也正在迅速衰落。

21. It is indicated in Paragraphs 1 and 2 that

21. 第 1 段和第 2 段指出:

[A] arts criticism has disappeared from big-city newspapers.

[A] 艺术评论已从大城市报纸中消失。

[B] English-language newspapers used to carry more arts reviews.

[B] 英文报纸过去刊登更多的艺术评论。

[C] high-quality newspapers retain a large body of readers.

[C] 高质量的报纸拥有大量读者。

[D] young readers doubt the suitability of criticism on dailies.

[D] 年轻读者怀疑日报刊登评论的适宜性。

22. Newspaper reviews in England before World War II were characterized by

22. 二战前英国的报纸评论的特点是：

[A] free themes.

[A] 主题自由。

[B] casual style.

[B] 风格随意。

[C] elaborate layout.

[C] 版面设计精良。

[D] radical viewpoints.

[D] 观点激进。

23. Which of the following would Shaw and Newman most probably agree on?

23. 肖和纽曼最有可能同意以下哪一项？

[A] It is writers' duty to fulfill journalistic goals.

[A] 实现新闻目标是作家的职责。

[B] It is contemptible for writers to be journalists.

[B] 作家当记者是可鄙的。

[C] Writers are likely to be tempted into journalism.

[C] 作家很容易被诱惑从事新闻工作。

[D] Not all writers are capable of journalistic writing.

[D] 并非所有作家都具备新闻写作能力。

24. What can be learned about Cardus according to the last two paragraphs?

24. 根据最后两段，我们可以了解到关于卡杜斯的哪些信息？

[A] His music criticism may not appeal to readers today.

[A] 他的音乐评论如今可能不再吸引读者。

[B] His reputation as a music critic has long been in dispute.

[B] 他作为音乐评论家的声誉长期以来一直备受争议。

[C] His style caters largely to modern specialists.

[C] 他的风格主要迎合现代专家。

[D] His writings fail to follow the amateur tradition.

[D] 他的作品未能遵循业余作家的传统。

25. What would be the best title for the text?

25. 这篇文章的最佳标题是什么？

[A] Newspapers of the Good Old Days

[A] 美好旧时光的报纸

[B] The Lost Horizon in Newspapers

[B] 报纸中消失的地平线

[C] Mournful Decline of Journalism

[C] 新闻业的悲痛衰落

[D] Prominent Critics in Memory

[D] 记忆中的著名评论家