

Read carefully the two passages below, and respond to the questions which follow them. Please write your responses wholly in English. Note furthermore that copying sentences and phrases from the passages will result in a low score, and that your responses should consist of your own words.

Passage 1

“Foucault asks: ‘What does it mean, no longer being able to think a certain thought?’ (*The Order of Things*, p. 50) Perhaps his question resonates and lingers because it signals the unknown space of the other. It discloses that from all our efforts at hermeneutic and archaeological interpretation there emerges, as a function of our knowledge, an irreducible difference – an unresolvable alienation separating us from, for example, Renaissance magic. We may move, fitfully, into the space between people like Ficino and us – this is what I have tried to do – but we cannot cross over to his side. Our movement into the middle, dialogical space brings with it an increased awareness of the insuperable difficulties involved in going beyond that middle ground, a more vivid sense of the ineffable presence of the other side.”

- from Gary Tomlinson, *Music in Renaissance Magic: Toward a Historiography of Others*

Question: What is the author’s viewpoint concerning the possibility for researchers to know about other peoples and cultures? (50%)

Passage 2

“The scholar whom this volume of essays honors has offered a valuable formulation, ‘Austro-Italian Baroque’, to express what he regards as a spirit of *auctoritas* which pervaded the court of the Holy Roman Emperors in Vienna during the career of Johann Joseph Fux (1660-174). Neither Fux nor his contemporaries regarded themselves as exemplifying a Baroque era or style, of course; rather, the notion reflects historiographical activity which took place long afterwards. In this essay I engage in my own historiographical endeavor by proposing a musical Baroque in late seventeenth-and early eighteenth-century China. The seeming mismatch between an originally European concept and an Asian milieu should not, of itself, engender objections: it is not essentially more fictive than an established construction such as ‘Viennese Classicism’, or even a seemingly neutral one such as ‘eighteenth century’, or, finally, the very idea of a historical period. Hence, the cogency of the kind of argumentation presented below lies not in objective factuality, but rather in the meanings and insights generated by the dialectical energies of a heterogeneous linkage.”

- from Jen-yen Chen, “The Musical Baroque in China: Interactions and Conflicts”

Question: According to this author, why is it not a problem that the musical Baroque in China is “fake”? (50%)