In one work by this author, a character declares “I want to rise so high that when I shit I won’t miss anybody.” In one of this author’s novels, a character writes over 700 variations on the sentence “The fear that mankind will not survive has been replaced by the fear that it will endure.” This author has often been confused with William Gaddis by literary critics and reviewers, and, similar to Gaddis, engaged in a literary feud with John Gardner. His most recent novel concerns Joseph Skizzen, a fraudulent music professor who studies the works of Arnold Schoenberg. That novel is *Middle C*. This author is also known as an academic, and has published texts like *On Being Blue: A Philosophical Inquiry* and *A Temple of Texts* during his tenure as a professor of philosophy at Washington University at St. Louis. His most famous novel focuses on Professor Kohler, a history professor with strong Nazi sympathies. For ten points, name this American author of *In the Heart of the Heart of the Country* and *The Tunnel.*

Answer: William **Gass**

Mary Jo Bang stated her attempt at this task is “destined to become an artifact of its era,” and controversially incorporated figures like Stephen Colbert and Eric Cartman. W.S. Merwin is unique in that he is the only person to undertake solely the second portion of this task. One man who completed this task states no undertakers of this task “can allow himself to dream of success,” and instead “asks only for the best possible failure.” That man is John Ciardi. Charles Singleton’s influential attempt at this task incorporated significant material from John Sinclair, a fact acknowledged by Jean and Robert Hollander’s commentary to their recent attempt. Henry Wadsworth Longfellow is the first American to complete this task. For ten points, identity this undertaking, which involves rendering 14233 lines of Italian text into another language.

Answer: **translating Dante’s Divine Comedy** into English (accept equivalents; accept **translating Dante’s Inferno** before “W.S. Merwin,” otherwise prompt)

Luciano Berio’s Sequenza of this number was originally composed for cello, though a “b” version also exists for double bass. That Sequenza is also the last of the set. Chopin’s Fantasie-Impromptu is said to have been structured as a parallel of Beethoven’s piano sonata of this number, and both compositions share the same key, as well as Beethoven’s string quartet of this number. It’s not Schubert’s Eighth Symphony, but a composition of this number is famously incomplete, and incorporates a B-flat, A, C, B-natural motif. That composition is a Contrapunctus, the last of Bach’s The Art of Fugue. For ten points, name this number shared by a C sharp minor Beethoven string quartet, as well as a piano sonata in the same key, subtitled “quasi una fantasia.”

Answer: **14**

[READ NOTE TO PLAYERS: SPECIFIC ANSWER REQUIRED] One work of this type by John Banville features mathematician Gabriel Swan and the red-haired Felix as analogs for two common archetypes in these works. Gothic versions of these include Charles Maturin’s *Melmoth the Wanderer* and Matthew Lewis’s *The Monk.* The main character of one of these works, Wyatt Gwyon, asks “Am I the man for whom Christ died?” That work is *The Recognitions* by William Gaddis. A fantastical take on this type of work contains a character named after the composer of a “legende dramatique,” Berlioz, who is head of an organization called MASSOLIT, and is decapitated by Woland. That work is *The Master and Margarita*. A major work of this type is extant in two major versions, the A and B texts, and one character in it is described as “the face that launched a thousand ships.” Another one of these works served as the inspiration for the second movement of Mahler’s Eighth Symphony and concludes with a prayer to the Eternal Feminine. For ten points, name this mini-genre based around a supernatural bargain for one’s soul.

Answer: **Faust** stories (accept anything mentioning **Faust**; prompt generously on anything involving a **deal with the devil**, or equivalents)

In his introduction to one of set of these, John Woods advises the reader to start with the “Story of Dinah” section and read half of Part One before going back to the Prelude: Descent Into Hell. Yukio Mishima’s set of these is narrated by Shigekuni Honda, who is convinced that he is encountering different reincarnations of his childhood friend. William Shakespeare wrote two sets of these, though the second one is set before the first one chronologically. That first set concludes with a character who found himself “in [an] angry mood at Tewksbury.” Lawrence Durrell’s set of these includes works like *Justine* and *Balthazar.* For ten points, name these literary sequences that include *The Sea of Fertility* and Thomas Mann’s *Joseph and His Brothers*, as well as Lawrence Durrell’s *Alexandria*.

Answer: **tetralogies** (accept equivalents like **quartet**, **quadrilogy**, or descriptions like **series of four**)

Jonathan Del Mar edited a new edition of these pieces, which was used by David Zinman and John Eliot Gardiner in their recordings of them. Arthur Nikisch led the first ever recording of one of these pieces; that recording is also the first complete recording of an orchestral work. Despite having one of the most popular recordings of one of these pieces, Carlos Kleiber never recorded them in their entirety. Gustav Mahler adjusted the dynamics and doubled the woodwinds in his orchestrations of these pieces, most famously the Ninth. The composer of these pieces was fond of the Eighth, perhaps facetiously declaring it to be “so much better” than the more popular Seventh. A C minor piece by another composer is sometimes referred to as the tenth of these pieces. For ten points, name this set of orchestral pieces by the composer of the Choral Fantasy.

Answer: Ludwig van **Beethoven’s Symphonies**

[READ NOTE TO PLAYERS: DESCRIPTION ACCEPTABLE] One of these poets draws frequently upon Norse mythology, as demonstrated by his epic poems *Ragnorak* and *Ask to Embla*. Another one of these poets wrote a prose and verse hybrid she termed a “proem,” *The Fairy Melusine*, and frequently embedded elements of the other poet’s name in the work. Roland Mitchell and Maud Bailey collaborated to jump-start recent intertextual studies of these poets, who were previously thought to be independent. This scholarship was precipitated by the discovery of a number of letters exchanged between these two poets, which are interspersed between the present-day narrative in a novel that tracks the affair between Victorian poets Randolph Henry Ash and Christine LaMotte. For ten points, name these poets at the center of A.S. Byatt’s Booker-winning novel, subtitled *A Romance.*

Answer: The **poets in *Possession***; [accept equivalents, and prompt generously; accept either **Ash** or **LaMotte** before mentioned]