

*Goya –
en la Quinta del Sordo
(in the house of the deaf man)*

by Willy Conley

Cast of Characters

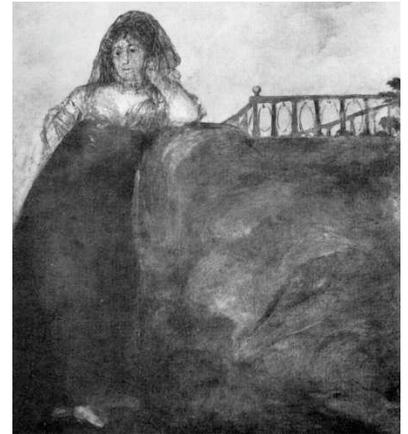
- | | |
|-----------------------------|---------------------------------|
| 1. FRANCISCO de GOYA | 15. PRISONER |
| 2. DUCHESS OF ALBA | 16. MATADOR |
| 3. KING CARLOS | 17. BULL |
| 4. QUEEN MARIA LUISA | 18. TWO VULTURE JUDGES |
| 5. GRAND INQUISITOR | 19. TWO DONKEYS |
| 6. EXECUTIONER | 20. TWO DEAF PEOPLE |
| 7. CHRIST | 21. PHRENOLOGICAL SPIRIT |
| 8. JOKER | 22. DEAF OWNER |
| 9. TWO WITCHES | 23. BAT |
| 10. TWO MONKS | 24. LYNX |
| 11. POLICEMAN | 25. OWL |
| 12. GOYA'S SERVANT | 26. EVIL SPIRIT #1 |
| 13. YOUNG GIRL | 27. EVIL SPIRIT #2 |
| 14. TREE GIANT | 26. EVIL SPIRIT #3 |

Note: This play is an exploration in gestures, masquerade, movement, and visual effects, including phantasmagoria, to discover the onslaught of Goya's deafness, and impact it had on his life. The ensemble will use masks to portray various characters, allowing some actors to play two or more characters apiece. The actors should wear clothing similar to what Goya wears, as they are all part of his imagination. This will allow costume pieces to be used for quick changes and representations of characters. All dialogue must be communicated in gestures and pantomime with no spoken voice. What is written in the script is a blueprint for the gestures. The illustrations and samples of Goya's work are to be used as a springboard for an ensemble to develop each scenario. It is strongly suggested to involve a gestural language, or a Deaf Theatre, consultant for visual dramaturgy. Haunting, surreal music, and sound effects should underscore the play.

1. An Unknown Grave

Dead of night. A dim light comes up revealing low-lying fog around an open grave. Dark, unrecognizable creatures crawl about. One has been digging away at the grave with his hands. Light comes up on a hooded figure carrying a netted bag of skulls comes. The figure, facing upstage, pulls down the hood. We see a bright white, hairless head with the strange Phrenological markings. A creature crawls out of the grave and waves the Phrenological Spirit to come. All freeze after seeing something approach from afar. They quickly shove dirt back into the grave, close the lid, and exit.

A woman carrying a lantern and a flower glides slowly and eerily towards the gravesite. She is wearing a mourning dress with a veil over her head. She sets the lantern on the rail and lays the flower on the grave. She notices fresh dirt around the grave and looks about. Then, she goes into a mournful pose by the graveside rail in deep thought. It should be obvious that this is a ritual of hers. Lights go down on the woman as morning light comes up; she has gone, leaving the lantern on the rail, which becomes the front gateway to the quinta del sordo.



2. An Artist Buys a Country House from a Deaf Man

Goya, unsure of where he is, enters carrying his easel, paints, and brushes. He stops by the rail with the lantern to take a breather, rubbing his head. Behind him enters his bumbling, out-of-breath servant carrying all of Goya's other belongings.

(As in a silent movie, both men mouth words as realistically as possible during this exchange.)

GOYA: Where the hell are we?

SERVANT: Hold on, let me find the map, sir.

GOYA: I know that villa is up on the hill around here somewhere.

SERVANT: I found it!

GOYA: Well, hand it over.

(Both pore over the map. The DEAF OWNER enters.)

SERVANT: Excuse me, sir. Do you know where this villa is located?

(DEAF OWNER looks at the map and gestures "right here.")

GOYA (*mouths* “loudly”): DO YOU KNOW WHERE THIS VILLA IS LOCATED?

(DEAF OWNER *points to the map and gestures “right here.” He goes on to gesture that the house is his, it’s been for sale, has so many acres with two floors, that he’s been waiting for the buyer to show up, etc.*)

GOYA: What’s the matter with him? Can’t he talk?

SERVANT: I think he’s a deaf mute.

GOYA: HEY – CAN YOU HEAR ME? (*makes some loud noise, like knocking on the easel or hitting a couple of paint brushes together*). Now what do we do? This mute can’t help us. (*makes fun of the DEAF OWNER’s gestures.*)



SERVANT: I think he is saying this house is his.

(DEAF OWNER *nods his head and shows them a deed proving his ownership.*)

SERVANT: Yep, he’s the owner. This is it! Shall I get the money ready?

(GOYA *looks over the property, not showing whether he likes it or not, and then nods his head. SERVANT hands over a bag of money to GOYA to give to DEAF OWNER. DEAF OWNER holds out the deed for GOYA to sign with pen and ink. GOYA waves him off and hands the moneybag back to SERVANT. DEAF OWNER is puzzled, and so is SERVANT. GOYA takes out one of his brushes, dips it in the inkwell, and paints his signature. DEAF OWNER looks at the signature and becomes dumbfounded. He points to GOYA’s signature and gestures: WOW! – you paint, all-the-world looks at it, kisses fingers. For the first time, GOYA smiles, showing pleasure that even a deaf man knows of his paintings. He takes the moneybag and gives it to the deaf man.*)

DEAF OWNER *gives GOYA a large skeleton key. SERVANT gestures – a bit too eagerly – to GOYA that the key is for opening the door to the house. GOYA gives him hard stare and nabs the key from him. He holds the key up, and time leaps forward as the servant takes the key and replaces it with a brush and palette. Goya proceeds to mix his paints and begin his work.*



3. Inside the Quinta del Sordo

A month later. In the darkness, a circle of lit candles appears and moves around the stage. Then, a framed light comes up on a wall. The silhouette of a brush creates strokes of paint across the light. A little more light comes up barely revealing Goya wearing his famous hat of candles working by candlelight. He moves around with deep, artistic expressions, painting on walls with imaginary brush strokes.



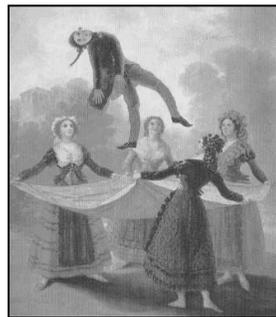
A light comes up behind a silhouette portrait screen showing the dark outline of the Duchess of Alba in a pose. Goya chats and jokes with the Duchess who is frozen in pose behind the screen. He paints imaginary strokes following her outline on the screen in a passionate way. The strokes build with intensity and rhythm that vaguely suggests lovemaking. He paints to a high point of energy and then releases himself with a final brush stroke. She relaxes herself from her pose soon after his “release.” Her arm reaches outside of the screen. Goya takes her hand, kisses it, and helps her off the platform.



He helps button up her dress or blouse. She admires the painting he made, feeling flattered and honored. He kisses her hand, bows, and she leaves. He holds in his mind the image of his beloved duchess. Goya calls for his servant to take away the silhouette painting. The servant reacts to the gorgeous figure, and takes it away manhandling it in the process. Goya scolds him to handle it gently.

4. Childhood Memories

Goya thinks of other happy images from his life. The ensemble comes out and reenact a game of Blind Man’s Bluff, the matrimonial fortune-telling game of girls with a blanket tossing up a straw mannequin to see who will get married first, and a Mardi Gras-like party. Sometimes the crowd of kids pulls Goya into the scenes. At the end of the matrimonial game, Goya is left with catching the mannequin in the air. During the Mardi Gras scene, Goya sees what looks like evil spirits creep into the happiness but they are merely innocent children having fun with horror masks. This is marked by a short freeze during the



dance. After the Mardi Gras scene, the banner with the smiling face brushes over Goya's face. It is left behind somewhere on stage to establish Goya's omnipresence.

5. The first sign of Goya's illness

Feeling inspired, he calls for the servant to set up an easel. He quickly paints the childhood scenes that he recently daydreamed. Phantasmagoric images of these scenes appear around Goya.

Meanwhile, Goya mixes more lead paint and fluids as he delves into his creativity, inhaling paint dust and habitually putting his brush into his mouth. The servant who has been watching him goes over and takes the paintbrush out of Goya's mouth.

SERVANT: You're mixing up all of these paints and getting that stuff in your mouth. You know that's not good for you.

GOYA: Get out of my way; you're interfering with my process here. Go on.

SERVANT: Ok, but keep that paintbrush out of your mouth. I'm serious.

GOYA: Go!

Goya continues what he was doing. He gets a little woozy, but keeps on painting. Evil Spirits 1, 2, 3 creep in from out of the dark. They slowly turn around the platform that Goya was standing on. Goya shakes his head and looks around. The spirits disappear quickly. Goya looks at his can of paint and puts it down. He decides he needs to get out of the house.



6. Goya observes the horrors of Spanish street life

He calls for his servant to get his hat and coat to go outside. He walks the streets and observes all of the horrors in life: the homeless, the beggars, the crippled, the thieves, the alcoholics, the whores, the rapists, etc. [no masks] The street is not

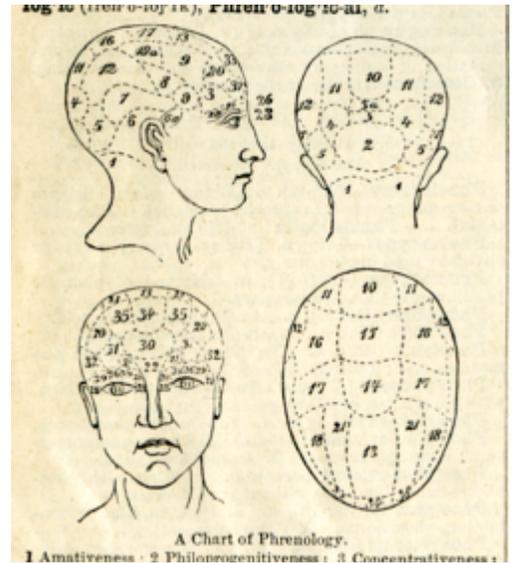


literally the street but life around Spain. It is as if Goya has walked all over the country. He sketches his observations in his daybook.



Every now and then, Goya sees the evil spirits appear between the street people. Is he imagining them or not? A monk walks by. One of the street people accidentally bumps into a monk. The monk yells and kicks the person. Someone of royalty walks by and sneers at some of the street people. A policeman chases a crook. Etc...

At some point, a Phrenology vendor approaches, wearing a sandwich board advertising a Phrenology chart, or “Head Readings.” Goya waves him off – the one person on the streets with whom he does not sympathize. When Goya is not looking, the vendor comes up from behind and abruptly places his hands on Goya’s head to try to feel the contours of his scalp. This startles Goya and he pushes him away.



7. Goya hurries home with a new vision

All of this disturbs Goya to the point that he hurries home to draw all of the things he witnessed on the street. [transition to going home begins with Goya waving everything away with a sharp gesture. His hat and coat fly off, the servant catches them, and the next thing we see are Goya with his paints in his home environment.]

While mixing his paints, the fumes start to affect him again. He struggles through this and furiously paints the new subjects he just witnessed on the streets. Meanwhile, images of Spanish street life are revealed on stage.

The servant notices Goya becoming dizzy and nauseous, and comes to his aid. The servant brings wet cloths to soothe Goya’s head, and gives him medicine. Goya goes to sleep. While the servant tidies up the studio, he accidentally drops something. Goya does not react. Eventually, Goya wakes up.



SERVANT (*mouthing words, no voice*): Thank God, you’re awake, sir. You’ve been sleeping for hours and hours. You had me worried. I was about to—

GOYA (*mouthing*): What did you say?

SERVANT: I said you had me worried. I was about to call in a doctor.

GOYA: What?? What are you whispering for?! Speak up!!

SERVANT: I SAID YOU HAD ME WORRIED. WAS ABOUT TO CALL A DOCTOR. YOU’VE BEEN ASLEEP FOR HOURS AND IT’S NOT EVEN NIGHTTIME YET.

GOYA: Stop playing games with me – I don’t feel good. C’mon, use your voice.

SERVANT: But I have been using my voice.

GOYA: What? I can’t, for the life of me, hear you.

The servant makes a variety of noises to see if Goya can hear him. Both become shocked and frantic, and then it dawns on Goya that he is deaf. Both exchange looks of what to do.

8. Discovering the source of Goya's deafness

Some time passes and Goya is mixing paints again. The servant eyes him while sweeping the floor. Goya becomes faint and before he passes out, the servant comes to help him. The servant now knows that the fumes of paint, lead, and acids are causing Goya's illness. He takes the equipment and supplies away.

GOYA: You bastard, I'm working here. What the hell are you doing?? Give that back to me before I beat you to a pulp.

Servant writes something on paper about the paints and lead poisoning. Goya throws the paper away.

GOYA: You sonavabitch! Get outta my way! Can't you see I'm creating a masterpiece here?

Servant grabs him and gestures that the fumes are causing him to be ill. Servant moves the paints away and gives Goya a pencil and paper to make his creations. Goya gives in. Servant goes back to sweeping the floor. Soon Goya stumbles around, obviously dizzy and ill. He falls onto the floor. The evil spirits reappear and swirl around him. Goya points them out to the servant, but the servant doesn't see anything. The servant holds up the broom in defense. He still doesn't see anything. Goya rests his head up against the wall to calm his mind.

9. Duchess learns of Goya's deafness

The duchess shows up to visit. She has heard that he lost his hearing but doesn't believe it. She playfully comes up from behind him and puts her hands over her eyes. She whispers in his ear, but he does not respond. He says he can't hear her. She acknowledges this. Then, she encourages him to draw. Keep drawing. Look at the positive side of life. She becomes playful again. They embrace, spend some time together, and then she has to leave. Goya looks longingly after her, and then begins to sketch her portrait.



10. The Sleep of Reason Brings Forth Monsters (Goya's Dream of Universal Language)

After sketching for a while, Goya looks in the direction where the duchess left, and a blue moon light comes up revealing a bat, an owl, and a lynx in an evil posture. He begins a new sketch with



these images but falls asleep on his table. The moon rises. Fog seeps up through the floor. The bat, owl, and lynx move in on Goya with the lynx sitting on the table drumming its claws. This awakens Goya.



The Phrenological Spirit (who was the Phrenology vendor) with a netted bag of skulls appears behind Goya's head as he wakes into his nightmare. Throughout the following nightmare scenes, the spirit disappears and reappears at the appropriate places. At times, the spirit reaches for Goya's head.

The bat, owl, and lynx do a odd, circling movement around Goya. They grab him and he struggles to break free. They hold him down while the lynx coolly takes his drawing and tears it up. All do an eerie dance, and exit leaving Goya behind who is unsure whether he is awake or in a dream.

The people that Goya saw earlier on the streets enter. They now wear grotesque masks, moving in odd ways and dancing about Goya. This totally confuses him.



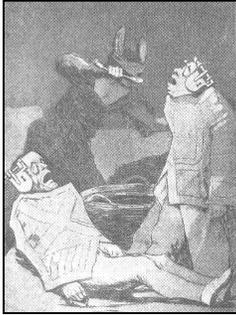
11. The Cruelty and Hypocrisy of Monks

The crowd becomes frightened and ashamed when they see a monk enter. The first monk, carrying a small cross, has a strange marching rhythm. A second monk, praying, follows him. Christ enters with his arms straight out to the sides as if bearing a large cross; he is followed by a soldier and an executioner. The executioner whips Christ every now and then. Throughout all of this, a jester prances about making fun of everyone and having a good time.

FIRST MONK (*in universal gestures, or in absurd gestural gibberish*): This is a sad, unfortunate event. This man has destroyed God's rule. He was wrong to promote God's word to the people. Only I am allowed to preach God's word, not him. God is upset! This man is to be punished. You people are to be punished too – you listened to him! God will punish you. Now, we will first punish Christ by fire. And, you will punish yourselves.

The monk puts his cross under his arm and wipes sweat off of his brow from such a hot, passionate speech. He marches Christ offstage to burn. The crowd flagellates themselves. The jester continues to joke around, ridiculing and whipping people.

The jester spots Goya and draws attention to him. The crowd rushes to grab Goya. They shove him around menacingly. Goya breaks free from the crowd and escapes in slow motion while the crowd runs close behind. Finally, he loses the crowd.



12. Spoonfeeding the Deaf

Two donkeys dressed in monk clothing enter. Each rides on a human wearing a padlock over their ears. Goya watches this from a distance. The donkeys get off and spoonfeed slop to them. The donkeys catch them trying to eavesdrop and decide to lock up their “hearing.” The humans complain they can’t hear. Meanwhile, a couple



of witches have been spying on all of this. They try to physically act out the donkeys’ vulgar gestures. The deaf fall asleep.

The donkeys kick the deaf awake and order them to bring food. Plates of meat on bones are brought in. The donkeys slobber and chew on the meat and throw the bones away. The witches scramble and fight each other for the leftovers. The donkeys laugh, burp, and fart. They kick the deaf and hop on their backs again to exit.



13. Police Brutality

Two policemen carry a girl on stage. She is suspected of being a whore. The girl tries to run off but one of the witches trips her. The policeman grabs and forces her into a sexual situation. The witches laugh. The girl cries. One of the witches throws a bone away. Hungry, the girl grabs it off the ground. She tries to eat it but it tastes horrible, so she throws it away.



14. The Tree Giant

The girl escapes, but is frightened back on stage by a giant being rolled on with tree branches for arms. As he moves toward the girl, she cowers, saying prayers. The witches join in praying to the giant.



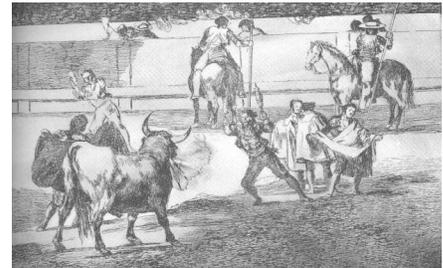
TREE GIANT (*in universal gestures*): You slut! I have been watching you! And, you, you, and you are sinners. All of you are going to burn in Hell!!

15. Goya's Alien Dance

After the Tree Giant rolls off, the street people mob together. They find Goya again and go for him. He distracts them by creating an odd movement, a dance of sorts. Someone from the crowd becomes intrigued by this and creates his or her odd dance movement. Before long, everyone participates gets caught up in doing an alien mob dance. Goya slips away only to be stopped by a matador stepping forward.

16. The Bullfight

The mob cheers for the matador and evolve into a bullfight scene. Out of the dark, appears a matador with a red cape, and holding up a pair of bull's horns. The mob shoves an innocent bystander forward to volunteer to become the bull. The crowd laughs and taunts the bull – kicking him and jumping on him. The bull becomes angry trying to get the matador but with no luck. After a couple of rounds, the matador stabs the bull with darts. The bull gets tired and it is then that the matador takes out his sword.



Goya comes forth and tries to prevent the slaying, gesturing that the bull is a person, not an animal. The matador ignores him as the crowd pulls Goya away. The bull gets killed. As the bull dies, he gestures that he's not really a bull but a human. The matador bows. Someone throws a bundle of roses to the matador. He picks them up and exits, proud of his victory. The crowd cheers and pulls the "dead" bull away. Goya stands there shocked by the inhumanity of it all.

17. The Spanish Inquisition Denounces Art

The crowd re-enters from another direction throwing stones from where they entered. They think Goya is one of them and encourage him to throw stones as well. The policeman enters dragging a handcuffed prisoner by rope. The prisoner has on a tall, conical (dunce-like) hat. Two vultures enter – a judge and his clerk – following the prisoner. The executioner follows close behind with an easel. The prisoner is brought before the judge.



JUDGE (*in ugly, gestural gibberish*) You are charged with leading a new revolution for art and freedom. You have broken the law by creating non-traditional art. I pronounce you guilty! You are to be burned at the stake!! Case closed.

The prisoner leaps to his feet, lets out a silent scream, and gestures something abstract in his defense.

The judge orders the executioner to burn him. The policeman grabs him and drags him around the stage. The prisoner is bound to the stake, which is the easel. The executioner puts a flame to the easel and it starts to burn with fire and smoke created by the onlookers. The prisoner continues to scream silently. The crowd cheers on wanting his death.

The prisoner spots Goya outside the realm of all this. Pleading with his eyes and cuffed hands, the prisoner tries to communicate to Goya help save him. Goya gestures that he can't hear. The Phrenological Spirit is near Goya. The prisoner struggles to snap free of his handcuffs.

More and more smoke rises with color, lights, and shouting. Finally, the prisoner breaks apart his cuffs. The set goes to black. When the lights come back up, Goya is at his table, startled awake, gesturing "Free." The Phrenological Spirit fades away from behind Goya.

18. Goya Reveals His Dream to the Duchess

DUCHESS: (rushes in, gesturing) Goya, what's wrong? What's wrong! Are you alright? What's bothering you?

Goya tries to speak but finds himself speechless from the horrors he has witnessed. He begins to write what he wants to say but feels limited with this way of communicating.

GOYA (*in universal gestures and movement*): I had a strange dream, a crazy, terrible dream. One like I've never seen before. It was hell. But this dream was very real. It was life as I see it today. I understand the truth of my dream and must do something to help the people of Spain. My paintings... my paintings! I can use my paintings. They must be more than art. They must show the horrors of life that surround us. I must fight my illness...I want to draw pictures of the mad inquisitors. I must show that the monks are devils and deal with sorcery. They commit such monstrous, shocking crimes.



But how do I show this? Up to now, my reasons for painting are weak. Pretty landscapes. Wealthy people. Children



playing. They may be beautiful pictures but what do they mean? Why do I paint them?

DUCHESS: (*mouths the words*) Why don't you paint what you dreamt?

GOYA: (*gestures*) I can't understand you. Please show me what you're saying.

DUCHESS: (*gestures*) Why don't you draw what you dreamt? Make prints and publish them so that people all over can see the problems and evils of Spain.

GOYA: (*gestures*) You mean I should make etchings of my drawings and have them published?

DUCHESS: (*gestures*) You are famous. All of Spain will buy your new art.

GOYA: (*gestures*) I don't have the money to publish such a book.

DUCHESS: (*gestures*) I will give you money. But, first you must draw another beautiful picture of me.

GOYA: (*gestures grandly*) Anything for you, my sweet Duchess.

DUCHESS: (*gestures*) I want you to draw something really big...breathtaking...
(*She does a few Spanish dance steps*)

GOYA: (*gestures*) That is lovely. A painting of you dancing in the candlelight!

DUCHESS: (*gestures*) No, no...something more... a painting that will touch the hearts of those that look upon it. If a mad man looked at it, it would ease his conscience. If a child looked at it, he would become still and behave.

GOYA: (*gestures*) Yes! But what?

She gestures the idea of taking her clothes off and posing for him.

GOYA: (*gestures*) But I can't... You know the monks would arrest you and have you burned at the stake.

DUCHESS: (*gestures*) I'm not afraid. I believe in you, not the monks. Let them burn me. I don't care.

GOYA: (*embraces her; gestures*) My sweet Duchess, I can't believe you're saying this.

DUCHESS: Shhh, go on, start painting before I change my mind.

GOYA: Thank you so much.

Goya starts to paint the fully naked, silhouetted outline of the Duchess. He works feverishly between the painting and etching images for the book of *Caprichos*. Time passes and at one point Goya leans against the large frame overcome by exhaustion. He stares off in space, mind drifting away.



19. The Controversy of *The Naked Maja*

Someone walking past the quinta del sordo notices the naked painting and is horrified. She informs another person walking down the street who stops and peeks in. That person informs someone else, and so on until a monk is notified. The monk informs the police who ends up serving Goya a court summons for obscenity.

20. Goya's Trial

The lights change to a dark blue as Goya is taken away to the Inquisition. The monks drape the naked areas of the painting. The Grand Inquisitor and his assistant enter.

The Grand Inquisitor looks through some papers. He walks over to the painting and looks beneath the drape. Disgusted, he coughs and wipes his mouth. He sits down and flips through Goya's *Caprichos* portfolio.



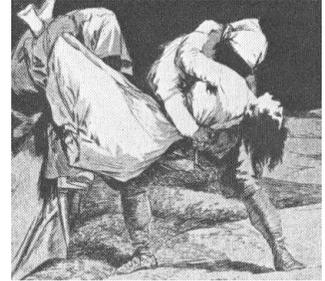
GRAND INQUISITOR: How do you explain these disgusting art pieces, Francisco de Goya?

One of the monks reminds the judge that Goya is deaf. The monk makes gestures of ears closed, locked up with the key thrown away. The monks and policemen laugh. The Grand Inquisitor pounds his gavel on the table for silence. He calls one of the monks over to interpret what he just said. Monk interprets into universal gestures to Goya.

[silence]

GOYA: (*gestures*) I am a simple man. I'm not clever at putting things into words.

Grand Inquisitor doesn't understand the gestures. The monk whispers the interpretation in his ear. The Grand Inquisitor pulls out Caprichos #23 of the whore being carried off by monks.



GRAND INQUISITOR (Monk interprets in gestures): You wrote on this drawing: "To treat a good, brave woman like this, who for her bread and butter has served the world so willingly and industriously – shame! shame!" What do you mean by this? (*no response*) Who is treating this woman badly? The Holy Tribunal? (*no response*) Who?? (*no response*)

The court crowd moves in, staring, hungry for an execution.

GRAND INQUISITOR: Once more...who is treating this woman badly?

GOYA: (*gestures; Monk interprets*) Fate.

GRAND INQUISITOR: Fate!? What do you know about fate?

GOYA: (*in unclear voice*) The demons.

GRAND INQUISITOR: I can't hear you!

GOYA: (*louder*) The demons.

Grand Inquisitor confers with the monks. None of them understood Goya's response.

GOYA (*long, explicit gestures*): Demons.

Grand Inquisitor acknowledges this with mild surprise. He records this responds in his records. He pulls out another drawing out of the portfolio.

GRAND INQUISITOR: What's the meaning of this? (*no response*)

Drawing after drawing gets taken out and questioned. Time becomes compressed as the inquisition goes on and on. Goya grows tired and faints on the stand. As he slips in and out of consciousness, the evil spirits appear mysteriously. The Grand

Inquisitor, the monks, policemen, and court bystanders have on their grotesque masks from the horrific dreams that Goya had earlier.

The Grand Inquisitor produces a thick document and slams it on the table startling Goya awake. He orders Goya to sign his confession.

21. The Queen Sees her Caricature

King Carlos and Queen Maria Luisa enter the courtroom. All bow to the king and queen. The queen walks over to Goya and gently gestures for him to stand. She asks the Grand Inquisitor what this is all about. The Grand Inquisitor gestures for a soldier to show the king and queen the Caprichos portfolio. Very solemnly they leaf through the artwork. She comes to the last one, which is an etching of herself as an old hag in front of a mirror: "*Till Death.*" The queen looks hard at herself in the drawing. The crowd comes in closer.



MONK 1: Goya said he drew all of these as a gift for her majesty.

MONK 2: A book that he hopes you will publish for all of Spain.

King Carlos expresses joy at the drawings. He comes over to Goya and gives him a slap on the back.

KING CARLOS (*in gestures*): I would like to try my hand at drawing cartoons like these someday. These give me great pleasure!

The queen laughs.

QUEEN (*in gestures*): Goya has been our number one painter for many, many years. He has learned well with us. These illustrations are excellent! Wild, satirical, honest. They show the truth. Only a fool is angry at the mirror who reproduces his likeness. Our country of Spain is old, but there's plenty of life in her still. We can learn to accept the truth about ourselves – especially if told with humor like this.

Goya we accept your gift. Now, you accept ours.

The queen presents Goya with a medal that she pins on him to honor him as the royal artist of Spain.

QUEEN (*gestures*): We will see that your drawings are printed and distributed throughout all of Spain.

She gestures for someone to bring Goya's palette and brush to him.

QUEEN: Now, I pronounce this tribunal over.

Goya bows to his royal subjects. Goya walks proudly to the Grand Inquisitor's table and gathers his portfolio. Everyone stands back as Goya walks over to *The Naked Maja* painting. He slowly undrapes the painting revealing all of its naked truthfulness.

22. After the Trial

Goya is totally exhausted at this point from his long ordeal. He kneels before the painting and lays his head against it. The Grand Inquisitor, the monks, policemen, and bystanders slowly remove their masks and fade away. The lights go down on *The Naked Maja*.

The servant takes away Goya's palette and brush and hands him two canes. He helps Goya get up; both have aged considerably. The servant hugs him. Goya hobbles upstage out of the Quinta del Sordo.



23. Goya's Hereafter

As the lights go down on Goya, the grave appears downstage so that the cover opens out to the audience to show the simple engraving: GOYA 1746-1828.



In this case, we see a reversed view of the grave, as if we were in the graveyard looking out. The Phrenological Spirit with his bag of skulls is digging into the grave with his hands. As in the beginning, the woman in mourning approaches the grave with a lantern and flower. It is the Duchess. The Spirit notices her, snarls, and leaves. She is surprised that the grave is open. She kneels and picks up a skull covered with dirt. She cradles it with loving care, brushing off the dirt, and wraps it in a cloth. Then, she steals off into the darkness.



The End