

## RULFO: Packet 6

The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle

**1. In one short story from this collection, a man shoots a colonel seven times because he ordered his men to beat a woman. The protagonist of this collection has a recurring dream in which Amneris from *Aida* sings to him. Since it is very far from the nearest kerosene lantern, the setting of this collection is repeatedly described as “black as Egypt’s night.” When a horse stops during a snowstorm, the narrator of a story in this collection feels a “burst of resentment” towards Leo Tolstoy. In a story from this collection, a girl gives the protagonist a towel embroidered with the image of a red (\*) cockerel after her legs are injured in an accident while she is braking flax. Characters in this collection include the midwife Pelagea (pel-uh-GAY-uh) Ivanovna and the feldsher Demyan Lukich. The protagonist of this collection develops stomach pain, which eventually leads to him becoming severely addicted to morphine. For 10 points, name this short story collection by Mikhail Bulgakov set at the Muryovo hospital.**

ANSWER: A *Country Doctor’s Notebook* (or A *Young Doctor’s Notebook*, or *Zapiski yonogo vracha*, or Записки юного врача if someone answers in Cyrillic)

<Anson Berns — European Short Fiction>

**2. This instrument improvises over alternating B-flat dominant 7 and E-flat major chords in the only solo on the title track of an album nominally recorded “Live at ‘The Club.’” This instrument plays the notes (read slowly) E, up to B, high E, D, long E to open the first track of one album. This instrument plays rapid scales during the opening of “Ostinato (Suite for Angela),” which its performer recorded using the Swahili name “Mwandishi.” The songs (\*) “Mercy, Mercy, Mercy” and “Pharaoh’s Dance” were written by a musician who pioneered the use of this instrument while accompanying Cannonball Adderley and Miles Davis. The clarinet part from the adagio of *Concerto de Aranjuez* is played by this instrument in the introduction of a samba-influenced piece on the album *Light as a Feather*. Varieties of this instrument include the Fender Rhodes and the Wurlitzer. For 10 points, name this keyboard instrument played by Joe Zawinul and Chick Corea, a staple of jazz fusion.**

ANSWER: electric piano (or electric keyboard; prompt on piano or keyboard; accept Fender Rhodes or Wurlitzer before mention; accept electronic piano; do not accept or prompt on “electronic keyboard,” “digital piano,” or “synthesizer”) [Electric pianos use a mechanical device to create an electronic signal, while synthesizers create the electronic signal directly.]

<Justin French — Jazz>

**3. Aliens invade the Earth and make Sun Ra the president of the United States but all turn white and evaporate after Coltrane music starts to play in a hilarious short story titled for “Jazz and” this substance by Emmanuel Dongala. In a novel titled for this substance, the protagonist and his wife sell their death and rent out their fear while staying in a white tree with the “Faithful Mother.” The narrator of a novel titled for this substance observes “none of the creatures is too small for a help” after a tiny creature causes weeds to regrow in a field on (\*) Wraith-Island. The narrator uses his *juju* to turn himself and his wife into fire to escape harmful white creatures in a novel titled for this substance. A boy with the voice as plain as the strike of an anvil drinks three kegs of this substance in five minutes after he is born from a swelling on his mother’s thumb. A man goes on a journey to Deads’ Town to retrieve a tapster of this substance in a 1952 novel written in pidgin English. For 10 points, name this substance consumed by the title “drinkard” of an Amos Tutuola novel.**

ANSWER: palm wine (prompt on wine)

<Justin French — World Long Fiction>

**4. Rhetoric and arithmetic and the rest of the seven Liberal Arts are led out of a cave by the Duke of Buckingham, represented as Mercury, in this artist's painting *Apollo and Diana*. This artist borrowed characters from a Pieter Hooft play for a painting commissioned by Frederik Hendrik in which the lovers Granida and Dafila relax in a forest. He's not El Greco, but the Christ child glows in this artist's *Adoration of the Shepherds* despite the lack of an apparent light source, a technique which earned him the epithet (\*) "delle Notti." Everyone except for a man holding a lute stares at a man who bends his head back to accept food on a stick in this artist's *Supper Party*. A woman holding a lute and a man whose back is to the viewer are separated by a candle as an old procuress looks on in a painting by this artist that employs *chiaroscuro*, a technique he learned after visiting Rome. For 10 points, name this Dutch artist of *The Matchmaker*, a member of the Utrecht Caravaggisti.**

ANSWER: **Gerrit van Honthorst** (accept either name; accept **Gerard** in place of "Gerrit"; accept **Gherardo** delle Notti)

<Keaton Martin — Painting/Sculpture>

**5. In Book XI ("eleven") of the *Aeneid*, Aeneas laments "Now the horrible fates of war call me to more sorrows" before addressing a quote from this poem to Pallas. A translation of this poem that translates the adverb "*nequiquam*" (neh-KWEE-kwam) as the parenthetical question "(why?)" was included as the first page of a collection published in accordion format. Many translations of this poem do not preserve the parallel phrasing between "*te postremo donarem munere*" (teh post-REH-mo do-NAH-rem MOO-neh-reh) in this poem's third line with "*tradita sunt tristi munere*" (TRA-dee-tah soont TREES-tee MOO-neh-reh) in its third to last line. It's not by Sappho, but Anne Carson used a word-by-word translation to render this poem's first line as (\*) "Many the peoples many the oceans I crossed." The final line of this poem begins with the words "*atque in perpetuum*" (AHT-kweh een pur-PET-oo-oom), meaning "and for eternity." Since "Fortune has taken your own self away from me," this poem is addressed to "silent ashes." For 10 points, name this elegiac poem by Catullus written in honor of his brother, whose title is often given as an English translation of its final words, "*ave atque vale*" (AH-weh AHT-kweh WAH-leh).**

ANSWER: **Catullus 101** (or **Carmen 101**, or "**Hail and Farewell**;" accept just **101** after "Catullus," accept "**Ave atque vale**" before mention; accept "**Multas per gentes**" before "Many the peoples" and prompt after)

<Justin French — European Poetry>

**6. In a notoriously difficult scene in this opera, a group of men sing *alla breve* while a group of women sing in 6/8 ("six eight"). At the end of this opera's first act, four women hold a F-sharp—G-sharp trill before singing a rapid series of eighth notes on the syllable "ah," simulating laughter. A contralto repeatedly addresses this opera's title character as "*Reverenza*" at first to flatter him, but later to mock him. After a short introduction from the orchestra, this opera opens with a doctor calling for the title character and the title character responding, "Olà!" This opera ends with a fugue on the words (\*) "Everything in the world is a joke." The title character of this opera brags about formerly being page to the Duke of Norfolk to seduce Alice. In this opera, Fenton and Nannetta sing a love duet. The title character of this opera gets thrown out of a wastebasket into the Thames. For 10 points, name this final opera by Giuseppe Verdi, which is based on Shakespeare's *Merry Wives of Windsor*.**

ANSWER: **Falstaff**

<Michael Li — Opera/Ballet>

7. Gerkan, Marg and Partners designed one of these buildings that is encased by a façade of sound-absorbing white pillars that are meant to resemble a series of rods. Another of these buildings features walls made from eight shipping containers and has a triangular shaped polycarbonate roof. A wall angled at exactly fifteen degrees cuts through one of these buildings whose benches and floor are made from repurposed scaffolding. The entrance to that one of these buildings is an open air passageway that leads into a room where onlookers are (\*) blinded by light flooding in through two intersecting gaps in the far wall. That one of these buildings, which has no doors or windows, was designed by Tadao Ando. After the 2011 Christchurch earthquake, Shigeru Ban designed one of these buildings out of cardboard. For 10 points, name these buildings, one of which “of the light” has a cross-shaped slit in the wall behind its altar.

ANSWER: churches (accept cathedral after “eight shipping containers”)

<Jakob Boeye — Architecture>

8. In a story by Lima Barreto (**LEE-muh buh-RAY-toh**), a man is mugged on his way to a train station but the mugger gives him back his money in fright after seeing that he has black teeth and this color hair. In a novel, a man believes a request involving this color to be “the most fantastic and the most logical petition he had ever received.” In a story titled for this color, a traveller runs for an hour through a deserted town at night after narrowly escaping a man with a machete. A man steals eyes for his girlfriend in a story titled for a (\*) “bouquet” of this color by Octavio Paz. A girl flaps her arms up and down in a “futile effort to fly” at the end of a novel whose title contains this color. An “Interpreter of Dreams” compares a request for this color to buying shoes in a letter to God. A girl believes that her wish to have the title trait is fulfilled after poisoning a dog, as advised by Soaphead Church, in a 1970 novel partially titled for a superlative of this color. For 10 points, Pecola Breedlove longs to have eyes of what color in a novel by Toni Morrison?

ANSWER: blue (or azul, accept “Black Teeth and Blue Hair,” “The Blue Bouquet,” *The Bluest Eye*, blue eyes, or blue hair)

<Justin French — Other Misc. Literature>

9. A poem from this country states that “he, or she, is / not here / not now” in describing the one who would be “so foolish” as to sit in “a velvet chair / standing by itself / on a highway.” Kaitlin Rees used the phrase “that one” in place of a gender neutral pronoun for her translation of a poem from this country that laments “I can’t strangle *that one*, can’t strike *that one* down.” An author *born* in this country wrote “milkflower petals on the street / like pieces of a girl’s dress” to open a poem punctuated with song lyrics, (\*) “Aubade with Burning City.” A poet who emigrated from this country described “dead friends passing / through you like wind / through a wind chime” in a poem from his collection *Night Sky with Exit Wounds*. That poet born in this country wrote “you carve & carve / until a coin of light appears” in a poem that responds to Rilke with the opening “Suppose you do change your life.” For 10 points, name this birth country of the author of “Torso of Air,” Ocean Vuong.

ANSWER: Vietnam

<Justin French — World Poetry>

10. A text in this language classifies musical instruments as either “stringed,” “covered,” “solid,” or “hollow.” That text identifies dissonant intervals as those separated by either two or twenty units, which are called by a word meaning “what is heard.” A play based on an epic in this language is accompanied by a chorus of men who sit in concentric circles, wave their hands, and chant. A hymn in this language calls its addressee “the embodiment of compassion” and “the one who is as pure as (\*) camphor.” Another text in this language divides the octave into twenty-two microtonal intervals. A line from a text in this language that states “all my peace is gone; my heart is troubled” concludes a “chorus” titled for that text in this language in the second act of *Doctor Atomic*. Constance DeJong adapted that text in this language for an opera that forms the second part of its composer’s “Portrait Trilogy” alongside *Akhnaten* and *Einstein on the Beach*. For 10 points, name this language that was used to write the *Mahabharata*.

ANSWER: Sanskrit

<Justin French — World Music>

11. One section of this text describes “two great and noble marshes” that are named “eternity” and “sea.” A passage in this text lists “my two hands,” “the waters,” and “the river” among four things that “I have gained mastery over.” That passage is quoted in italics alongside the line “my heart my mother my heart my mother” and other excerpts from this text in the section “Absalom,” part of a poem cycle titled for this text. One version of this text that describes a “house of hearts” is named for the merchant Qenna. This text lends its name to a poem cycle that responds to the (\*) Hawk’s Nest industrial disaster by Muriel Rukeyser. The speaker denies having performed a list of crimes in front of forty-two judges in this text’s Negative Confession, part of Spell 125. Precursors of this text were written on coffins and inscribed on the walls of pyramids. For 10 points, name this ancient Egyptian text that helped the deceased navigate the perils of the underworld and reach the afterlife.

ANSWER: *The **Book of the Dead*** (or *The **Book of Coming Forth by Day*** or *The **Book of Emerging Forth into the Light***)

<Anson Berns — Misc. World Literature>

12. This artist uncharacteristically signed his name sideways and drew clouds with a solid black outline in a series of privately commissioned prints whose cover depicts a microscope analyzing a city. The Boston Museum of Fine Arts holds a painting by this artist in which a woman with her back to the viewer looks down at a mirror on a short black dresser. Possibly because his father was a mirror-maker, this artist often experimented with optics, including in a print in which a (\*) mountain has no snow but its reflection does. A young boy leads a turtle on a leash in a print by this artist that depicts peasants working at a waterwheel. That print is part of a series that also depicts the title object in the distance seen through an unfinished barrel. This artist took advantage of his country’s recent import of the pigment Prussian blue for a print of a tiny mountain beneath the crest of an enormous wave. For 10 points, name this Japanese printmaker of *The Great Wave off Kanagawa*.

ANSWER: Katsushika **Hokusai**

<Justin French — Painting/Sculpture (World)>

*Description acceptable.*

13. In an essay, a quoted passage describing this character precedes the statement that its author was a “romantic on the side” because to him “things being in their place is of utmost importance.” In a novel, this “fine chap” squints at some tools “with an evident effort of intrepidity.” A passage about this character describes “queer patterns” in his hair, which is referred to as the “wool of his pate.” This character “was useful because he had been instructed” and is called “a thrall to strange witchcraft, full of improving knowledge.” Chinua Achebe called the passage about this character one of its author’s “rare descriptions” of someone “who is not just limbs or rolling eyes.” This character “ought to have been (\*) clapping his hands and stamping his feet on the bank” according to a passage that calls him a “dog in a parody of breeches.” For 10 points, name this African who is tasked with watching the boat’s boiler in *Heart of Darkness*?

ANSWER: the **fireman** (accept “the guy who **watches** the **fire**” and equivalents, accept “the guy who **watches** the **boiler**” and equivalents until “boiler” is mentioned, accept “**dog in trousers**” or “**stamping and clapping**” and other approximate quotes or paraphrases before the corresponding quote is read; prompt on otherwise correct answers that do not specify his job or reference any of Marlow’s descriptions)

<Justin French — European Long Fiction>

**14. The beginning of Mutabaruka’s “dis poem” declares that “dis poem / shall speak of” this place, which is described as “wretched.” In this place, “there’s a railroad / made of human bones,” according to the poem “Why’s/Wise” (“w-h-y-apostrophe-s, w-i-s-e”). Sonia Sanchez described a journey across this place in a poem that repeats “it was the coming that was bad” and “it was the raping that was bad.” Another poem describing a journey across this place states “our linguist says / their moaning is a prayer for death” in the first of several quoted passages. That poem begins with the list: (\*) “*Jesús, Estrella, Esperanza, Mercy.*” A man demands the extradition of the rebellious Cinquez in an epic poem about traversing this geographical feature by Robert Hayden. This body of water separates the two title landmasses of a poem beginning “‘Twas mercy brought me from my *Pagan* land.” For 10 points, name this ocean that Phyllis Wheatley crossed when she was “Brought from Africa to America.”**

ANSWER: the Atlantic Ocean (prompt on middle passage by asking “what geographical feature does the middle passage cross?”; accept the sea before “railroad,” after “railroad” prompt on sea or ocean by asking “what specific body of water is the author alluding to?”; accept the Caribbean Sea, accept “the bottom of the Atlantic Ocean”) [“Why’s/Wise” is by Amiri Baraka.]

<Justin French — American Poetry>

**15. While he lived as an ascetic, Pandit Pran Nath did not have a *tanpura*, so he tuned his voice to the sound of one of these things. In a choral work, the oboes and bassoons play a pianissimo drone as a man describes one of these things until a loud drumroll plays as the choir enters on the word “Hai-yo!” That choral work named for one of these things contains a duet in which two men lament the deaths of their family before committing to fight as guerrillas. A piano concerto that concludes by quoting “The East is Red” and “The Internationale” was based on a patriotic (\*) cantata named for one of these things by Xiǎn Xīnghǎi. In another work, a song by Giuseppe Cenci (CHEN-chee) is adapted to represent one of these things with the ascending violin melody (read slowly) B E, F-sharp G, A B, B B. That tone poem begins with *lusingando* flutes playing rapid ascending and descending scales. For 10 points, name these geographical features, one of which Bedřich Smetana depicted in the frequently-excerpted second movement of *Má vlast*.**

ANSWER: rivers

<Chris Tong — Classical Music>

**16. Nigel Glendinning argued that a restorer cut out a large empty space at the edge of a painting in this series to convert its “unconventional composition” into a “conventional oval.” A painting in this series inspired Antonio Saura to paint an “Imaginary Portrait” of its artist. According to the curator Manuela Mena, Joan Miró stared at that painting for thirty minutes during his last visit to the museum in which this series resides. Later changes made to this series, such as the censorship of an erect penis, can be identified thanks to photographs by (\*) Jean Laurent. In a painting from this series, a man with a red feathered hat points a gun towards two floating figures, one of which wears a billowing red robe. The head of a dog peeks out of a brown layer of paint in one painting from this series, while another depicts two men knee-deep in mud fighting with the title clubs. *Asmodea* and *Fight with Cudgels* are two of, for 10 points, what series of macabre paintings that were painted on the walls of the Quinta del Sordo (KEEN-ta del SOR-doh) by Francisco Goya?**

ANSWER: Black Paintings (or Pinturas negras)

<Keaton Martin — Painting/Sculpture>

17. An author of this ethnicity wrote a play in which a mysteriously-paralyzed woman recites the prayer “the human being is of the masculine gender... Woman is not a human being.” Julia bleeds from her forehead and collapses after the title character shoots a rabbit offstage at the end of a play by an author of this ethnicity, *Fefu and her Friends*. A playwright of this ethnicity included a stage direction in which a man “swallows the gulp of love” after his wife scolds him for losing money in a cockfight. In that play, a young woman of this ethnicity places the name of a man in water mixed with (\*) cinnamon and brown sugar in order to “sweeten” his fate. An author of this ethnicity wrote a play whose second act begins with a man having sex with a married woman in a factory to the sound of a recording of his voice. In that play, Cheché shoots Juan Julian as he reads an excerpt from the duel scene in *Anna Karenina*. For 10 points, name this ethnicity of María Irene Fornés and the author of *Anna in the Tropics*, Nilo Cruz.

ANSWER: Cuban-American (accept Cuban; prompt on American)

<Justin French — American Drama>

18. Glenn Ligon paired photographs from a collection by this artist with seventy-eight quotes describing their degradation of blackness. This artist wears a black turtleneck and grasps a cane topped with an ornamental skull in a platinum print self-portrait taken a year before his death. A photograph of Patty Hearst standing in front of the SLA symbol inspired a photograph by this man in which he holds a submachine gun while standing in front of a pentagram. This photographer included the controversial (\*) *Man in a Polyester Suit* in a series that contains numerous nude pictures of the actor Derrick Cross. Those “Z portraits” were included in an exhibit by this photographer that was cancelled by the Corcoran Gallery. That exhibit includes a suggestive image of the five-year-old Jesse McBride as well as the photo *Jim and Tom Sausalito*, which depicts a hooded man peeing into another man’s mouth. For 10 points, name this photographer whose *The Perfect Moment* depicts the BDSM subculture of New York.

ANSWER: Robert Mapplethorpe

<Jakob Boeye — Photography>

19. In a story centered on the price of this commodity, it is revealed that the bear Truslow has been covertly shipping this commodity on the Belt Line. Sam Lewiston loses his job in a story titled “A Deal in [this commodity].” In a novel, whenever a man is worried, he hears an “old and terrible cadence” consisting of the name of this crop repeated six times. In another novel, a farmer of this crop compares “the very first little quiver of life” that it feels to “the Answer” that he seeks from his dead lover Angele (ON-guh-luh). (\*) Curtis Jadwin begins to neglect his wife Laura Dearborn due to his obsession with the speculation of this crop in a novel titled for a section of the Chicago Board of Trade Building. Two railroad companies conflict with farmers over land used to grow this crop in the first novel of a planned trilogy whose final installment, *The Wolf*, was never written. For 10 points, *The Pit* and *The Octopus* are the first two books in Frank Norris’ *Epic of* what crop?

ANSWER: wheat (prompt on grain)

<Anson Berns — American Long Fiction>

20. A *tempo di marcia* piece in this piano collection begins with bass clef D-A dyads alternating between the left hand and right hand in a LONG, short-short LONG rhythm. At one point, the composer of this collection fondly referred to them as “*semmeln*,” but derided them in a different letter as “lice and fleas in the country.” The composer of this collection later orchestrated its pieces “Cradle Song” and “Evening in the Mountains.” The first piece in this collection was reworked into a (\*) waltz for the final piece in this collection. In the third book of these pieces, “To Spring” is grouped with “Butterfly.” A piece in this collection written to commemorate the composer’s twenty-fifth wedding anniversary was renamed from “The Well-Wishers are Coming” to “Wedding Day at Trolldhaugen.” This collection begins with “Arietta” and ends with “Remembrances,” and it includes “March of the Trolls.” For 10 points, name this ten-book collection of sixty-six piano pieces by Edvard Grieg.

ANSWER: Lyric Pieces (or Lyriske stykker)

<Michael Li — Classical Music>