

## 2018 Words and Objects: Object Oriented

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1. In a work titled for these objects, a dedication to Thomas Le Gros precedes an Epistle to the Reader beginning “When the Funeral pyre was out, and the last valediction was over.” One of these objects titles a book that provides “Studies in the Structure” of 10 English poems before a chapter examining “The Heresy of Paraphrase.” A work inspired by some of these objects famously declares “Man is a noble animal, splendid in ashes and pompous in the grave.” A prominent text of New Criticism, written by (\*) Cleanth Brooks, was titled *The Well Wrought [this object]* after John Donne’s “Canonization.” Some of these objects unearthed at Norfolk inspired Thomas Browne’s *Hydriotaphia*. A poem about one of these objects claims “Heard melodies are sweet, but those unheard / Are sweeter” after calling it a “foster-child of silence” and “still unravish’d bride of quietness.” For 10 points, the remark that “Beauty is truth, truth beauty” closes John Keats’ ode on what sort of Grecian object?

ANSWER: urns <RK>

2. In one work, one of these objects is the only of a character’s possessions not burned after he breaks up with Raina, a girl he meets a Baptist camp. These objects title that graphic novel by Craig Thompson. One of these objects depicts a British naval ensign along with phrases like “permission to fire.” The MFA Houston first showcased a popular exhibition of these objects made in Gee’s Bend, Alabama. Tracey Emin’s *Hate and Power Can be a Terrible Thing* is one of these objects. One of these objects contains a depiction of several girls performing the title action in front of the *Mona Lisa*, titled *Dancing at the (\*) Louvre*. Another of these objects by the same artist depicts the story of the title character becoming a successful businesswoman, Faith Ringgold’s *Who’s Afraid of Aunt Jemima?* A large one of these objects was displayed in Washington, D.C., representing every victim of AIDS. For 10 points name these cloth objects that are a common form of American folk art.

ANSWER: quilts [accept Blankets until “Gee’s Bend”, prompt after] <JM>

3. It’s not a mirror, but a “smoking” object of this sort was personified by the deity K’awiil. Twelve Frisians were set adrift on a boat before Forseti brought it to shore with one of these objects, which he threw to the ground to create a spring. Slavic “bearded” amulets depicting these objects were often worn to honor the god Perun. While traveling to the Himalayas, a figure struck Ganesha with one of these objects, and that figure earlier massacred the Kshatriyas 21 times. The Mayan deity Chaac wielded one of these objects. The sixth avatar of (\*) Vishnu was named after a variety of these objects called a *parashu*. After emerging from an egg, Pangu separated Yin from Yang using one of these weapons, thus creating the Earth and Sky. After returning to Ithaca, Odysseus is challenged by Penelope to shoot an arrow through twelve of these objects to prove his identity. For 10 points, Paul Bunyan used what sort of object to cut down trees?

ANSWER: axes <RK>

4. A series of these objects are the best known artworks that utilize an artist’s motif of “central core imagery.” Kenneth Clark’s wife Jane influenced 50 objects of this sort produced at Omega Workshops by Bloomsbury Group members Vanessa Bell and Duncan Grant. Director Julian Schnabel gained prominence with works in which paint was applied to fragments of these objects. An artwork focusing on these non-cloth objects was acquired by the Elizabeth A. Sackler Center, located in the Brooklyn Museum. Triangular porcelain tiles inscribed with the names of (\*) 999 individuals comprise the “Heritage Floor” of that installation focused on 39 of these objects, upon most of which either butterflies or flowers are painted. Those objects of this sort, arranged on a triangular table for a 1979 installation, are dedicated to such women as Emily Dickinson and Georgia O’Keeffe. For 10 points, Judy Chicago’s *The Dinner Party* dedicates what sort of kitchenware to influential women?

ANSWER: plates [or plate-paintings] <RK>

5. Dieter Roth's "Self-Portrait as [one of these objects]" is among the artworks discussed in art historian James Hamilton's book examining their influence, *Nature and Culture*. Jules Tavernier led a school of artists who painted these objects. James Lenox commissioned a painting of one of these objects, thought to represent the turmoil of the Civil War. J. M. W. Turner was able to paint magnificent sunsets in the year 1816 thanks to one of these objects responsible for the (\*) "Year Without a Summer." An expedition to South America that inspired *Heart of the Andes* also resulted in a landscape depicting one of these objects in Ecuador. A diary entry describing "blood and tongues of fire above the blue-black fjord" leaving an artist "trembling with anxiety" suggests that an event involving these objects inspired the distinctive appearance of the sky in Edvard Munch's *The Scream*. For 10 points, name these objects, one of which was depicted in JMW Turner's *Bay of Naples (Vesuvius Angry)*.  
ANSWER: volcanoes [prompt on mountain] <JM>

6. A man who becomes "Prisoner" to one of these objects admits to "avoid even passing by Mexico Street," where he pretended to forget it. One of these objects is intended to be utilized "at random, just as one plays with the shifting patterns of a kaleidoscope." A man acquires one of these objects by trading his retirement funds and a Gothic Wycliffe Bible to a man from the Orkney Isles. The Kipling-inspired story "The Approach to Al-Mu'tasim" describes one of these objects. A particular one of these objects is sought by "inquisitors," while pilgrims search for types of these objects called (\*) "Vindications." A doctor describes a riddle whose answer is "chess" to explain the absence of "time" in one of these objects. That object of this sort, created by the narrator's ancestor Ts'ui Pen, is revealed to be the title labyrinth in one story. "Purifiers" destroy these objects, 175 of which are found in each wall of the hexagonal rooms of an infinite complex. For 10 points, name these objects, every possible version of which is contained in Jorge Luis Borges' "The Library of Babel."  
ANSWER: books [or novels or stories or a story, accept "Book of Sand"] (The second line comes from the preface of *The Book of Imaginary Beings*.) <RK>

*Note to players: Descriptions acceptable*

7. Operation Lucid utilized these objects in an attempt to disrupt Operation Sea Lion. In revenge for the Massacre at Chios, Constantine Canaris destroyed the Turkish flagship using one of these objects during the Greek War of Independence, whose naval theater involved heavy use of these objects. These objects were used to great effect in the Battle of Cap Bon, during which these objects destroyed the confused Byzantine fleet. The effectiveness of these objects were magnified when (\*) Cao Cao tied his ships together to prevent seasickness at the Battle of Red Cliffs. One of these objects was used to wreck the *USS Philadelphia* during the Barbary Wars. The English used hellburners, a variant on these objects, to scatter the tight formation of the Spanish Armada at the Battle of Gravelines. For 10 points, name these naval suicide weapons.  
ANSWER: fireships [accept any answer suggesting a ship is on fire; prompt on suicide boats] <BL>

8. Mrs. Larkin copes with the death of her husband by isolating herself in her garden in a story titled for one of these objects. It's not a globe or rose, but excavation of a Shakespearean theatre named for one of these objects is underway. The lives of Cándido and Delaney intertwine in a 1995 novel that analogizes the US-Mexico border to one of these objects. A "Manager of Performance" introduces the "Becky puppet" and "Amelia Doll" in a section titled "Before [this object]" at the opening of (\*) *Vanity Fair*. "A Worn Path" and "Why I Live at the P.O." were published in Eudora Welty's first story collection, titled for a "green" one of these objects. "Teasers" and "travelers" are types of these objects hung behind the proscenium. After moving into a new house in St. Petersburg, a judge falls from a ladder while hanging some of these objects, leading to his eventual death. That man is Ivan Ilyich. For 10 points, what objects are "drawn" to begin and end a play?  
ANSWER: curtains [or *Tortilla* Curtain; or equivalents such as drapes] <RK>

9. Some of these objects "trembled for the flying man," while others are brought by a woman "each Tuesday morning" to "the circle of the crazy ladies," in two separate Anne Sexton poems. The chapter "Before MCMXIV" opens John Betjeman's blank verse autobiography, *Summoned by [these objects]*. A speaker who wanders "from pit to crucifix" calls himself the "sexton slave" of these objects that "swing I know not

where.” The image of a body “Lying so primly propped” ends a (\*) John Crowe Ransom poem titled “[These objects] For John Whiteside’s Daughter.” A poem beginning “No man is an Island” ends with a quote about one of these objects. Wilfred Owen’s “Anthem for Doomed Youth” requests some of these objects “for those who die as cattle.” A poem describes the “tintinnabulation” of these objects that keep “time, time, time, / In a sort of Runic rhyme.” For 10 points, John Donne’s “Meditation XVII” answers “to thee” after asking “for whom” what sort of object tolls?

ANSWER: bells <RK>

10. One of these objects observes internal withering in the Bosom of the Forest in Chinghiz Aitmatov’s *The Day Lasts More Than a Hundred Years*. In a film, a psychologist is tasked with curing the hallucinations suffered by the operators of one of these objects caused by nuclear experimentation on weather phenomena. That object is decorated with scenes from Pieter Bruegel’s *The Months*, and the interior of that object is the setting of a scene where shots of an ocean, a campfire, and closeups of (\*) *Hunters in the Snow* are interspersed with Kris Kelvin meeting a floating apparition of his dead wife Hari. In another film, an object of this type is operated by a group of identical pink-clad women, and a match cut appears to show an airborne bone turn into one of these objects. These objects provide the setting for *Solaris* and the opening scenes of *2001: A Space Odyssey*. For 10 points, name these objects, real-world examples of which include Mir and Skylab.

ANSWER: space stations [or space ships] <JM>

11. In a 1992 novel, “Intermezzos” interrupting the main narrative about Onno and Max provide updates on a search for these objects. Arnold Friberg made posters and costumes for a film titled for these objects, whose destruction is depicted in a 1659 Rembrandt painting. An angel is tasked with retrieving these objects in Harry Mulisch’s novel *The Discovery of Heaven*. A poem structured after these objects declares “that greatest dream of God: Nature” and that “There is no godless art.” The Lemon test was used to rule on the (\*) display of these objects in a McCreary County courthouse, which was also the primary concern of *Van Orden v. Perry*.

Charlton Heston starred in a Cecil B. DeMille film titled for these objects. The man who received these objects after entering a cloud for 40 days and nights destroyed them upon seeing the worship of a golden calf created by Aaron. For 10 points, what objects granted by God to Moses on Mount Sinai contains statements like “Thou shalt not kill?”

ANSWER: the Ten Commandments [or the Decalogue or any answer involving tablets] <RK>

12. An affair with gynecologist Samuel-Jean Pozzi is included within a woman’s biography by Deborah Davis, partially titled for this object. An 1891 portrait by Gustave Courtois replicates an earlier portrait’s depiction of this object. This was the most notable object depicted in a painting that evokes the huntress Diana with a diamond crescent. Despite later claiming “I suppose it is the best thing I have done,” a painter responded to the initial reaction to one of his paintings, caused by this object’s appearance, by moving to London permanently from Paris. That artist decided to paint over his initial depiction of this object, included in a (\*) portrait now housed in the Met. A depiction of this object, which is covered in jewels, shocked viewers at the 1884 Paris Salon, who were alarmed by the way it was painted fallen off Amélie Gautreau’s shoulder. For 10 points, John Singer Sargent’s *Portrait of Madame X* caused a scandal due to its depiction of what part of a dress?

ANSWER: Madame X’s shoulder strap [prompt on strap by asking “What work does it appear in?”; accept strap after “Madame X” is read; prompt on answers mentioning her dress before it is mentioned; prompt on answers mentioning her shoulder before it is mentioned] <RK>

13. A character named for these objects responds “Amen to that” after another character quotes Edward Thomas’ line “Blessed are the dead that the rain falls on” during a funeral. A character describes taking his wife to the window and saying “You may fool me, but you can’t fool God!” as Michaelis watches some of these objects “[emerge] ... from the dissolving night.” Some of these objects described as “blue and gigantic” “brood on over [a] solemn dumping (\*) ground.” Tiny reclining nudes are depicted within two of these objects in a famous design by Francis Cugat with a blue background. A “wild wag” has some of these objects painted to “fatten his practice in the borough of Queens.” A character named for these objects spots the protagonist’s uncut

books, exclaiming “This fella's a regular Belasco!” and is one of few to attend the protagonist’s funeral. For 10 points, the Valley of Ashes is overlooked by a billboard depicting what body parts of the bespectacled Doctor T. J. Eckleburg?

ANSWER: eyes [or Owl-Eyes] <RK>

14. After revealing he lost one of these objects, a character asks “Do you ever think of yourself as actually dead, lying in a box with a lid on it?” These objects inspire a character to remark how “fingernails grow after death, as does the beard.” Upon succeeding in a game utilizing these objects, a man asks to “Bet me the year of my birth doubled is an odd number.” After speculating about these objects, a man asks “What is the first thing after all the things you've forgotten?” leading his friend to recall “There was a messenger... that's right. We were (\*) sent for.” That character says these objects “must be indicative of something, besides the redistribution of wealth.” An absurdist play’s opening scene describes “two Elizabethans passing time in a place without any visible character,” primarily by entertaining themselves using these objects. For 10 points, Tom Stoppard’s *Rosencrantz and Guildenstern are Dead* begins with the characters using what objects to flip 92 heads in a row?

ANSWER: coins <RK>

15. In February 2018, Jeff Sessions amusingly gave a speech praising the Anglo-American sheriff in front of a flag depicting one of these objects. It’s not a book, but the figure to Washington’s right in *The Apotheosis of Washington* is depicted wearing a phrygian cap and carrying one of these objects. One organization used one of these objects as its insignia before replacing it with the flash-and-circle. Two of these objects are located beside the US Flag in the United States House Chamber. In ancient times, these objects were often paired with a double-headed (\*) axe called a *labrys*. These objects were adorned with wreaths during triumphs and were normally carried by lictors. One of these objects was used as a symbol by the Italian Syndicalist Union before being adopted by another organization whose flag consisted of one of these objects on a black background. For 10 points name this bundle of sticks used as a symbol of Italy under Benito Mussolini.

ANSWER: fascis [prompt on less specific answers or descriptions] <JM>

16. William Clifford’s essay “The Ethics of Belief” demonstrates the harm of insufficient evidence with a man who doesn’t repair a potentially dangerous one of these objects. The “Second Analogy” of Immanuel Kant’s *Critique of Pure Reason* demonstrates the irreversibility of causation by contrasting a house with one of these objects. W. V. O. Quine’s *Word and Object* popularized Otto Neurath’s analogy of our body of knowledge as one of these objects. The works of Shakespeare and Cervantes are considered after a discussion of one of these objects in the (\*) opening chapter of a 1965 work. A well-known paradox concerns the identity of one of these objects as its parts are replaced one by one. A Horatian ode was inspired by an analogy from Plato’s *Republic* where the city-state is compared to one of these objects “of State” guided by the philosopher king. For 10 points, Michel Foucault’s *Madness and Civilization* begins by discussing fools on board what sort of vehicle?

ANSWER: ships [or boats] <RK>

17. Turkic general Bakhtiyar Khilji allegedly kept his men at a site in Nalanda for 3 months due to the vast quantities of these objects. A famous quote from Heinrich Heine’s play *Almansor* compares performing an action on these objects to performing it on people. The Twelve Theses were posted to spark action targeting these objects in accordance with the volkisch movement. In the town square of Maní, Diego de Landa created an area where these objects were to be deposited and destroyed. In 2010, Gainesville pastor (\*) Terry Jones announced plans involving these objects, intended to take place on the 9th anniversary of 9/11. On May 10th, 1933, thousands of these objects considered “un-German” were brought to the Opernplatz in Berlin. To end the Hundred Schools of Thought, Qin Shi Huangdi carried out a “burying of the scholars” and destruction of these objects. For 10 points, the “Bonfire of the Vanities” largely targeted what objects, often censored through namesake “burnings?”

ANSWER: books [accept Qurans] <RK>

18. Along with her attempts to bridge the gender gap in her field, Marie Camargo revolutionized the design of these objects. Alexander Grant and Bennet Gartside are among the few men to use a specific type of this object, which they used for the role of Bottom in the Shakespeare-inspired *The Dream*. The company Gaynor Minden utilizes a different material than Bloch and Capezio for these objects, which has a part called the shank. Boxes were first added to a variety of these objects by Pierina Legnani, helping her achieve (\*) 32 fouettés at an 1893 premiere. That variety also made Marie Taglioni appear weightless for the title role in her father Filippo's *La Sylphide*. Clara helps the Nutcracker defeat the Mouse King by throwing one of these objects at him. Anna Pavlova added leather to these objects for roles in *The Dying Swan* and *Giselle*, which required her to be *en pointe*. For 10 points, Prokofiev's *Cinderella* ends with the title character donning glass objects of what sort? ANSWER: **ballet shoes** [accept **slipper** in place of **shoe**; accept **en pointe shoes**; prompt on **shoes** or **slippers** with "What are they used for?" before the last line] <RK>

19. H.L Mencken's fictionalized article "A Neglected Anniversary" describes how Adam Thompson brought these objects to America. The narrator explores a cybernetic community within the Third Pentagon in a Stanislaw Lem novel titled for *Memoirs Found in [one of these objects]*. George Etherege's *The Comical Revenge* is subtitled *Love in [one of these objects]*. Various "Digressions" interrupt a work titled for one of these objects, including ones "in Praise of Digressions" and "on Madness." That book's preface frames the work as one of these objects (\*) thrown overboard by sailors to distract a "Whale ... interpreted to be Hobbes's *Leviathan*." Nicholas convinces John to hang three of these objects from the ceiling to survive God's flood in Chaucer's "Miller's Tale." A 1704 satire titled for one of these objects represents the three branches of Christianity with the brothers Martin, Peter, and Jack. For 10 points, what sort of object titles a Jonathan Swift "Tale?" ANSWER: a bath**tub** <RK>

20. A series of three Brian O'Doherty essays titled "Inside [one of these objects]" examines the "Ideology of the Gallery Space." Those essays inspired Jay Jopling to use the name "White [this object]" for a London art gallery featuring many works of YBA members. Conceptual artist Sol LeWitt made a series of "Distorted" and "Incomplete Open" objects of this sort. Tony Rosenthal's sculpture *Alamo* is shaped like one of these objects. 140 Broadway is home to a a bright red (\*) Isamu Noguchi sculpture of one of these objects, which also title a series of 28 geometric stainless steel sculptures made by David Smith. The geometrically-reduced 1908 landscape *Houses at l'Estaque* was compared by critic Louis Vauxcelles [voh-SELL] to depictions of these objects. A key text by Jean Metzinger and Albert Gleizes is titled for a movement named in part after these objects. For 10 points, Georges Braque and Pablo Picasso's work is central to a movement named for what geometric shapes? ANSWER: **cubes** [accept **white cube**] <RK>

TB: A modern day incarnation of this object was built in 2015 alongside the *Tupac Yupanqui* to study the effects of the giant so-called "Garbage Patch." Olle Nordemar's 1951 Academy Award-winning documentary primarily consisted of footage of this object. Initially, this object was aided by an object called the *Guardian Rios*, and it was home to the parrot Lorita. The elder Tei Tetua inspired this object while its creator was studying the island of Fatu Hiva. This object, which preceded similar ones named (\*) Ra, Ra II, and Tigris, was christened with an alternate name for Viracocha and made primarily made from balsa logs collected in Quevedo, Ecuador. Held in an Oslo museum, this pioneering example of experimental archaeology departed from Callao, Peru before smashing against a reef in the Tuamotus 3 months later. For 10 points, what raft helped to prove the theory that indigenous South Americans could have inhabited Polynesia, built by explorer Thor Heyerdahl? ANSWER: **Kon-Tiki** <RK>