

Scattergories 4

Questions by Will Nediger, JinAh Kim, and Joey Goldman

Round 7

1. A Thomas Stothard engraving titled for the voyage of a “sable” version of this figure provides the title of a poetry collection by Robin Coste Lewis. A bust of an African visitor to the Paris Salon of 1848 by Charles Cordier [cord-YAY] is commonly named for this figure. An essay which describes “straining against the limits of the archive” to write about a slave of this name is by Saidiya Hartman and considers that slave “in two acts.” A woman nicknamed after this figure, who is the subject of a play by (*) Suzan-Lori Parks and a film by Abdellatif Kechiche [kay-SHEESH], had her remains displayed at the Museum of Man in Paris until 1970. That woman nicknamed after this figure was dissected by Georges Cuvier [koov-YAY], who concluded that her skull and buttocks were more similar to those of a monkey than those of European women. For 10 points, the Khoikhoi [koy-koy] woman Sara Baartman was exhibited as an attraction whose racist nickname referenced what goddess of love? ANSWER: Venus [accept *Voyage of the Sable Venus* or “Venus in Two Acts” or Hottentot Venus or Black Venus] <WN>

2. Three popular packages for analyzing data obtained from this technique — SPM, FSL, and AFNI — were criticized in a 2016 paper by Eklund et al. which implied that thousands of studies may have been compromised by invalid cluster inferences. In a study by Bennett et al. using this technique, a subject was shown pictures of people and asked to identify what emotion they were experiencing. That study, which argued for the importance of multiple (*) comparisons correction when using this technique, found spurious statistical results which might have suggested that the subject was engaging in perspective-taking, had the subject been a human instead of a dead Atlantic salmon. For 10 points, name this technique often used in neuroscience which uses changes in blood flow to measure brain activity. ANSWER: fMRI [or functional MRI or functional magnetic resonance imaging; prompt on MRI or magnetic resonance imaging] <WN>

3. A baby with an IQ of 475 who refuses to perform this action is the protagonist of Percival Everett’s novel *Glyph*. A Romanian magician named Rostipov helpfully explains that a character doesn’t perform this action because she doesn’t feel like it. That character’s refusal to perform this action prompts Nana to dress up in various outlandish costumes, frightening a dog who “came to us by sea” according to the first sentence of the novel. Mrs. (*) Flowers convinces the narrator to start performing this action with people other than Bailey in *I Know Why the Caged Bird Sings*, in which Maya refuses to perform this action except with her brother after she is raped by Mr. Freeman. For 10 points, name this action which Clara del Valle [KLAH-rah dell VAH-yay] refuses to perform between the ages of 10 and 19, in *The House of Spirits*. ANSWER: speaking [or talking; accept clear equivalents] <WN>

4. A 1993 book whose title ends with these two words includes a discussion of Aristotle’s defense of slavery which argues that the Greeks considered it a real possibility that a free person might have been born a slave, but not that a man might have been born a woman. That book whose title ends in these two words argues against Snell and other “progressivists” who believe our ethical ideas are superior to those of the Greeks. A book whose title ends with these two words imagines that the Queen is actually an angel or an automaton in human form, or was the daughter of the Trumans. These two words follow (*) “shame” in the title of a Bernard Williams book. Another book whose title ends with these two words argues against the “cluster concept” theory of names; that book, based on a series of three 1970 lectures at Princeton, describes names as rigid designators. For 10 points, name these two words which follow “naming” in the title of a Saul Kripke book. ANSWER: and necessity [accept *Shame and Necessity* or *Naming and Necessity*] <WN>

5. In linguistics, operators that shift the context of evaluation of an indexical are named after these beings, as popularized by Philippe Schlenker [shlen-KAIR]. A chain of RNA synthesized from a Q-beta bacteriophage that can be reproduced by RNA replicase, and gets shorter and shorter after each generation, is named for these beings. John McKay was the first to notice connections between an object named for these beings and the Fourier expansion of the normalized j -invariant, which inspired (*) moonshine theory. Richard Goldschmidt's hypothesis that saltational evolution is caused by macro-mutations is named for "hopeful" examples of these beings. In math, the largest sporadic simple group is most commonly named for these beings. Teratomas [tair-uh-TOH-muhz] are named for the Greek word for these creatures. For 10 points, name these creatures that include *kaiju* [KYE-joo] and ogres.

ANSWER: monsters [accept Spiegelman's monster or monstrous moonshine or hopeful monsters or the monster group; prompt on "friendly giants" after "McKay" by asking "What is the more common name for friendly giants?"] <WN>

6. The first recorded use of this word in the modern sense is in a line from *The Man of Mode* in which Medley says he'll only give Shoemaker half a crown if he promises to be drunk. This word peppers the speech of Geoffrey Fisher, the father of the title character of Keith Waterhouse's *Billy Liar*. To avoid invoking a variant of this word, Gilbert and Sullivan changed the spelling of the title of their comic opera about a line of baronets suffering under a (*) witch's curse. Mrs. Patrick Campbell's use of this word led to it being called "the Shavian adjective," since it was used in response to Freddy's question "Are you walking across the Park, Miss Doolittle?" at the premiere of *Pygmalion*, at which it modified the phrase "not likely." For 10 points, name this British expletive which was considered highly taboo until the early 20th century.

ANSWER: bloody [prompt on ruddy by asking "What is *ruddy* a euphemism for?"] (Gilbert and Sullivan changed the title of *Ruddigore* from *Ruddygore*.) <WN>

7. A poet who more or less has this first and last name launched a 2019 Kickstarter to raise funds for a literary anthology about abortion called *Choice Words*, and also explored abortion in an epic poem/libretto called *Among the Goddesses*. A poet with this first and last name complained that "a woman that attempts the pen" is considered "an intruder on the rights of men" in a poem which worries that her verse will be condemned as "insipid, empty, and uncorrect." Either Aphra (*) Behn or a poet with this full name is thought to have written the libretto for John Blow's *Venus and Adonis*. That poet with this full name referred to herself as "Ardelia" in her poems, which include "The Introduction." For 10 points, identify this first and last name of the Restoration-era poet who was also the Countess of Winchilsea.

ANSWER: Anne Finch [or Annie Finch; prompt on Anne Kingsmill, which is Anne Finch's birth name] <WN>

8. A character with this first name gets his love interest to remove her veil, against her father's protests, during his performance of the song "Parda Hai Parda." A character with this name leaps up from his seat after a woman boldly sings "Why should I be afraid to be in love?" in front of him in the song "Pyar Kiya To Darna Kya." A character of this name dresses as an elderly tailor, while other characters dress as a priest and a one-man band, during the title song of a 1977 masala film. A character of this name, played by Prithviraj [prit-vee-rahzh] Kapoor, causes a war with his (*) son by disapproving of his love for the court dancer Anarkali in the film *Mughal-e-Azam*. In a Manmohan Desai film, Raju is given this name when he is raised as a Muslim, while unbeknownst to him his brothers are raised as a Hindu and a Christian. For 10 points, identify this name which appears between "Amar" and "Anthony" in the title of a hit Bollywood film.

ANSWER: Akbar [accept Akbar the Great; prompt on Raju before "Raju"] <WN>

9. A publication named in reference to this location published the poem “L’Horloge de demain” [“lore”-LAHZH duh duh-MEH] and depicted “Marie,” likely Marie Laurencin, as the blue fan belt of a car. Another publication named for this location used cut-up text by Agnes Meyer in the “psychotype” “Mental Reactions,” and portrayed its founder in the cover “Here, This is [founder] / Faith and Love.” That magazine named for this location used the illustration “[this location] *Throws Back its Forelock*” to criticize its publisher’s conservative approach to art, and was the first (*) American outlet to publish a calligramme, Apollinaire’s “Voyage.” Marius de Zayas used his creative role in a magazine titled for this location to savage the artistic sensibilities of this location’s founder, who also introduced Braque and Picasso to American audiences. For 10 points, an avant-garde magazine by Francis Picabia was named in reference to what gallery with a numerical name run by Alfred Stieglitz?

ANSWER: 291 art gallery [prompt on *Journal 391*, the name of Picabia’s magazine, by asking “What’s the name of the location itself?”] <JK>

10. Marilyn Aronberg Lavin argued that a painting by this artist symbolizes the position of the sun on the winter solstice by positioning a dove and Christ’s hands and feet using Euclid’s formula for superimposing a pentagon on a triangle. Until the 19th century, this artist was better known as a mathematician because of works like the *Abacus Treatise* and *On the Perspective of Painting*, the first Renaissance treatise solely dedicated to perspective. Martin Kemp noted the “geometric control” of a painting by this artist, contrasting the octagonal pattern of the tiles inside the (*) loggia with the simpler grid pattern of the tiles outside the loggia. The vanishing point of that painting by this artist is unusually low, near the hem of the robe of the man performing the title action, instead of on Christ’s head. The Institute for Advanced Studies hosts a 3-D online walkthrough of this artist’s fresco cycle in Arezzo, *The History of the True Cross*. For 10 points, name this 15th-century painter of the *Flagellation of Christ*.

ANSWER: Piero della Francesca [or Piero di Benedetto; prompt on della Francesca or di Benedetto] <WN>

11. This is the last title object of a book which argues that the literature of these objects began with a Friedrich Nietzsche poem describing one of these objects as “a thing like me”; that book is by Friedrich Kittler. Nietzsche’s poem is about a partly ball-shaped one of these objects invented by Rasmus Malling-Hansen. Sam Messer illustrated a Paul Auster book about “the story of” one of these objects. It’s not just “machines,” but William S. Burroughs often wrote that our lives are (*) controlled by a “soft” one of these devices. In Don Marquis’s *Archy and Mehitabel* series, the cockroach Archy jumps on one of these devices. The film adaptation of Burroughs’s *Naked Lunch* features a talking, insect-like one of these devices. For 10 points, *Tom Sawyer* was one of the first books to be written on what device?

ANSWER: typewriter [accept *Gramophone, Film, Typewriter* or *The Story of My Typewriter*] <WN>

12. As a child, this author was nicknamed “Berlick,” because his mother saw a puppet show featuring a black-faced demon named Berlick when she was pregnant and feared she would give birth to such a demon. A biography by Tom Reiss details how this author’s father, who was the first person of color to become a brigadier general in his country, inspired some of his major characters. This author quipped “My great-grandfather [was] a monkey; my family begins where yours ends” in response to a man who made fun of him for his race. This author wrote about the mulatto son of a plantation owner who ends up leading a (*) slave revolt, while his brother Jacques becomes a slave trader, in the novel *Georges* [zhorz], one of his few works to deal explicitly with racism. This author reused many plot devices from *Georges* in a novel whose protagonist uses aliases like Lord Wilmore and Sinbad the Sailor, and is mentored in prison by Abbé Faria. For 10 points, name this mixed-race author of *The Count of Monte Cristo*.

ANSWER: Alexandre Dumas, père [or Dumas Davy de la Pailleterie] <WN>

13. This type of object inspired a story with two sections meant to be read simultaneously, where the top of the page describes a club performer and the bottom of the page describes an author with writer's block; that story is by Gabriel Josipovici. A "syncopated ghazal" which can be read in the form of a cylinder or one of these objects is called "The Bert Williams/George Walker Paradox" and is by Tye Himba Jess. A story in the form of this object introduces a story narrated by a (*) spermatozoon, titled "Night-Sea Journey." That story in the form of this object, which states "ONCE UPON A TIME THERE WAS A STORY THAT BEGAN," is called "Frame-Tale." For 10 points, John Barth's *Lost in the Funhouse* begins with a story which is meant to be cut out and folded into what mathematical object?

ANSWER: Möbius strips [The Josipovici story is called "Möbius the Stripper."] <WN>

14. Deems Taylor's original program notes for *An American in Paris* suggest that Gershwin's use of this type of passage before the appearance of the Third Walking Theme is a musical pun. This term was translated from a German word originally used by the Meistersingers which was popularized by Alfred Lorenz's studies of Wagner. This term is also the surname of the composer whose *Three Idylls for String Quartet* inspired a set of variations by his student Benjamin (*) Britten. In jazz, this type of passage often uses chord progressions named "Sears-Roebuck" and "Montgomery-Ward." This term is equivalent to the "B section" or "middle eight" in 32-bar form. For 10 points, name this type of transitional passage which, in popular music, breaks up the verse-chorus pattern.

ANSWER: bridge [accept bridge-passage; accept Frank Bridge; prompt on transition before "transitional" or B section before "B" or middle eight before "middle"; prompt on release] <WN>

15. The author who popularized this first name was given this name by his father D.J., who chose it because of the child's resemblance to a mythological "curly-haired boy." While discussing this name, a man said that an author with this first name wrote poetry "for people that aren't really satisfied in their bed - for people who dig masculine romance." This name derives from a fish-like son of Arianrhod in the *Mabinogion*. In an interview with biographer Robert Shelton, a (*) musician insisted that he did not borrow this name from a poet with this first name, who had the middle name "Marlais." For 10 points, identify this name adopted as a surname by the folk singer Robert Zimmerman, which was also the first name of the author of "Fern Hill" and "Do not go gentle into that good night."

ANSWER: Dylan <WN>

16. A book titled for this person describes a teacher who is aghast when her students reply affirmatively to the question "Is 7 a number?", because it's actually the *name* of a number, just as Robert Smith is the name of one of the students. That book titled for this person is by Morris Kline and criticizes the New Math. Another book titled for this person begins with a letter to this person's mother Mary, and inspired William Spaulding to ask Dr. Seuss to write *The Cat in the Hat*. That book titled for this person, written by a man who co-developed a test with J. Peter (*) Kincaid, is subtitled "And What You Can Do About It," and criticizes the "look-say" method, advocating the use of phonics instead. For 10 points, a book by Rudolf Flesch about literacy education is titled *Why* [what person] *Can't Read*?

ANSWER: Johnny [accept *Why Johnny Can't Add* or *Why Johnny Can't Read*] <WN>

17. A story with this eight-letter title is made up of 60 sentences, such as “Ruins true refuge long last towards which so many false time out of mind,” ordered randomly and with each sentence occurring twice. In a novel whose English title ends with these eight letters, the narrator takes on the harrowing task of editing an 1,100-page-long report documenting a genocide; that novel is by Horacio Castellanos [kah-stay-AH-nohss] Moya. Samuel Beckett used this title for the English translation of his story (*) “Sans” [sah]. In a novel whose title is sometimes translated as a noun ending in these eight letters, György [jurj] is pulled off of his bus on the way to work and sent to Auschwitz, from which he is transferred to Buchenwald and then Zeitz; that novel begins a trilogy that ends with *Kaddish for an Unborn Child*. For 10 points, name these eight letters which follow “fate” in the title of an Imre Kertész [EEM-reh CUR-tace] novel.

ANSWER: lessness [accept *Senselessness* or *Fatelessness*] <WN>

18. A Richard Meyer essay notes that a photograph featuring this object is often removed, revealing a table of contents featuring an article by Robert Pincus-Witten subtitled “The Frozen Gesture.” This object is similar to the five metal sculptures in the artist’s series *Smile*; the artist later associated those five sculptures with the five authors of an essay which denounced the “brutalizing” effect of this “object of extreme vulgarity.” The kerfuffle sparked by this object prompted Annette (*) Michelson and Rosalind Krauss to found the journal *October*. The artwork featuring this object was part of a game of one-upmanship with the artist’s frequent collaborator Robert Morris, who published a photograph of himself in S&M gear. To promote an exhibition at the Paula Cooper Gallery, an artist posed with one of these objects while wearing nothing but sunglasses. For 10 points, name this item brandished between Lynda Benglis’s legs in a controversial advertisement in *Artforum*.

ANSWER: Lynda Benglis’s dildo <WN>

19. This work’s author insisted that it be sold at retail price and not feature his name on the cover after Roger Lathbury approached him about publishing it with Orchises Press. Lathbury’s surprise publication of this work was ruined because its “Cataloging in Publication” data was listed on Amazon.com, so anybody searching the author’s name could easily find it. Michiko Kakutani called this work a “sour, implausible and, sad to say, completely charmless story” in a review which was long blamed for the author’s decision not to (*) publish it in book form. It was originally published in the June 19, 1965 edition of *The New Yorker*, taking up almost the entire magazine, which was the only way it could be read until 2005. The last original work that J. D. Salinger published in his lifetime was, for 10 points, what story in which Seymour Glass writes a letter home from camp?

ANSWER: “Hapworth 16, 1924” <WN>

20. The ambiguous usage of this word in poems by W. H. Auden and others is the subject of a Bonnie Costello book which also discusses the recent resurgence in the use of this word in poetry. This is the *second* word in the two-word poem that was delivered during a 1975 Harvard commencement address by Muhammad Ali. A poem starting with this word asks “Why should the world be (*) over-wise, in counting all our tears and sighs?” That poem starting with this word describes an object that “grins and lies” and “hides our cheeks and shades our eyes.” In a poem from the collection *The Bean Eaters*, this word appears at the end of seven of the eight lines, despite being the first word in all of the poem’s three-word sentences. For 10 points, name this pronoun which appears before phrases like “jazz June” and “real cool” in a Gwendolyn Brooks poem.

ANSWER: we [accept us before “Muhammad”] <WN>

21. This motion partly titles a dance performance in which various materials are released from the giant “Guck Machine,” one of many Elizabeth Streb-choreographed pieces prominently featuring this movement. A choreographer invoked the sensation of suddenly seeing someone who you once loved to explain why a woman in an evening gown repeatedly performs this action in the ballet *Deaths and Entrances*. An influential principle formulated by the choreographer Doris Humphrey pairs this action with (*) “recovery.” Martha Graham, who taught this motion in a leftward direction because “the left hand is the unknown,” codified this motion as consisting of a contraction and a transference of weight from the knees or feet to the back as part of her namesake technique, in which these motions are a key component of floorwork. For 10 points, name this action which Graham sometimes described as a recognition of the power of gravity.

ANSWER: falling [accept Falling & Loving or back-falls; prompt on dropping to the ground] <WN>

Note to players: Description acceptable.

22. A discussion of this policy in a 1971 essay notes that its effects can be seen in a “scrupulously veristic” painting by Jacques-Louis David’s [dah-VEEDZ] student Léon Matthieu Cochereau [kohsh-ROH], and notes the presence of a cow in a photograph taken by Thomas Eakins [AY-kins] at the Pennsylvania Academy. Laura Knight’s resentment of this policy may have inspired a 1913 self-portrait which also depicts her friend Ella Naper. The fact that a 1772 group portrait by Johan Zoffany does not include Angelica Kauffmann, except in the form of a portrait hanging on the wall, is emphasized in the discussion of this policy in (*) Linda Nochlin’s “Why Have There Been No Great Women Artists?” The Royal Academy relaxed this policy in 1893, thus expanding access to prestigious genres like history painting instead of restricting certain artists to genres like landscapes and still lifes. For 10 points, name this once-common policy which deprived artists with a certain gender of the most effective way to learn human anatomy.

ANSWER: ban on female artists drawing/painting from nude models [accept any description of women not being allowed to use nude models in their art; prompt on descriptions like “a ban on female artists painting from male models” or “a ban on female artists painting from live models” by asking “What sort of model specifically?”] <WN>

23. A character of this type helps Ratso steal an expensive dress as a peace offering for his ex-colleague in a short film which ends with that character breaking a van’s window, directed by the Safdie brothers. As an homage to a film titled for one of these characters, a Chinese nanny named Song films Simon, the son of the puppeteer Suzanne, in a film by Hou Hsiao-hsien [hoe shao shen]. One of these characters titles by far the best-known film directed by the man who invented the board game (*) *Risk*. One of these characters is attacked by a gang of boys armed with slingshots at the end of a film in which that character follows Pascal, who is played by the director’s son Pascal. One of these characters viciously attacks a toddler named Billy in a short by Don Hertzfeldt. For 10 points, name these inanimate objects, a red one of which befriends a young boy in a film by Albert Lamorisse [all-BEAR lah-moh-REECE].

ANSWER: balloons <WN>

Note to players: Description acceptable.

24. In 2011, Carmen Callil resigned from one of these bodies to protest a man who acts “as though he’s sitting on your face and you can’t breathe.” Rabbi Julia Neuberger’s threatened resignation from one of these groups due in part to 4,000 usages of the word “fuck” is often held as an example of anti-Scottish prejudice in one of these groups, including against a (*) work lampooned with the headline “How Unreadable It Was, How Unreadable.” In 1981, a snub by one of these groups inspired a “modest proposal” whose author promised to spend 12,000 pounds buying up books and donating them to libraries; that letter to one of these groups was written by John Banville. For 10 points, two external members of what kind of group resigned in 2019 to protest slow reforms after a sexual assault scandal and the honoring of Peter Handke?

ANSWER: literary prize committees [accept synonyms for any portion, such as panels or juries for “committees” and awards for “prizes”; accept the Nobel Committee for Literature; accept the Swedish Academy; accept the judging panel for the Booker Prize or for the International Booker Prize; prompt on partial answers; accept answers along the lines of literary prize nominating committees]