The Sleep of Reason Study Guide

The Sleep of Reason by Antonio Buero Vallejo

BOOKRAGS

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Introduction

The Sleep of Reason (El sueno de la razon) was first performed in 1970 and remains the principal work by which Antonio Buero Vallejo is known in the United States. Buero Vallejo's play is just one of many in his works devoted to criticizing Spain's long struggle to institute increased freedoms of speech and political action. *The Sleep of Reason* takes place in the Spain of 1823, just after the French invaded Spain to put the Spanish king, Ferdinand VII, back on the throne (the monarchy was thrown out of power for a three-year period called the Liberal Triennium), and focuses on the king's obsession to punish those he thinks oppose and threaten him. One man stands out: former painter to the king and one of the world's great painters, Francisco Goya (1746-1828). Not only is Goya a Liberal, a member of the Spanish faction opposed to unlimited powers of church and crown, but he has recently offended the king in a letter intercepted in the mail.

From one side *The Sleep of Reason* is a study in imperial repression. But more importantly, the work explores the effects of repression, threat, and intimidation on individuals, most importantly in this case, on Goya. The painter lives in fear of the political consequences of his affiliations, and as a direct or indirect result, exhibits a number of symptoms—from increased insecurity accompanying diminished sexuality, to auditory and visual hallucinations. Buero Vallejo's play is a timeless case study situated in political and psychological history.

Reflecting this depiction of both outer political and inner psychological states is the most memorable feature of *The Sleep of Reason:* the multimedia staging called for by the author. Like most plays it consists of actors in costume and props. But more impressively, the play is staged against the backdrop of large projections of Goya's puzzling and threatening Black Paintings (c.1820-1823), the amplified sounds of Goya's heartbeats and hallucinations, and the live fantasia of sinister dream figures dressed in grotesque costume. The combination of these effects as early as 1970 led one critic to call *The Sleep of Reason* the first work of "total theater" by a Spanish author.

Author Biography

Antonio Buero Vallejo was born September 29, 1916, in Guadalajara, Spain, just east of Madrid. Buero Vallejo's father, a military engineer, owned a sizable collection of plays and drama journals. These inspired the young Buero Vallejo to stage his own plays in which he mimicked imaginary battles dressed, for example, as D'Artagnan of Alexandre Dumas' *Three Musketeers* (1844), sang old ballads, and read and recited dialogue. Buero Vallejo and his friends progressed into constructing elaborate sets of complete towns with wooden boxes as houses and "actors" made of cardboard. Shifting the props, they acted out legends of the wild west, stories of outer space travel, or fairy tales. But young Buero Vallejo wanted to be a painter, partially from an intense interest in the great Spanish painter, Diego Velazquez (1599-1660). At eighteen, Buero Vallejo enrolled in Madrid's San Fernando School of Fine Arts. When the Spanish Civil War erupted in 1936, Buero Vallejo ceased study to enlist with the Loyalists as a medic. At the war's end, in 1939, he was sentenced to death but the sentence was commuted, then reduced to six years. At twenty-nine, in 1946, Buero Vallejo was freed. He made a living, though meager, selling his paintings, but eventually switched to theater. By 1949, he had written several plays and had won two important awards. His one-act play *The Words in the Sand* won the Friends of the Quinteros Award and his *Story of a Stairway* won the prestigious Lope de Vega Prize. These awards and the production of his work established Buero Vallejo as the first socially conscious dramatist since the Spanish Civil War.

Buero Vallejo's success exposed him to the hostility and censorship of critics aligned with the Fascist government of Francisco Franco. Buero Vallejo experienced difficulty in getting some of his plays by the censors, especially those with political themes. Examples of such plays include *Adventure in Grey*, an allegory of the Spanish Civil War written around 1949 but not performed until 1963, and a history of police torture, *The Double Case History of Doctor Valmy*, which, though performed in England, was not performed or published in Spain until 1970. Buero Vallejo's trouble with censors dogged him, even though his target was the Spain of over one hundred years ago.

Plot Summary

Act I

It is December 1823 and Spain's King Ferdinand VII is in Madrid. Ferdinand discusses past, present, and future with his advisor, Francisco Tadeo Calomarde. Ferdinand has just been restored to the throne with help from the French, and he and Calomarde discuss what to do with his political enemies, the Liberals. Of special note is the letter that the king's men have intercepted. It is from Francisco Goya to a friend. The letter contains words against Ferdinand, and for this Calomarde wants Goya hanged. Ferdinand appears calm and instructs Calomarde to arrange two meetings: first, with the commander-general of the Royal Volunteers, the king's army/police; second, with Don Jose Duaso y Latre, a priest and chaplain to the king. Suspense is aroused as a result of Ferdinand's order to Calomarde not to allow Father Duaso and the commander-general to see each other.

Scene two opens at the home of Goya, formerly the king's painter. Goya lives with his mistress/ housekeeper, Leocadia Zorilla Weiss, who is legally married to someone else, but now estranged. Because Goya is deaf, he speaks to Leocadia in sign language, who signs back. Goya is, for unknown reasons, worried about his daughter and chastises Leocadia for allowing her to go out. When Goya goes out to look for Mariquita, Eugenio Arrieta, Goya's friend and physician, enters and discusses the old painter alone with Leocadia. She tells Arrieta that Goya is insane. His paintings, says Leocadia, are a sure sign. In one painting, she thinks she is the model for a woman beheading a man (*Judith and Holofernes*), and is upset at the obscenity of another in which a man masturbates while two women look on (*The Busybodies*). Dr. Arrieta questions Leocadia, a woman less than half Goya's age, about her and Goya's sex life. Arrieta learns that Goya—now seventy-six years old—formerly had a robust sex drive that is now diminished. Arrieta finds that Leocadia also believes Goya crazy because he is unafraid of persecution by King Ferdinand. Leocadia says with all the king's banishments, whippings, and executions of Liberals (those wanting to rein in the monarchy), Goya, a Liberal, should be fearful and escape. That he refuses indicates madness. When Goya enters and sees the doctor, Goya confirms he is unafraid, even though he has just seen— having just returned from seeking his daughter—the Royal Volunteers near the house. Goya then talks to Arrieta about his paintings. Goya remarks that he was formerly brought before the Inquisition (1478-1834), the infamous Catholic court, to account for painting a nude. Goya then confides he is hearing things and wonders if it means that his hearing is on the mend (throughout the play, Goya has auditory hallucinations heard by the audience over a sound system, but unheard by the characters). The doctor replies that Goya's hearing is not returning, that Goya is indeed, irrevocably deaf. Leocadia now returns with news the king has decreed new repressive measures threatening Liberals and other enemies of the crown, but she only tells Arrieta. Then Goya tells the doctor he has seen flying men who Goya hopes will "put an end to all the cruelties in the world." Arrieta advises Goya to escape but Goya says he must remain. The scene ends with Leocadia urging Goya to flee Spain.

Scene three opens in Goya's home with Leocadia speaking with Gumersinda Goicoechea, Goya's daughter-in-law. Gumersinda tells Leocadia she refuses to hide Goya from Ferdinand. When Gumersinda leaves, Goya tells Leocadia that he believes she is having an affair with a Royal Volunteer stationed near the estate. She denies it. Father Duaso arrives, sent by Ferdinand. There is some tension between Arrieta (who has also entered) and Duaso, who are, politically, on opposite sides. Goya now enters with news that someone has painted a threatening cross and written "heretic" on the door of his house. Duaso indicates that this kind of harassment will stop if Goya to apologizes to Ferdinand. Goya refuses. As Duaso leaves, a rock, with a threatening note attached, breaks through a window. Still, Goya refuses to leave.

Act II

The king is speaking to Father Duaso, who is reporting on his trip to Goya's. Duaso argues for Goya's safety, but Ferdinand is far more interested in Goya's submission. Though Ferdinand will not actively demand it, he does seem pleased that Goya feels somewhat threatened. Ferdinand affirms he will not rescind the decree making an assault against the property of Liberals pardonable for the reason that he wants to keep the Liberals afraid. Duaso is instructed to visit Goya again on December 23, but told not to arrive before 8:00. Ferdinand does not say why.

Goya is alone but listening to the voices in his head, especially that of his daughter, Mariquita. Mariquita tells him to look for the button from a Royal Volunteer's uniform amongst Leocadia's belongings. Mariquita fills Goya with suspicions of Leocadia having an affair. When Leocadia enters, Goya reveals his suspicion and shows her a button from an officer's uniform. She denies any affair, but says an officer did give it to her outside the house and promised to return to get it. Goya doubts Leocadia's story. Arrieta interrupts them and Leocadia exits. Goya tells Arrieta there have been no more threats since Arrieta last visited (Goya wonders to himself if Leocadia's affair has kept the threats away). Goya is also worried that the letter he sent has not been answered. By scene's end, Goya finally receives a letter from his friend asking why Goya has not written. Goya suddenly realizes his letter has been intercepted.

On December 23 at Father Duaso's, the father and Doctor Arrieta are conferring before going to Goya's. Arrieta says that Goya's letter was intercepted and that he wants Duaso to convince Goya he is in mortal danger. Arrieta knows that the king has told Duaso not to leave before 8:00 but convinces Duaso that this indicates Goya could be in danger. Duaso agrees and both leave to try and save Goya.

At his home, Goya is dreaming. In his dream, he hears the voices of demons, part animal, part human (the audience is able to see them) accusing Goya of crimes and tormenting him. When he awakes, he hears beating at the door. Five Royal Volunteers have broken in. They tie Goya in a chair and place him on mock trial. Then they beat him. After, the sergeant rapes Leocadia, with Goya a helpless witness. When the Volunteers leave, Goya accuses Leocadia of having collaborated with the Volunteers. Goya threatens to shoot her, but comes to realize his jealousy has been a sign of his

own weakness. As Leocadia ushers him out, Gumersinda enters and Goya (showing he has come to his senses) asks her for asylum. She refuses, saying it will put her family in danger. Angry, he slaps her. Then, as with Leocadia, Goya blames himself, realizing his reason has been sleeping. Duaso and Arrieta now enter too late to save Goya and Leocadia. To make up for what he has done, Duaso promises to provide Goya with temporary asylum until Goya can escape to France.

Part 1, Scene 1

Part 1, Scene 1 Summary

The Sleep of Reason is Antonio Buero-Vallejo's two-act play about political tyranny and oppression in 1823 Spain when King Ferdinand VII tortured and executed those in opposition to his rule. King Ferdinand had been deposed by the Liberal faction in Spain and, with the help of France, has just been reinstalled to the throne after a three-year absence. The famous Spanish artist, Francisco Goya, is at the center of the play because of his Liberal position against the king.

The play begins in King Ferdinand's rooms where the king is embroidering and speaking to his aide, Francisco Tadeo Calomarde. The topic of late is the torture and banishment of the remaining Liberals in Spain who oppose the king. Names are kept in the king's Green Book so that those in opposition may be watched for further indiscretions. Calomarde recalls for the king the execution of a Liberal military general named Riego who refused to apologize for his Liberal position.

Calomarde also brings up the topic of a letter written by the famous Spanish painter, Francisco Goya, to a friend, Martin Zapater, in which Goya criticizes the king and his policies. King Ferdinand and Calomarde rise and use a spyglass to view Goya's house. The king notes that Goya has not visited him since the king's return. Calomarde urges the king to execute Goya for his insolence but the king is more restrained, wishing for the artist to pay homage of his own free will.

A muted heartbeat sounds at this point and the king is frightened and orders Calomarde to double the security. Calomarde leaves the room to make the arrangements and the king retrieves a pistol from a table so that he is armed if any insurgents rush his quarters. Calomarde returns and tells the king that no one outside heard the noise and the king returns the pistol to the table.

Calomarde is ordered to tell the Commander General of the Royal Volunteers to visit the king tomorrow morning at ten o'clock. He also orders the priest, Father Duaso, to visit the king at three o'clock tomorrow. It is important that neither of these men see each other at the king's quarters. The king returns to his embroidery and Calomarde exits.

Part 1, Scene 1 Analysis

The play is set in Madrid, Spain, in December 1823. This scene occurs in the palace of King Ferdinand who has recently returned to Madrid after being exiled in France for three years. Kind Ferdinand was ousted by the Liberal army opposed to the monarch's harsh rule and was allowed to return when he agreed to abide by the new Liberal Constitution of the people. The king rejects the Constitution and returns to his old rule and demands homage or death from those Liberals who dare to oppose him.

Part 1, Scene 2

Part 1, Scene 2 Summary

This scene takes place at the home of famous Spanish painter, Francisco Goya, who is now seventy-six years old. Goya has gone deaf as a result of an illness earlier in his life. He hears noises that no one else hears and has visions bordering on the hallucinatory.

Goya has been watching the palace across the river and is startled by the meow of a non-existent cat. Goya calls for his housekeeper and mistress, Leocadia, who is estranged from her husband. Leocadia arrives and Goya uses sign language to tell her that he has heard the voice of Mariquita, his daughter. Mariquita, however, has been sent to the home of a friend because her mother, Leocadia, fears for the child's safety because of Goya's position of disfavor with the king.

Goya is perturbed and leaves the house because he cannot paint in his current state of mind. After he leaves, Doctor Arrieta arrives, having come at Leocadia's request because she thinks Goya is losing his mind. Goya's paintings indicate an extremely dark mood and Leocadia fears not only for Goya's life but also for the lives of her children and herself because of Goya's outspoken stance against the king. Leocadia would like to move to France immediately but Goya refuses to leave Spain and will not allow his children to leave.

Goya returns and is pleased to see his old friend Arrieta and tries to maintain a cool exterior but reveals that the Royal Volunteer army has guards posted near Goya's house. Goya quickly changes the subject to talk to Arrieta about his recent paintings. As Goya speaks about his trials with the Holy Inquisition because of a painting of a nude woman, the sound of a heartbeat is heard and then muted.

During the discussion of the paintings, Goya hears the sounds of cats and giant birds, and finally asks Arietta if this could be a sign that Goya's hearing is returning. Arietta, unfortunately, has to tell his friend that no one else hears the sounds and are all inside Goya's head.

Leocadia rushes into the room filled with fear. The servants have told her about two new decrees from the king which allow for pardon for anyone doing physical harm to a Liberal and order death for any Mason or communero rebel. Arietta advises Leocadia not to overreact because Goya has always been respected in Spain but Leocadia is quite agitated and begs Goya to allow her to leave immediately with the children. Goya refuses her pleas because he thinks Leocadia only wants to go to France because of the young Frenchmen.

Part 1, Scene 2 Analysis

The stage directions for the play are very demanding because of Goya's deafness. When Goya is in a scene, the actors mouth their words so that the audience does not hear their voices just as Goya would not. The author writes Goya's lines and responses so that the audience can understand the content of what the other characters have said in mute.

Another important stage direction is the huge projection of some of Goya's paintings on the black background of the stage. The paintings are from Goya's "Black Paintings," which contain particularly disturbing images of death and torture. The images of the paintings transition based on the action on stage to help Goya communicate.

Another technique used in the play is sound. The loud heartbeat is heard by the king in the first scene and by Goya in this scene when each man is discussing a topic of fear or discomfort. There are also other sounds such as cats, birds, and the voice of Mariquita which only Goya can hear.

Part 1, Scene 3

Part 1, Scene 3 Summary

This scene, taking place in Goya's home, opens on Leocadia talking to Dona Gumersinda Goichoechea, Goya's daughter-in-law, who is disdainful of the affair between Goya and Leocadia. Gumersinda further insults Leocadia by mentioning Leocadia's husband who lives apart from Leocadia.

Leocadia moves past the insults to the subject of Goya's dangerous political position but Gumersinda advises Leocadia to put on a positive demeanor for Goya's sake. Goya enters the room and is delighted to see Gumersinda who maintains a relationship with him for the sake of her son and his inheritance. Leocadia knows Gumersinda's true motives and the two women continue to argue until Goya stops them because he cannot hear what they are saying.

After Gumersinda leaves, Leocadia and Goya fight about Goya's estate going to his grandson instead of to Mariquita because Leocadia and Goya are not married, keeping Mariquita from being recognized by the church or the state. Leocadia tries to leave in anger and Goya taunts her by telling her to run to the soldier with whom she is having an affair.

As Goya leaves the room, Father Duaso enters, and Leocadia takes the opportunity to discuss her fear for Goya's life with the priest. Father Duaso counsels Leocadia to reconcile with her husband for the sake of her children's salvation.

Arrieta enters the room and greets Father Duaso, whom he has not seen for quite awhile. The two men are political enemies and Duaso's presence at Goya's home frightens the doctor. Goya enters in an angry mood and tells the men that someone has painted a cross on the front door of his home. Under the guise of friendship, Father Duaso counsels Goya to make amends to the king so that the harassment will cease.

Goya tells Father Duaso that he had gone to see the king in 1814 only to be told that he deserved to die and that the king did not want to see Goya again until he was summoned. Father Duaso claims that the king had been toying with Goya and did not mean what he said but Goya is fixed on his position of not acquiescing to the king.

Father Duaso begins to leave the house, satisfied that he knows what to report back to Ferdinand. Suddenly, a rock with a note attached is thrown through the window. The note's dire message stirs Leocadia to a heightened state of fear and she begs the priest to help Goya but Goya refuses to leave. Goya asks Father Duaso and Arrieta to return on December 23 to celebrate the holiday and then tells both men to leave because the perpetrators will not harm a priest or anyone who accompanies him.

Goya calls to the servants who have left the house in fear and Leocadia screams as someone violently knocks on the door. Goya hears the heartbeat sound increase as

Leocadia signs what is happening. The voices, which Goya cannot hear, threaten to hang Goya and Leocadia. Goya readies his pistol and Leocadia cries hysterically as the voices outside the door continue to threaten.

Part 1, Scene 3 Analysis

The author uses the theme of fear in this scene as the perpetrators step up their harassment at Goya's home. At this point in Spain's history, people live in fear for their lives for past and present opposition to the monarchy and people like Leocadia live in a constant state of terror. Goya's cool demeanor throughout the play masks his own fear, which must be heightened because he cannot hear the soldiers, but only intuit Leocadia's terror.

In addition to the obvious fear because of the violent soldiers at the door, the people of Spain fear anyone in authority; such as clergymen like Father Duaso who appear to minister to their congregations while secretly doing the bidding of the king. Trust does not exist and Goya paints his feelings about the state of personal terror in his disturbing Black Paintings, which continue to transition during the course of the play.

Part 2, Scene 1

Part 2, Scene 1 Summary

This scene takes place in the palace and Father Duaso waits to be acknowledged by King Ferdinand who sits quietly with his embroidery. Duaso reports that Goya believes that he has done nothing wrong and has no need to apologize to the king. Duaso also tells the king that Goya is deaf, feeble, and poses no threat to the king. Duaso offers to return to Goya once more to ask him to reconsider his position.

The king is irritated by Goya's obstinacy and tells Duaso that Goya's life is in danger unless he seeks out the king and begs for forgiveness for his opposition. The king advises Duaso to keep his commitment to visit Goya on December 23 but instructs Duaso not to arrive at Goya's home until after eight o'clock in the evening.

Part 2, Scene 1 Analysis

The king's embroidery is symbolic in that he is also an artist like Goya although their crafts are vastly different. The king would like to be perceived as an aesthete so that Goya and others like him will feel some kinship with the king who obviously has ulterior motives. The embroidery also symbolizes the king's secret plan to redesign his monarchy in spite of what he has promised the Liberals.

Father Duaso's duplicity validates the fear that people have for authority figures at this period and serves as an ironic icon of religious power used for negative purposes.

The author uses foreshadowing in the king's instructions that Duaso should not visit Goya until eight o'clock on the appointed night. Ferdinand gives no reason for this order and the priest will abide by it even though he is perplexed by the odd request, the nature of which will soon be revealed.

Part 2, Scene 2

Part 2, Scene 2 Summary

The action is now back at Goya's home where the artist sits perched on a ladder working on one of his paintings. The sound of voices is heard periodically and Goya tries to discern them but cannot, shakes his head in dismay and continues with his work.

Soon the voice of Goya's young daughter, Mariquita, is heard and claims to be the head of the female figure Goya is painting. Mariquita's voice tells Goya that she has tried to warn him about things that are to come; for example the exodus of the servants. Mariquita challenges Goya now about the item he has been searching for among Leocadia's things.

Goya does not want to listen but Mariquita's voice persists and chides Goya about a button he had seen yesterday when he returned to the house after a walk. The voice urges Goya to look in Leocadia's jewel case because the sergeant of the Royal Volunteer army had been at the house yesterday. Goya insists that there is no button and refuses to acknowledge Mariquita's voice.

The voices of two other women take over and tell Goya not to look for the button and masturbate instead like the figure in one of the paintings in the room because he is now an old man and Leocadia has abandoned him. Goya is about to leave the room when Mariquita's voice is heard again telling Goya that he is not old and that he needs to find the button.

Goya leaves the room just before Leocadia arrives having climbed the stairs carrying cleaning implements. The servants have abandoned the household and Leocadia is exhausted from keeping the house all by herself. Goya enters the room and chastises Leocadia for being late. Leocadia tries to tell Goya about the tasks that have occupied her time but Goya passes them off with impatience telling Leocadia that they will soon find new servants.

Goya paces with restless energy and wonders why the postman has brought him no letters this week. Goya verbally attacks Leocadia and wonders why she no longer speaks of leaving Spain insinuating that Leocadia has been having an affair with one of the soldiers in exchange for her safety.

Leocadia kisses Goya passionately but Goya pushes her away in disgust while producing the metal button from his pocket.

Leocadia recoils at the sight of the button and begs Goya's forgiveness but Goya refuses to forgive her betrayal. Leocadia stands behind Goya, who cannot hear her cries of disgust that he can no longer satisfy her as a lover. Leocadia motions to Goya that the soldier had given her the button at the bridge yesterday and she accepted out

of fear. Goya does not believe Leocadia's story but she persists and tells Goya that the soldier vowed to return for the button one day.

Leocadia collapses with exhaustion but her voice is heard telling Goya that she is the woman Judith, or a Judas, in his painting who will stab him with a knife as she kisses him. The voice tells Goya to beware of the king. Goya grabs Leocadia's hair so that he can look into her eyes but still cannot discern whether she is lying.

A knock at the door interrupts them and Leocadia leaves the room to greet Doctor Arrieta, their expected guest. While she is gone, Goya once more hears the voice of Mariquita who says that buttons are not given as gifts on the street, but in the bedroom.

Leocadia shows Arrieta into the room and Goya tells him that the harassment has stopped so Arrieta can stop worrying about him. Arrieta is not so sure that Goya is out of danger but says nothing to his friend. Goya comments that he is concerned because he has received no return letter from his friend, Zapater.

Goya confides in Arrieta that he thinks he may be losing his sanity. Ever since Goya lost his hearing, he sees people moving and living but he sees them as dead. Goya laments the fact that he has forgotten the sound of his older children's voices and has never heard his younger children. Goya has lost the will to live because all he can do now is paint fear and that is of no value to anyone.

Goya senses Arrieta's gloomy mood and Arrieta confides that his house has also been marked with a cross and Arrieta knows he is doomed too. Goya encourages Arrieta to hide or to get help from an influential patient. Short of these two solutions, Goya offers his own home as a hideout for Arrieta.

Goya invites Arrieta to come for Christmas Eve and then stay on so that no one can find him. Arrieta informs Goya that the doorbell has rung and Goya knows this is the postman and hopes he will bring a reply from Zapater. The sound of the heartbeat is heard as Goya rushes to the door.

Leocadia hands Goya the letter from Zapater questioning why Goya has not written in so long. Goya immediately understands that his last letter to Zapater has been intercepted by the king and that Goya's name is most definitely in the ill-fated Green Book kept by King Ferdinand. Leocadia collapses in terror and Arrieta attempts to comfort her while Goya returns to his painting.

Part 2, Scene 2 Analysis

In spite of his cool demeanor, the ever-present fear that Goya feels results in a chorus of voices growing inside his head, the loudest being that of his youngest daughter, Mariquita. Mariquita's voice serves as intuition and conscience for Goya who struggles to maintain his sanity in a world gone mad.

In addition to his failing mind, Goya's body is now that of a seventy six year old man and he laments the lack of virility. Goya accuses Leocadia of infidelity, another insult to his dignity, although Leocadia protests to the contrary. Leocadia's assertion that the soldier gave her the button with the promise to return to the house to get it someday is foreshadowing of the events that will soon take place between the soldier and Leocadia.

Goya's declining mental and physical states are mirrored in his Black Paintings painted directly on the walls of his home, and he points out some of these symbols to Arrieta. Goya says, "I delighted in painting beautiful forms, and these are filled with maggots. I drank in all the colors of the world, and on these walls darkness is draining away the color. I loved reason and I paint witches. Yes, in 'Asmodea' there is a hope, but so fragile. Look at 'The Fates!' And the devil-worshipper laughing between them. Well, someone is laughing. It's all too horrible for no one to have a good laugh. I'm the puppet one of them is holding. They'll cut the thread, and the devil's priest will laugh at the rag of flesh whose name was Goya."

The author continues to use the sound of the heartbeat when Goya anticipates some real hope, such as the arrival of a letter from Zapater. The heartbeat diminishes when the hope falls flat and it is realized that Goya's letter to Zapater has been intercepted by the king.

Goya refuses to acknowledge his new fear now that he knows that his name must be in the king's Green Book and that he is certainly marked for terror. The scene ends with Goya returning to his painting in defiance.

Part 2, Scene 3

Part 2, Scene 3 Summary

It is now December 23 and Doctor Arrieta and Father Duaso are conversing as the scene opens. Father Duaso has promised Goya that he would visit him today and Arrieta suggests that he and Duaso can talk on the way to Goya's house but Duaso does not intend to leave until eight o'clock, a statement that puzzles Arrieta.

Arrieta confides to Duaso that Goya is in danger because of the intercepted letter written to Zapater, in which Goya has criticized King Ferdinand. Arrieta tells Duaso that the letter was sent from Goya twenty-two days ago and would have reached Zapater by now. Duaso responds that Goya must beg for the king's forgiveness but Arrieta claims that the king has never pardoned anyone and that Goya will be no exception.

Duaso agrees that Goya needs to go into hiding but points out the Goya has only Duaso and Arrieta left as friends, and they are in no better position to shield him. Duaso agrees to help save Goya and prove that the king is not monstrous. Arrieta is appreciative and hopes that Duaso does not fall into harm himself.

Arrieta explains to Duaso that the fanatics are uprising again and may soon come after the clergy. Duaso is intent on helping Goya as long as he can but Arrieta is worried that squelching Goya will kill his spirit and will result in the death of his physical self.

Arrieta craftily suggests to Duaso that the king may use one of Goya's friends to lure Goya to the palace under the pretense of salvation but will ultimately destroy the artist. Duaso slowly understands that the king has used him as this tool in his plan and that each moment that he and Arrieta delay in their visit to Goya tonight could be disastrous.

Angered that the king has used him as a pawn, Duaso agrees to accompany Arrieta to Goya's home. Duaso asks Arrieta about the paintings on the walls of Goya's home, which Arrieta has mentioned. Arrieta tells Duaso that one of the Black Paintings is entitled "The Sleep of Reason Produces Monsters." Fueled by the king's deception and Goya's further decline, Duaso and Arrieta leave immediately for Goya's home.

Part 2, Scene 3 Analysis

The significance of the play's title is revealed as the title Goya has given to one of his Black Paintings. When reason sleeps, there is opportunity for all types of madness. This is symbolic both of the political situation in Spain at the time and also Goya's state of mind which is venturing further from reason each day.

Arrieta speaks to the priest who is the king's new confidante and has been taken in by the king's act of inclusion. No one is safe from the king's wrath at this time and Arrieta risks his own safety by even mentioning to Duaso that Goya is in extreme jeopardy.

Fortunately, Duaso is a reasonable man and agrees to help Goya as a man of God and not an emissary of the king.

Part 2, Scene 4

Part 2, Scene 4 Summary

The scene opens on a sleeping Goya who is abruptly awakened by loud pounding on the door of his house. The pounding increases and the light in the room turns an eerie shade of green as a masked carnival figure of an old man whose ears are shaped like bat wings appears. The sound of wings is heard throughout the room and Goya questions the figure on his identity. The carnival man says nothing, and only points to a thick book.

A second carnival figure with a cat's head enters the room carrying a wire muzzle, huge padlock, and key. Goya puts his hands over his ears to stop the sound of other voices and laughter. Soon two more carnival figures dressed in pig masks run into the room carrying heavy clubs. The pig figures pick up Goya and set him down in the middle of the room.

Goya protests that he just wants to live his life in peace. The bat man claps his hands for silence and another figure wearing a mask and a hooded cape with bull horns enters the room. The pig figures position themselves over Goya and the bat man orders them to determine if Goya has a tail. Goya struggles and the pig figures declare that Goya has the tail given to all Jews and Masons by Jesus Christ.

Goya swears at his attackers and the cat figure places the muzzle over Goya's head and locks it into place with the padlock so that Goya is temporarily silenced. One of the pig figures tells the horned figure that Goya has admitted to having a tail and the pig figures are anxious to beat Goya but the horned figure will not allow it yet.

The pig figures release Goya who is alternately terrorized by all the masked figures. Suddenly the bat man begins to read from the big book in which Goya is declared a Jew, Mason, liberal, insubordinate, impertinent, incorrigible engraver, painter, and masturbator. The characters begin to swarm around Goya and chant, lifting their clubs as if ready to strike.

Leocadia enters dressed as Judith from one of the Black Paintings and silences all the other figures. Leocadia moves to Goya and raises her knife in a movement to cut off his head but she is thwarted by a knock at the door. The figures hurriedly replace Goya in his chair and run out of the room with the horned figure vowing his return.

Leocadia in her normal state runs into the room terrified by the pounding at the door. Suddenly five soldiers from the Royal Volunteer army appear in the room carrying sabers. One of the men is the sergeant whose jacket is missing a button. Two of the soldiers subdue Goya with a gag, throw him to the floor, and beat him with the flat side of their sabers.

The other two soldiers run off and return with Leocadia whose breasts are exposed to the rough caresses and insults from the soldiers. Goya is lifted from the floor and the soldiers dress him in a sambenito, a vest worn by accused people during the Inquisition. Goya is replaced in his chair where his hands and feet are bound and a huge cone-shaped hat is placed on his head.

The sergeant gives his soldiers permission to take whatever they want from the house and they scatter to other rooms. The sergeant then rapes Leocadia while Goya watches. Goya's internal voices shout now about the lack of hope and Goya soon faints in his chair.

The sergeant finishes attacking Leocadia, rises, and retrieves the shiny button from the table, holding it in front of Goya who can now see the wicked look on the man's face. The sergeant checks the time and quickly orders his men out of the house leaving Goya and Leocadia alone.

Goya accuses Leocadia of luring the soldiers to the house for her pleasure and picks up his pistol pointing it at Leocadia, who hides in terror behind the sofa. Leocadia is able to calm Goya by telling him that she has always been loyal to him but she longs for the touch of a strong man and begs Goya to release her from his life. Goya collapses in his misery.

Soon Gumersinda arrives with Christmas provisions and is startled by the appearance of Goya and Leocadia. Goya refuses to take off the cap and sambenito and orders Gumersinda to take him to her house because the soldiers will return and kill him if he stays. Gumersinda refuses to accept Goya into her home and Goya reminds her that it is actually Goya's home which has only been deeded to his son after Goya's death.

Suddenly Father Duosa and Doctor Arrieta arrive and surmise that they are too late to prevent an attack. The two men are able to remove the sambenito and begin to comfort Goya who claims to be "an old man at the edge of the grave" in a "country at the edge of the grave, whose reason sleeps."

Goya realizes that he is defeated and agrees to go to Father Duosa's house and will ultimately apologize to King Ferdinand. Goya also agrees to leave Spain for exile in France and asks Leocadia to begin to pack his clothes and art tools. Goya gives Leocadia instructions to take the children to the home of a friend and to stay there with them. Gumersinda is to tell Goya's son to care for the animals in his absence.

Goya also asks Father Duosa to protect Leocadia so that she will not be terrorized anymore because of her association with Goya. Goya and Leocadia share a long look and then Father Duosa escorts Goya out of the house.

Part 2, Scene 4 Analysis

The scene opens with a horrible dream sequence in which the masked characters symbolize those who threaten to terrorize Goya in real life. The horned figure represents

King Ferdinand; the bat man is Calomarde; the cat figure is the sergeant; the pig figures are the soldiers; and Judith is Leocadia. The bat man appears with a thick book which represents the king's Green Book and the pig figures have sabers just like the Royal Volunteer soldiers. Leocadia appears as Judith who betrays Goya just as he foretold earlier in the story.

Ironically, Leocadia brought the terror into the house through her affair with the sergeant when she thought she was securing safety for Goya and herself. Leocadia's lust ultimately rules her and she enjoys the sergeant's attack and relishes the fact that Goya has witnessed it.

Goya's betrayal is now complete. Leocadia has not been faithful; his body and mind are letting him down; and Spain is reverting to its oppressive monarchy. Goya calls Spain "a country at the edge of the grave, whose reason sleeps," and the artist's Black Paintings exist today to commemorate this dark period when reason slept and monsters abounded.

Characters

Eugenio Arrieta

Eugenio Arrieta is Francisco de Goya's friend and physician. In Marion Peter Holt's translation of *The Sleep of Reason*, Buero Vallejo describes Arrieta as "between fifty-five and sixty. He is vigorous but gaunt. His blond hair is turning gray; he hides his incipient baldness by combing his hair forward; he has a large cranium and the sharp features of an ascetic; he has a gentle and melancholy look." Arrieta is Goya's loyal friend, risking his safety by associating with Goya, and by urging Father Duaso, the king's chaplain, to provide asylum for Goya. Arrieta, though verbally careful, shows dissatisfaction with Ferdinand's repressive practices, especially censorship.

Francisco de Goya

Francisco Goya (1746-1828) (also called Francho) is one of the world's great painters and the play's main character. Depicted as a genius beyond the understanding of those around him, Goya is thought by his mistress, Leocadia, to be going mad: Goya imagines voices and sounds, believes in messianic flying men, imagines Leocadia to be having an affair with a soldier, refuses to believe he in danger from the king, and paints what Leocadia thinks of as horrid and obscene paintings. Goya is, however, under multiple pressures: he is aging and losing confidence in his once robust sexuality, has been isolated from friends, family, and the palace, and is now concerned the king might endanger him. This point in Goya's life marks the end of a threeyear project of fourteen paintings—now called the Black Paintings—on the walls of two rooms of his home. Their subject matter concerns—depending on the interpretation one reads—either fear or courage in the face of threat. At different times during the course of the play, one, two, or three paintings are projected onstage so as to be seen by the audience. They serve as both backdrop to the action and conversational fodder for the characters. As for Goya, Buero Vallejo's characterization of him is not altogether praiseworthy. Though Goya is under intense pressures, he places his associates in danger by arrogantly believing that the king would not dare harm him, the "great Goya." When proved wrong, Goya, to his credit, finally realizes his mistake and reforms his actions.

Don Jose Duaso y Latre

Father Duaso is King Ferdinand's recently hired chaplain in charge of censoring publications. Characteristic of a new employee, Duaso is naïve, unsuspecting of the king's will to vengeance. Duaso, though politically opposed to Goya, is a longlasting acquaintance, and so does not want Goya harmed by Ferdinand. On assignment from the king, Duaso tries to convince Goya to prostrate himself before Ferdinand and come back to work as the king's painter. Goya refuses, and Duaso realizes too late that Goya, as a result of his defiance, is in mortal danger from the king. Duaso agrees to provide

asylum for Goya, asks the king to forgive the painter, and gives him leave to go to France. Though not part of the play, the real-life Duaso was successful.

Ferdinand VII

Ferdinand is Spain's repressive king, a figure more cunningly despicable than Calomarde. Thanks to the French, Ferdinand has recently been reinstated to the throne after three years of exile. Now he is out to revenge himself on Liberals, Masons, Jews, and others who had opposed his absolute authority. Ferdinand wants Goya, not only because Goya is a defiant Liberal who once served him, but because Goya has insulted him in an intercepted letter. The king concocts a plan to make Goya pay: Ferdinand sends soldiers to Goya's home, to beat and humiliate him, and then rape Goya's mistress, Leocadia. Ferdinand's plan is mostly successful: Goya decides to apologize to the king and seek the king's permission to leave Spain. However, it is not known whether Goya remained defiant by refusing to once again serve the king as court painter.

Francho

See Francisco de Goya

Gumersinda Goicoechea

Gumersinda is Goya's daughter-in-law, married to Goya's only surviving child. Not fond of Goya (she calls him Leocadia's "master"), she does not want to offer him asylum, nor bring her children to see him. Leocadia believes Gumersinda and Goya's son (her husband) want Goya to die so they can inherit his estate. While Buero Vallejo does not reveal whether this is true, his depiction of Gumersinda makes it quite possible.

Mariquita

See María Weiss

Francisco Tadeo Calomarde

Calomarde is the king's advisor. He wants Goya hanged for insults to the king found in a letter to Goya's friend. Buero Vallejo describes Calomarde: "He appears to be fifty and is also dressed in dark colors. His hair tousled over a smooth forehead; two shining little eyes gleam in his sheep-like features." The description is of an evil and fawning man, a sheepish sycophant to a lion king, but ruthless to anyone opposing the king.

Various Dream Figures

These are various animal and carnival figures of Goya's dream, tormenting him with a trial and beatings. They consist of a bat figure, a cat figure, a horned figure, and two pig figures. They are both shadows of Goya's thoughts and "foreshadows" of the break-in by the Royal Volunteers.

Volunteers of the Royal Army

The sergeant of the Volunteers gave Leocadia a metal button saying he would return to get it. When Goya finds it amongst Leocadia's things, he believes she is having an affair with him. Near the end of the play, the sergeant and four soldiers break into Goya's home on orders from Ferdinand. They loot and break up the house, humiliate Goya by subjecting him to a mock trial, beat him, and then rape Leocadia. Before leaving, the sergeant threatens Goya with a return visit.

María Weiss

The Voice of María (also known as Mariquita) is one of Leocadia's two children. She appears as a disembodied voice that makes Goya paranoid. Mariquita's voice urges Goya to suspect Leocadia of an affair with a soldier. Mariquita was born after Goya became deaf. Partially because he regrets never having heard her voice, he hallucinates it (Goya and his wife, Josefa Bayeu, probably had seven children but only one survived). It is usually believed that Mariquita was the issue of Leocadia and Goya.

Leocadia Zorilla Weiss

Leocadia is Goya's mistress and housekeeper. She is estranged from her husband but takes care of the two children, María and Guillermo. María is now thought to have been Goya's child. Leocadia and Goya are having problems because he refuses to believe the king seeks vengeance on him. Leocadia is sure of it, and is proved painfully right when Ferdinand sends his men to humiliate her and Goya. Goya suspects Leocadia of having an affair with a soldier, probably because his imagination is stirred up by loss of his sexual appetite and its accompanying insecurities. Leocadia is the play's smartest character: she is the only one who fears the king's wrath and power completely. Her perspicacity is, however, fruitless since her loyalty to Goya keeps her with him and makes her a victim of rape by a sergeant of the Royal Volunteers.

Themes

Repression and Fear

The characters of *The Sleep of Reason* can be divided into two categories: repressors and the repressed. The repressors are both real and unreal. The real repressors are King Ferdinand VII, Calomarde, and the soldiers of the Royal Volunteers. They are engaged in the same project: intimidation of the Spanish populace to force political compliance. Methods of intimidation include banishments, beatings, and executions. While Calomarde is clearly evil in machination, the soldiers are evil in practice. Calomarde wants Goya hanged for insulting the king in a private letter to a friend and the soldiers break in and loot Goya's home, beat and humiliate him, and rape Goya's mistress. The king's depravity is far more subtle, primarily because others execute his orders while he speaks quietly and embroiders flowers (somewhat like the archenemy stroking a white cat in a James Bond film). Ferdinand masterminds the plan to teach Goya fear and humility, sends the soldiers to dress Goya in the costume of the "penitents" on trial before the Inquisition, and then subject him and Leocadia to torment.

The unreal repressors appear in Goya's dream as animal figures subjecting a sleeping Goya to humiliations nearly identical with those suffered at the hands of the soldiers. These dream figures (bat, cat, horned figure, and two pigs) are five, the same number as the Royal Volunteers. The bat-man is a composite figure combining the Inquisitional judge and the sergeant of the Royal Volunteers; the cat figure, a composite figure of Leocadia and Calomarde; the horned figure represents both death and the king; and the two pigs are Royal Volunteers. The only major difference between dream and reality is Leocadia: in Goya's dream, transmuted by his suspicious nature, she is a repressor, but in the rape scene, she is a victim.

The repressed figures are Goya, Leocadia, Gumersinda, and Doctor Arrieta. Of these Gumersinda is the most difficult with whom to sympathize —her actions appear motivated by selfishness. Goya also is not entirely sympathetic, since his arrogance is the cause of Leocadia's rape and the threatening crucifix painted on Arrieta's door.

Only one figure is left—Father Duaso. He is a more complex person because he operates on the side of the repressors, but retains sympathy with the victimized. The reason Duaso teeters between repressor and repressed is largely the product of his naivete: Duaso cannot imagine the king would take such extreme measures to subdue Goya, an innocent, old man that no longer represents an important threat. By the time Duaso realizes his mistake, he has himself become a repressor.

Sanity versus Insanity

Was Goya insane? Leocadia plainly thinks so. She calls Goya's *The Busybodies* obscene since it pictures a masturbator; *Judith and Holofernes* paranoid (since she

thinks it depicts her as Judith cutting off the head of Goya as Holofernes); lastly, she claims Goya told her that she was the "witch" in *Asmodea*. She also knows that Goya hears voices. Her strongest reason for thinking Goya insane is his fearlessness of the king's persecution. Buero Vallejo stands behind most of Leocadia's claims. In the first case, she knows Goya gratifies himself, though it is not clear whether Leocadia thinks masturbation, or its depiction, is obscene. The second related point of debate is whether the obscenity (wherever it lies) indicates insanity. Buero Vallejo leaves this to readers. Next, Leocadia's claim that she is Judith is borne out in Goya's dream where she nearly beheads him with a knife. And finally, Goya does call Leocadia a witch, though his comment does not refer to *Asmodea*. As to hearing voices there is little doubt, since Goya tells Arrieta he hears them. The most damning of Leocadia's claims about Goya's madness—that he is not afraid when he should be— is proven painfully true. Still, do these lapses of judgment prove him foolish or insane? Apart from Leocadia's judgments, other factors might lead readers to think Goya insane. He believes he has seen flying men but cannot decide whether they will be good or evil when they intervene in human affairs, as he assumes they will. Is this visionary, Goya seeing into a future when humans fly, or delusional, a product of messianic hope? Finally, there exists the issue of Goya's paranoia about Leocadia having an affair. Because he has found the sergeant's button, Goya's suspicion is not completely unfounded. But after the soldiers rape Leocadia and beat and humiliate him, Goya persists in his paranoia believing she has invited the soldiers in. If this is madness, is it temporary since he soon realizes his mistake? And one final question: If none of these—obscenity, auditory and visual hallucinations, foolish arrogance, and severe paranoia—in and of themselves bespeak insanity, what about all of them combined? By leaving the question unanswered, Buero Vallejo might be indicating that madness is not the most important issue.

Style

Setting

The Sleep of Reason takes place in Madrid during the month of December 1823, ending December 23. There are three locales in the play: the king's palace in Madrid, Goya's estate (quinta del sordo, house of the deaf), and Father Duaso's quarters in Madrid. Goya's estate and the king's palace are located across the Manzanares River from each other, close enough to be seen through a spyglass. All scenes take place inside.

Literary Devices

Foreshadowing is the most prominent device. Its most memorable employment is in Goya's dream, when animal monsters subject him to torture, trial, and humiliation. This is just before Goya wakes up and is subjected to the same treatment by soldiers of the Royal Volunteers. Allegory is another device: the events of Spain in 1823 refer to Franco's Spain (1939-70) and, partially, to Buero Vallejo's own story when he was jailed after the Spanish Civil War (1936-39). Symbolism and allegory abound in Goya's Black Paintings, complex and opaque enough to occupy the contents of numerous books and studies. The play is a combination of modes: historical and realistic because it depicts primarily real events and real people, but also fantastic since it indicates the inner state of the painter, his auditory hallucinations, his amplified heartbeats, and the terrifying phantasmagoria of his dreams.

Dialogue

The play has no soliloquies and almost all dialogue is between two people: Ferdinand and Caloverde, Goya and Leocadia, Leocadia and Gumersinda, Duaso and Arrieta, and so on. The dialogue's most unusual feature is that much is signed, Goya being deaf. It is, however, characters speaking to Goya who use it, and rarely Goya himself, since he is deaf but not mute. The other prominent aspect of the dialogue is that the disembodied voices are of two sorts: those of real persons like Mariquita, or of males and females from the paintings. These are heard by Goya and no one else onstage.

Set and Sound

Set and sound are the most distinctive aspect of Buero Vallejo's multimedia production. Not only are there sets with props and costumed characters, but Goya's paintings are projected onstage, timed to coincide with applicable dialogue or events. The paintings are employed as objects for characters' discussion, or as "silent" accompaniment to happenings on stage. While the play has no music, there is plenty of projected sound: not only characters' lines, but a profusion of words from disembodied voices and sounds thrown into the auditorium. These are primarily Goya's auditory hallucinations and

heartbeats. One final aspect of the sound is its absence: when characters sign, only traces of speech are seen. Such multimedia aspects make Buero Vallejo's play larger than the stage, as large as the theater.

Movement

Movement is not a large part of this play except when Goya and Leocadia are violated by the five soldiers of the Royal Volunteers and shortly thereafter when Goya and Leocadia quarrel. Movement mostly arises in terms of successive paintings projected onstage, and sign language performed primarily by Leocadia, Arrieta, and Gumersinda.

Historical Context

The victor of the Spanish Civil War (1936-39)—aided by Hitler's Germany and Mussolini's Italy— was the far Right Nationalist general, Francisco Franco. Franco defeated the leftist-radical Republican Popular Front which had, six months before the war, gained power in legal elections. Franco's rule (1939-75) was characterized in the early years by repressive military tribunals, political purges, suppression of regional languages and cultures, censorship (which affected some of Buero Vallejo's plays), and economic woe for most of the populace. Franco imprisoned former Republican, also known as Loyalist, soldiers in camps where many were starved while they awaited court martial. Members of labor syndicates and the Popular Front were also threatened with trials. The Popular Front originated in 1935 with Stalin, who advocated a strategy of "popular front" alliances between socialists and communists throughout the world to fight fascism, especially Franco. As was the case in Ferdinand's Spain, Freemasonry was considered one of the most heinous crimes. An estimated one million people went to prison. Thousands were condemned to death and executed. Mussolini's son-in-law, Count Ciano, visited Spain in the summer of 1939 and reported that 200 to 250 executions took place every day in Madrid, 150 in Barcelona, 80 in Seville. It is estimated that approximately 200,000 people were executed from 1939 to 1941, when state killings started tapering off. Many of the jailed were freed after hard labor ruined their health or their place in civil society was destroyed. Buero Vallejo, himself, had been a medic with the Popular Front Republicans and was imprisoned after the war for six years. During his imprisonment, Spain entered World War II, sending 40,000 troops to fight with the Axis powers (Germany, Italy, Japan) against the Allies (Britain, France, the Soviet Union, the United States). When the war began going badly for Axis, Spain declared its neutrality, but sent raw materials to the Allies. As a result, Spain escaped sanctions by the Allies after the war.

Franco's hold on power, while successful, was not without opposition from monarchists led by Don Juan, heir of Alfonso XIII, king of Spain (1886-1931), and from communist guerilla attacks. During this period, the Catholic Church controlled Spain's education and the country existed as an autarky (self-sufficient state) out of choice and because it was excluded from the United Nations until 1955. In 1953, an agreement establishing four United States military bases in Spain supplied Franco with the money to hold down oppositional elements. A concordat with the Pope gave Franco added respectability.

Franco played his allies—the Falange (the ruling party), monarchists, and Catholics—one against the other in order to promote those he knew were loyal to him and to keep rightist factions in balance. From the left, political opposition mounted from student protests and workers, and from unsuccessful attempts by the Communist Party of Spain to form a united front against Franco. Meanwhile, Spain suffered from inflation, a growing deficit, and workers' strikes. Devaluation of European currencies brought about the Stabilization Plan (1959), which forced Franco to abandon the economic nationalism, protectionism, and state intervention characteristic of autarky. The opening of Spain to international trade and a subsequent encouragement of private enterprise in 1963 brought Spain out of economic doldrums. Tourism, foreign investment, and wages

increased. The mass migration from country to city resulted in a dramatic drop—from 42 percent in 1960 to 20 percent in 1976—in the agricultural workforce. Spain was becoming industrialized. But the only substantial cultural result of industrialization and wealth was the Press Law (1966), enabling greater freedom of the press. Meanwhile, workers kept up the pressure, forming their own organizations—particularly Workers Commissions —to negotiate claims of unfair pay and plan strikes. Workers even began to get sympathy from certain groups within the Church, particularly younger priests.

Throughout Spain, regional nationalisms proved intractable. Most important was Basque nationalism in northern Spain, which also began to gain the sympathy of the clergy. With the Burgos trials of members of the ETA (from the Basque, "Basque Homeland and Liberty"—the combat wing of the Basque party) for terrorism in 1970, Franco's government found itself discredited abroad. In the 1960s, new problems arose over Franco's successor. Franco wanted Juan Carlos to be instated as king and head of state but this did not happen. In June 1973, Luis Carrero Blanco, another of Franco's men, was named head of state. By December, Blanco was dead, assassinated by the ETA. Another premier, Carlos Arias Navarro, succeeded him as the first civilian ruler since the Spanish Civil War. Franco died November 20, 1975, and was succeeded by King Juan Carlos I. Because of Juan Carlos, Spain actively moved toward increased internationalization and liberalization to the point where, today, Spain has become a member of the European Economic Community.

Critical Overview

As multifaceted and multilayered as Buero Vallejo's play is the history of its critical reception. Unlike controversies surrounding some plays, *The Sleep of Reason* does not fire controversy, but research and analysis. Shortly after *The Sleep of Reason* first appeared in 1970, Ricardo Domenech, in "Notas sobre *El sueno de la razon*," points out that the epoch of civil discord under Ferdinand VII resembles the period during and immediately following the Spanish Civil War; the play is therefore both historical and contemporary. Domenech also draws parallels between Ferdinand and Goya: Ferdinand embroiders and Goya paints, and both use spyglasses to view each other across the Manzanares River running through Madrid. In the same year, Juan Emilio Aragones, in "Goya, pintor baturro y liberal," calls the work the first spectacle of "total theater" by a Spanish author. "Total" refers to the play's use of audio and visual projections, and the depiction of Goya's inner and outer life. In "*El sueno de la razon* de Antonio Buero Vallejo," Angel Fernandez-Santos notices that the play contains elements of each of three major forms of contemporary theater—participation, distancing, and the absurd—all of them combined in satiric and macabre scenes like the dispute between Leocadia and Gumersinda. In 1970, John Kronik points out that Goya's criticism of a reality which does not correspond to ideals is the result not of hate, but of love. Two years later, in a more lengthy analysis of *The Sleep of Reason*, Robert B. Nicholas continues the observations of Domenech on the parallels between Ferdinand and Goya. Nicholas views both characters as dominated by fear. John Dowling subsequently picks up on Nicholas's motif of fear but places it in the black paintings in which terror and irrationality are combined.

The most important text in English on Buero Vallejo's life and works is Martha Halsey's *Antonio Buero Vallejo*. She observes a thread running through Buero Vallejo's work until the early seventies: "In *The Sleep of Reason*, as in the preceding two plays [*A Dreamer for a People* and *Las Meninas*], Buero Vallejo dramatizes certain negative moments in Spain's history to illustrate problems whose essence and reality are still present today and to point out the need for tolerance and intelligence. In these plays, no less than in *Story of a Stairway, Today's a Holiday*, and *The Cards Face Down*, we see the tragedy of present-day Spain." Lastly, in the introduction to Buero Vallejo's *Three Plays: The Sleep of Reason, The Foundation, and In the Burning Darkness*, Marion Peter Holt writes that "Buero Vallejo's Goya is a visionary. Not only is he an artist of genius but he sees beyond the present reality to a more enlightened future, though his associates view his musings on benevolent flying men as another manifestation of dementia." Holt sums up *The Sleep of Reason* this way: "no modern work for the stage has dealt more compellingly with the effects of terror and intimidation on the creative mind in a repressive society."

Criticism

- Critical Essay #1

Critical Essay #1

Semansky teaches literature and writing at Portland Community College. In the following essay, he discusses the genesis of Goya's engraving and the role of Buero Vallejo's title, The Sleep of Reason in his play by the same name.

Francisco Goya's *The Sleep of Reason Produces Monsters* (El sueno de la razon produce monstruos, 1799) has—theorizes Eleanor A. Sayre in her and Perez Sanchez's *Goya and the Spirit of Enlightenment*—at least two possible antecedents. The first is Charles Monnet's engraved frontispiece for Jean-Jacques Rousseau's *Philosophie*, volume two (1793). In Monnet's engraving, reason can be said to issue from the eye of God in the form of light beaming down on the desk and person of Rousseau, philosophermuse of the French Revolution (1789). Rousseau is intensely awake, hand-to-head, deep in active thought as Lady Liberty stands near and splayedopen books and papers lie at Rousseau's feet. While dreams do not have a role in this engraving, Rousseau did write *Reveries d'un promeneur solitaire (Daydreams of a Solitary Stroller*, 1776-78). Rousseau shares other loosely related features with Goya: Rousseau was threatened by a king, suffered a longterm physical ailment like Goya's deafness, was known as a famous paranoid, and, as a young man, was apprenticed to an engraver.

According to Sayre, the other inspiration for Goya's *The Sleep of Reason Produces Monsters* was an engraving, *Quevedo Dreaming* in volume one (1699) of the works of the famous Spanish satiric poet, Francisco de Quevedo y Villegas (1580-1645). In 1639, Quevedo, while in Italy, was accused of having slipped into the Italian king's napkin a satiric poem against the royal favorite, the count-duke of Olivares. As a result, Quevedo was imprisoned in the monastery of San Marcos in Leon from 1639 to 1643. Upon release, his health was ruined. Quevedo's alleged poem is suggestive of Goya's intercepted letter in *The Sleep of Reason*, and Quevedo's imprisonment (1639-43) could remind one of Buero Vallejo's imprisonment (1939-46). In the Quevedo engraving, a sitting, slumbering Quevedo leans—head on hand—on his desk in what seems like a library. On the table is an unfurled sheet with two of Quevedo's works listed, the pertinent one being *Los Suenos de Don Francisco de Quevedo*. In the engraving, Quevedo's dreams and work appear to be almost the same. Sayre is certain Goya read Quevedo's *Dreams* and that it played an important role in the creation of Goya's own series, *Caprichos*, of which Goya's *The Sleep of Reason Produces Monsters* is part. Quevedo had written that from his dreams he learned there was little difference between demons and humans. Partially inspired by Quevedo, Goya made twentyeight or more sketches of his own *Dreams* as preparation for the *Caprichos*. In *Dreams*, humans were transformed into animals, monsters, or witches. Of this series, two pen and ink drawings over chalk (they were to be sketches for the frontispiece to the *Dreams* series) served as preliminary sketches to the *The Sleep of Reason Produces Monsters*. Both of the preliminary sketches show Goya asleep at drawing table or desk, forehead upon folded arms. In the earlier of the two, numerous animals, demons, and Goya himself populate his dreams. In the second of the pair, there are only animals: bat, cat, and owl figures. All of these are night-creatures, creatures often associated with evil, falsehood, and ignorance, often opposed to a light long associated with goodness,

truth, and knowledge. In the margin below the second sketch, Goya wrote: "The author dreaming. His only purpose is to banish harmful ideas commonly believed, and with this work of *Caprichos* to perpetuate the solid testimony of Truth."

In Goya's aquatint, *The Sleep of Reason Produces Monsters*, from which Buero Vallejo took the name of his play, Goya is still asleep at his table. On the table's side can be seen the title of the work. Behind the sleeping Goya are bats, owls, a black cat, and what Sayre calls a lynx. All of these creatures appear to represent enemies of light and its metaphors. The lynx, however, likely serves as Goya's keen-eyed guide through the darkness, in order to "perpetuate the solid testimony of Truth." At the end of Sayre's short essay on *The Sleep of Reason Produces Monsters*, she collects various interpretations: Prado: "Imagination forsaken by Reason [sic] begets impossible monsters: united with her, she is the mother of the arts and the source of their wonders." Sanchez: "When Reason falls asleep, all is filled with phantoms and monstrous visions." Stirling: "The sleep of Reason begets monsters, and one must be a lynx to decipher their meaning." Simon: "When men deafen themselves to the cry of Reason, the world is filled with visions."

It is perhaps obvious that the above interpretations are similar, interpretations with which Rousseau and Quevedo would likely agree.

It may be noteworthy that Buero Vallejo has left off the predicate, "produces monsters," from the title to his play *The Sleep of Reason*. Perhaps it was simply to avoid duplication of Goya's title, or to keep the reference to Goya's title less obvious. But there might be another reason: Buero Vallejo was more ambivalent than Goya about what the "sleep of reason" produced. To test this theory, it might be useful, before addressing Goya, to briefly examine the other major characters in whom it can be said "reason sleeps": Calomarde, Ferdinand, Duaso Y Latre, and Leocadia. Calomarde and Ferdinand are never seen sleeping, but their reason appears sleepy in this sense: they believe that revenge will rid them of more enemies than it will produce or inflame. The monsters they "produce" are the five Royal Volunteers, their number and actions almost exactly corresponding to the monsters of Goya's dream. Father Duaso's reason can also be said to sleep: he is unaware that his political employer, the crown, is capable of such extreme brutality. Father Duaso does not "produce" monsters but enables the monsters running and representing Spain. This is the reason Goya says that Spain is "A country at the edge of the grave, whose reason sleeps."

Leocadia's reason might be said to sleep because Doctor Arrieta believes she is overwrought, that Goya's behavior is driving her toward madness. Without Buero Vallejo judging Leocadia negatively, he might seem to agree. Leocadia is depicted as hysterical, maybe even paranoid, her major motivation for action being fear. She is so overpowered by fear that she understands it as the pinnacle of sanity, portraying Goya's fearlessness as sanity's opposite. While overwhelming fear (at least in the United States) is often thought a kind of sickness, an impediment to confidence, ambition, and success, Buero Vallejo's Leocadia exhibits a fear that is well founded—and she pays for ignoring it when she and Goya are brutalized by the king's men. Was Buero Vallejo asserting that Leocadia's "unreasonable" fear was in fact reasonable, that sometimes

what may seem like a sleeping reason is the opposite? Still, while Leocadia might have exhibited the sanity of insanity, was her reason awake when she thought Goya's asleep?

The nature and meaning of reason are uncertain even with Goya himself, whose reason can be said to sleep and not sleep. Was it not asleep when, wideawake, Goya ignored Leocadia's seemingly unreasonable fears of royal revenge? Was it not asleep, when Goya, fully awake, suspected Leocadia of collaboration and an affair with the sergeant of the Royal Volunteers? And finally, was his reason not napping when wide-awake, he heard the voice of Mariquita urging him to suspect Leocadia of betrayal? But while Goya's reason slept in terms of reading Ferdinand's intentions, he was not provided with information about the king's edict pardoning those who would violate the property of Liberals. And Goya was right that Leocadia had contact with the sergeant who gave her his button. On these counts, Goya's reason was only partially asleep, combined as it was with imagination. And what of Goya's dream when his reason is supposed to be fully asleep? While he did dream a monstrous Leocadia-as-Judith, armed with a knife to cut off his head which proved to be untrue, he did produce animal monsters that were amazingly accurate foreshadowings of the Royal Volunteers. Thus, while Goya's dreams produced monsters, they were not wholly monstrous since a great deal of the dream came true.

Goya's flying men are a final issue. Were they the product of reason or its slumbering? When Goya first mentions them to Arrieta they seem presentiments of a hundred years into the future. But as Goya continues, he invests the flyers with messianic qualities: "they'll come down. To finish off the king and put an end to all the cruelties in the world. Maybe one day they'll descend like a shining army and knock on every door. With blows so thunderous . . . that even I will hear them." Goya does end up hearing them: between dream and waking the flying men turn out to be those avenging angels, the Royal Volunteers, come to continue, rather than "put an end to all the cruelties in the world," and "knocking so loud that even I [Goya] can hear them." By play's end, Goya shows he has understood the irony: "Will the flyers come? And if they come, won't they treat us like dogs?" In Goya's waking visions—while reason slumbered— the flying men appeared almost like angels yet they turned out to be monsters.

Buero Vallejo has added an important variation to Goya's less complicated title, *The Sleep of Reason Produces Monsters*, a complication nearer the Prado Museum's interpretation: "Imagination forsaken by Reason begets impossible monsters: united with her, she is the mother of the arts and the source of their wonders." Buero Vallejo might have stated his interpretation as follows: While the sleep of reason may or may not produce monsters, only during wakefulness can a sleeping reason empower them.

Source: Chris Semansky, in an essay for *Drama for Students*, Gale Group, 2001.

Topics for Further Study

Compare and contrast two historical periods: the period just after Ferdinand's restoration to the Spanish throne in 1823, and the time of Franco's takeover of Spain after its civil war (1936-1939). Then, investigate the late sixties in Spain for events that could have immediately led to Buero writing *The Sleep of Reason*.

Study the history of Spain from the 1800s to the present. Focus on attempts to limit the power of church and crown in order to establish greater freedoms and increased political input. Present your findings as a "Democracy Chronology" or "Democracy Timeline."

After studying the Black Paintings, provide reasons for their projection at particular times in *The Sleep of Reason*. Present these findings to your class showing the paintings as either slides or plates from books.

Provide your class with a history of twentieth-century Spanish theater up to *The Sleep of Reason.* Supplement your paper with a timeline copied on a transparency for display on an overhead projector.

Compare and Contrast

1823: Goya finishes his fourteen Black Paintings on the walls of his home, quinta del sordo, in Madrid.

1969: Vito Acconci's *Conversion* ushers in "body art" with an attempt to conceal his body's masculinity, partially by burning the hair off his body and hiding his genitals.

1970: Jose Gudiol publishes his four volume work, *Goya: 1746-1828, Biografia, estudio analitico y catalogo de sus pinturas*, in Barcelona.

Today: All the Black Paintings—now existing as oil on canvas—have been restored and hang in Madrid's Prado Museum.

1823: After the French enter Spain to restore Ferdinand VII to the Spanish throne, Major Rafael de Riego, who in 1820 had initiated a Liberal constitutional revolution against the monarchy, is publicly humiliated and then executed for treason on November 7. In addition, Ferdinand begins intense repression of Liberals.

1969: Following intensifying protests over the government's treatment of political prisoners and the suspicious death of a student in police custody, Spain's dictator, Francisco Franco, suspends civil liberties for three months. Freedom of expression and assembly, the right to choose one's residence, immunity from search and seizure of private homes without a warrant, and the right to have charges brought within seventy-two hours of arrests are all abrogated. Professors and students are targeted for jailing and deportation. About 700 people are imprisoned.

Today: Spain is a parliamentary democracy with universal suffrage.

1823: The Catholic Church, in collaboration with King Ferdinand VII, gains renewed control over Spain.

1970s: The Church and Franco's government begin a separation of church and state.

Today: Though Spain is ninety-nine-percent Roman Catholic, church and state have become entirely separate.

What Do I Read Next?

The Origins of Totalitarianism is a set of three historical essays by Hannah Arendt, twentieth-century German philosopher. The original manuscript was first published in 1949. The three works in the series are *Totalitarianism, anti-Semitism*, and *Imperialism*. For those mystified by state-sanctioned acts of large-scale cruelty— like those of Ferdinand VII or Francisco Franco—*Totalitarianism* is a crucial text.

How It Is is a 1964 tragi-comedy by Samuel Beckett, one of the twentieth-century's great novelists and playwrights. The work is a hellish, hallucinatory journey of near blindness and deafness, a complex and unparalleled maze of torture and hallucination.

The Wretched of the Earth is a 1963 study by the French-Algerian psychoanalyst, Frantz Fanon. This powerful examination of the role of violence in imperialistic oppression and the psychology of those suffering under its heel is a classic of revolutionary literature.

The Interpretation of Dreams, by Sigmund Freud, was first published in English translation in 1913. Freud regarded this work as his most valuable. His study begins with a history of dream interpretation until 1900, moving to what Freud called the "dream-work," a description of the dream's modes of operation.

The History of Hell, by Alice K. Turner, from 1993 is a book of color plates and text charting the geography and populations of hell from the clay tablets found in the Tigris-Euphrates valley and written almost four thousand years ago to what Turner calls "the age of Freud." The book's pictures of hell make a fine compliment to Goya's black paintings.

Further Study

Bertrand, Louis, and Sir Charles Petrie, *The History of Spain, Part I and II*, Dawsons of Pall Mall, 1969.

Bertrand and Petrie's work is broken up into short periods for focus and easy digestion. It also contains ancillary materials: maps, several genealogies of royal lines, and a list of important events.

Gudiol, Jose, *Goya 1746-1828*, Tudor Publishing Company, 1971.

This four-volume work has all of Goya's work in large plates, usually showing both the whole work and often several details. Most plates are in black and white. When looking for the black paintings, prepare to be confused by titles not used by Buero Vallejo.

London, John, *Reception and Renewal in Modern Spanish Theatre: 1939-63*, W. S. Maney, 1997.

London tackles international theater's impact on Spanish theater. Buero Vallejo's first major play, *Historia de una escalera* gets much attention from London as he calls it one of Spain's two most important post-Civil War plays.

Muller, Priscilla E., *Goya's 'Black' Paintings*, Hispanic Society of America, 1984.

Muller is an incredible critic doing exhaustive research into the possible and best interpretations of Goya's ambiguous series, made even more difficult to interpret because of decay. Her ambitious attempt is not only to see these works as a series but a series in a particular order of placement on the walls of Goya's home, the quinta del sordo.

Perez, Sanchez, Alfonso E. Sayre, and Eleanor A. Sayre, *Goya and the Spirit of Enlightenment*, Bullfinch Press, 1989.

For all other works besides the black paintings, this is the best volume for both plates and interpretation. Find *The sleep of reason produces monsters* on p. 115.

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Introduction

Purpose of the Book

The purpose of Drama for Students (DfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, DfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of DfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of DfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in DfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by DfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

DfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Drama for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the DfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the DfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Drama for Students

When writing papers, students who quote directly from any volume of Drama for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from DfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Drama for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from DfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Drama for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of DfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Drama for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of DfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Drama for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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