

# The Rise of Civilization and the Threat from Neo-Barbarism: the Need for Rethinking the Role of Ethical Literary Criticism

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**Abstract** In the late 1930s the German ethnological scholar and sociological thinker Norbert Elias published a book, in which he describes “the process of civilization” in the European countries since the Middle Ages and in which he draws the conclusion that in term of long-distance development there has been a significant decrease of aggressive behavior, both on the psycho-genetic and the socio-genetic level of manifestations. In this article I discuss the validity of Elias’ finding with a special reference to Hans-Peter Dürr’s repudiation of his theses. In Dürr’s opinion Elias’ account of the civilizing process ignores the fundamental crises of civilizing achievements and consequently he describes Elias’ perspective as a mythical one not compatible with real life experiences of ordinary people. In my paper I want to examine how the contradictory observations made by Elias and Dürr are dealt with in literary documents hereby focusing on changing ethical evaluations. Hereby I intend to approach the textual concepts from two opposite angles: 1. Has literature in the course of the civilizing process changed its character and adapted the ethical improvements maintained by Elias? or 2. Have the many setbacks into barbarian behavior and de-civilizing manners overshadowed the acquired ethical standards and paved the way for a kind of literature that shows the need for a radical ethical change of perspective through focusing on events showing the opposite of what ethical ways of conduct demand?

**Key words** civilizing process; re-barbarization; re-cultivating ethical values

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In the following I intend to examine the gradually upcoming of ethical standards of behavior as the result of what has been called the civilizing process. Hereby I draw theoretically on Norbert Elias' work *The civilizing process* from 1939, in which he explores the civilizing achievements in Europe from the renaissance to the early modern times hereby stressing the interplay between psychogenetic and sociogenetic constituents. In order to understand the theoretical concept of Elias it is crucial to stress the interdependence of individual and social agencies as equally conditioning components in the civilizing process. Elias intends by way of empirical evidence to show how standards of behavior have changed in the European society since the Middle Ages and to explain why what he calls "the social habitus" among people belonging to the same level of education has been widely implemented and accepted. To change a man's "habitus" means to remove him from his captivity in natural compulsions and provide him with a "second nature", domesticated and adapted to the requirements of what Sigmund Freud calls "the super-ego". According to Elias it is impossible to ensure reliable knowledge unless you extend your research to periods of long duration. He is convinced that only the investigation of long-time processes permits conclusions regarding lasting trends of civilizing improvements.

In the first volume of *The Civilizing Process* Elias addresses the history of manners. In so doing he directs his attention towards post-medieval standards of conduct and shows the gradually transition from primitive attitudes to an increasing refinement of daily performances. Elias has mainly exploited English and French sources, especially the life style practiced at the court of King Louis the 14. in Versailles. In the courteous surroundings he watches the emergence of manners, which compared to those of previous times and to those of the lower classes mark a remarkable progress. Accordingly Elias links his notion of civilization to the development of a social practice less characterized by violence and brutality and a life style based on a considerable decrease of spontaneous expressions of natural, uncontrolled drives. In the beginning of the first volume he explains what he understands by "civilization": "It sums up everything in which Western society of the last two or three centuries believes itself superior to earlier societies or 'more primitive' contemporary ones. By this term Western society seeks to describe what constitutes its special character and what it is proud of: the level of technology,

the nature of its manners, the development of its scientific knowledge or view of the world, and much more.” (*Über den Prozess der Zivilisation. Soziogenetische und psychogenetische Untersuchungen* 14) The continual move towards higher standards of civilization described by Elias seems to confirm a wide-spread illusion in the Western countries that the civilizing process has reached its final stage and has established itself as a complete and permanent system of eternal values and deportments, which legitimize their spokesmen to use their acquired standards as export articles, hereby aiming at civilizing the natives in countries they were now colonizing and, for a time, the lower classes of their own society. Of course, Elias never shared this simplified opinion. On the contrary, he never ceased underlining that the spreading of civilization neither has a point zero nor a final goal, it is an ongoing process, which changes according to the growing social complexity. His research has moreover shown that the civilizing process in periods of short duration may reverse and stagnate, but in the long-time perspective the Western societies pave the way for a rise of sustainable norms of civilized human behavior. Even though Elias registers a continually improvement of civilized ways of coexistence he shrinks from calling it an evolutionary process, then it is not an unidirectional development, but a powerful demonstration of the human will, which conceal the risk of serious relapses.

As I already mentioned, in the first volume of his work Elias outlines the history of social standards of conduct since the late Middle Ages and compare them to those of the centuries before. He throws light on topics like: behavior at table, changes in attitude toward the natural functions, blowing one’s nose, spitting behavior in the bedroom, relations between the sexes, and changes in aggressiveness. Elias has won his supreme knowledge from the study of manner books, which since the late Middle Ages became a favorite genre primarily among the courtly upper class, but gradually in bourgeois circles as well. Each section contains excerpts from various manner books, so that the reader listen to “people of different ages speaking on roughly the same subject.” (*Über den Prozess der Zivilisation. Soziogenetische und psychogenetische Untersuchungen* 99) Elias adds his comments to every act of behavior mentioned in the quoted passages and judges their significance in the development of a civilized way of conduct. One of the conclusions derived from these case studies is that barbarian patterns of behavior are being repressed and replaced by spiritual “self-restraint”, not by regulations forced upon people by outward compulsion, the result of which is a gradually transformation of savage usage and the up-coming of a life-style characterized by increasing thresholds of shame and repugnance.

In the course of further social differentiation the intertwining chains of interdependence grow rapidly and demand from everybody a psychic adjustment to the requirements of the progressive division of social functions. Under the conditions of the advanced bourgeois society the individual freedom of behavior is subject to a greater self-control. The single individual shares the public room with numerous other individuals and is dependent on mutual cooperation in an increasingly complex network of social connections. The second volume of Elias' study deals with how human beings are moving through this social web and how they meet new challenges with interactive role adaptations. The originality of Elias' conception consists in its linking together psychological and social disciplines in order to gain new knowledge about lasting changes in human behavior over a period of long duration. This methodological approach has made him the father of process or figurational sociology.

It is striking that Elias elaborates his theory using manner books like Erasmus of Rotterdam's *De civilitate morum puerilium* as main sources. Manner books were in the Middle Ages not regarded as manuals or handbooks, but as a special literary genre. It is likely to assume that literary texts in general are able to serve as narrative introductions to a diversity of questions concerning changing models of behavior and education. Lewis A. Coser in his book *Sociology through Literature* has stressed the close relationship between literature and the social sciences. Due to him, "literature is a continuous commentary on manners and morals, and as such it preserves for us the precious record of modes of response to peculiar social and cultural conditions" (*Sociology through Literature. An Introductory Reader* XV). He blames sociologists for having "but rarely utilized works of literature in their investigations" (*Sociology through Literature. An Introductory Reader* XV). This wide-spread ignorance among sociologists has according to Coser impoverished social research then "the trained sensibilities of a novelist or a poet may provide a richer source of social insight than, say, the impressions of untrained informants on which so much sociological research currently rests" (*Sociology through Literature. An Introductory Reader* XV/XVI). It is thus evident that literary texts offer an important access to problems highly relevant to sociological research, especially in the field of ethical and moral standards. One may wonder why Elias, except for the manner books, has not paid attention to further text categories dealing with literary topics less directly connected to the progress of civilization. Obviously art literature of all times touches upon moral and ethical questions related to various educational standards and ways of dealing with them. I can only imagine one reason for leaving out this category of literary expression. Elias is studying the civilizing process, the

changing of norms, and for this purpose he needs a fable and actions which cover many generations of familial life. In the canon of Western literature one will hardly find narratives which cover a period of, let say, three or four hundred years, during which one may register what Elias calls a “Zivilizationsschub,” a “civilization leap.” One can trace the familial novel back to the Old Norse sagas.<sup>1</sup> Later the genre was flourishing during the second part of the 19<sup>th</sup> century, namely in France, where Emil Zola wrote the story of the Rougon-Macquart families consisting of 20 volumes and Thomas Mann published his family chronicle *Buddenbrooks*. Zola’s novel cycle covers a period of a few decades during the Second French Empire and conveys impressions from the biological and moral decline of family members falling victims to alcohol, violence and prostitution. As such it illustrates that the civilization process under the influence of social circumstances may be subject to serious reversals. Zola’s work seems to confirm the theses of Elias, due to which the civilizing process is jeopardized through serious disruptions of established economic, social and mental patterns.

Indeed one find genealogical tables in *The Old Testament* and in various types of chronicles, which record the chain of events in the order of time, without doing any attempt to compare the single events and the historical figures in order to figure out whether one can ascertain a surplus of civilized manners and attitudes throughout the generations. During the predominance of positivistic trends in literary research in the 1880s the term “generation” won through and served as a mirror, through which one could observe the succession of ethical standards in the opposition between fathers and sons (Turgenjev). Unlike Elias, who in spite of periodic reversals of the civilizing process still advocated a progressive view, due to which the accumulation of civilizing efforts in a long-time perspective prevailed, the authors of family novels seldom cover a period exceeding three generations, during which the power of the founder generation gradually crumbles and is replaced through a third generation figure, who often, like in Thomas Mann’s *Buddenbrooks*, has a tendency towards artistic expression and because of his sensibility and a certain weakness is not able to take care of the daily business. Thus the genesis of the generation novel shows that the authors within the limited framework of time and space designed actions, that in a single draft illuminated both the growth of human capacities and at the same time revealed the crises of civilizing achievements. In many of these novels you easily recognize the rise and fall model well known from historical studies like Oswald Spengler’s *The Decline of the West* and Arnold Toynbee’s *A Study of History*. Quite opposite to the development novel the family novel moves within a cyclic repetition of ascending

and descending powers, which seem to question Norbert Elias' notion that the civilizing process takes place on a progressive linear level.

Before continuing it is necessary to draw attention to the different use of the "civilization"- conception in France and England on the one hand and Germany on the other hand. In the West-European and American tradition the word relates to the achievements in the field of technology, economy and science. According to this accentuation "civilization" means the rectilinear, irreversible, universal technical progress, which aims at controlling nature. This understanding of the civilizing process was rejected in Germany because it limited the progress to standards regarded as being outward and superficial. Nature was in Germany equated with human nature and the civilizing act consisted consequently in the improvement of spiritual values. According to this counter-concept the word "civilization" was replaced by the word "culture." In order to be an educated person one ought to cultivate inner qualities and mobilize creative capacities deeply rooted in the human mind. Even though the culture-civilization anti-theses, which Kant in the 18. and Humboldt in the 19<sup>th</sup> century advocated, today has lost much of its significance, the theoretical disputes have drawn attention to different ways of fighting ethical decay. Culture and civilization have one thing in common; they help impeding aggressiveness and resisting violence through producing attitudes which protect antagonists from falling victims to ethical degeneration.

The cultural sensitiveness may however prove to be disadvantageous for the growth of civil virtues and civil management. Thomas Mann's novel *Buddenbrooks* is typical of the rise- and fall structure of the generation novel. Hanno Buddenbrook is a highly cultivated and artistically inclined third-generation figure, who with his refined manners and artistic affections is unfit for big business. His lack of interest in practical affairs accelerates the decline of the commercial house established by his grandfather. Mann's novel shows clearly that the cultural understanding of the civilizing process favors mental values and further the retreat into spiritual inwardness, which marks a fundamental difference to the open-minded and mercantile life style of the founder generation. The German historian Theodor Mommsen has in the cyclic succession of rise and fall models in numerous familial novels seen an analogy to the biological process of genesis, growth, senescence, collapse and decay. <sup>2</sup>

The German concept of culture has proved to be problematic because it localizes the civilizing impulses in a too far distance from nature. Sigmund Freud has in his book *Das Unbehagen in der Kultur (Civilization and its Discontents)* analysed the relation between culture and nature and claims that culture is a source

of suffering because it submits sexuality to rational control and limits the borderlines of the lust principle. It is significant that Elias, who himself paid reverence to Freud, made self-control the most distinct feature of the civilizing process. According to such disciplinary restriction in matters of intimacy Elias discerns a gradual removal of sexuality behind the scenes of social life. The withdrawal of sexual activities from the public gaze into the invisibility of the private sphere marks from the civilizing point of view a progress, which reached its most extreme expression in the Victorian age, where sexual life was regarded as a taboo topic in the public. This “privatization” of the bedroom and intimate relations was unknown in medieval society, where the naked body and bodily functions apparently without shyness were exposed to public glance. “The sight of the naked human body must have been an everyday commonplace. [...] Engravings show young people of both sexes unconcernedly sharing the bath-house, and in some towns it was customary for the family to undress at home and go to the baths naked or very scantily clad” (*Über den Prozess der Zivilisation. Soziogenetische und psychogenetische Untersuchungen* 164). It is however doubtful if Victorian prudery belongs to the long-term acquisitions of civilized manners, then at proximately the same time the European nudist movement occurred, whose concern it was to show openly what the Victorian age was endeavored to hide, the naked body. Under the influence of what has been called the “permissive society” Elias himself noticed the relaxation of taboos after the First World War and asked whether this regression represented a reversal of the civilizing process or merely one of its many turnabouts seen before in history (*Über den Prozess der Zivilisation. Soziogenetische und psychogenetische Untersuchungen* 186ff.).

When Elias links the civilizing process to questions concerning manners it may be difficult to recognize the ethical implications, especially in case of natural functions like spitting, urinating, defecation etc. and the wide spectrum of table usage. In our global village such habits have mostly been subject to global adjustments, and they belong as such to the field of social etiquette. Nevertheless, nobody questions that there is a close condition between human conduct and civil standards. Albert Schweitzer in his book *The Philosophy of Civilization* from 1923 distinguishes between material and ethical representations of civilized appearance, and he traces the loss of the ethical conception of civilization back to the collapse of moral values in the roaring twenties. In his opinion the civilizing process aims at the spiritual perfecting of individuals. Schweitzer’s view links up with the German notion of civilization, which favors the spiritual values of cultural inwardness.

It is obvious that literature and art on a very advanced level help furthering

the civilizing process. It is significant that the social scientist V. Gordon Childe counts 'literacy' as an important part of cultural civilization. Among the listed manners in Elias' book it seems to me that the described changes in aggressiveness are most relevant to ethical questions as far as they discuss peaceful settlement of conflicts and contributes to disarmament of hostility and promotion of ethical responsibility. The Norwegian sociologist Johan Galtung claims that if you want to change mentality you have to change language customs. He insists that it makes a difference if one instead of talking about a ministry of war or defense changes the name of the institution calling it a ministry of peace. One of the most influential persons in the history of the peace movement is the Swede Alfred Nobel, who in his testament from 1895 decreed that the interest of his fortune should be awarded persons who have distinguished themselves through excellence in the fields of natural sciences, medicine, literature and peace advancement. As the founder of modern explosive technology he strongly felt the need for philanthropic counter-activities. Consequently he in his testament emphasized that writers should be decorated who in their works have pursued idealistic purposes, and persons or institutions should receive the peace price, whose efforts have strengthened the friendship between nations and limited military tensions and conflicts. The Austrian countess and Nobel prize winner Bertha von Suttner, who since the 1870s was a close friend of Alfred Nobel and in her anti-war-novel *Lay down your arms* from 1889 implied strong indictment of militarism, in her Nobel prize speech stressed "how little the ancient commandment 'Thou shalt not kill' is respected in the present state of civilization." She praised Alfred Nobel, who launched the idea of the Nobel prizes because he recognized science and idealistic literature as pursuits which foster culture and help civilization. The problem however has been that the committees responsible for the selections of candidates have often preferred persons, whose achievements are incompatible with the statutes of the Nobel-prize. 1969 the Irish writer Samuel Beckett was awarded the Nobel prize. However he rejected to receive it, most probably because he was aware that his parables of futility and lack of future were opposed to the idealistic intentions of Alfred Nobel. And here we have arrived at a crucial point, which follows from the contradiction between reality and the ideal. Stephen Mennell in his book *Norbert Elias. Civilization and the Human Self-Image* states: "Violence and its controls are [...] central to the theory of the civilizing processes. So nothing undermines the plausibility of the theses more than the widespread intuitive perspective that we are now living in a world which is more violent than ever before" (246f). Elias' book appeared in 1939, on the threshold of the Second World War, when

the German civilization collapsed and the land of writer and thinker advanced to the land of judges and executioners. It looks like reality denies Elias' idea of an ongoing civilizing process, and the increased number of postcolonial and religious conflicts to follow has actually questioned the validity of Elias' research. The most prominent critic of Elias is his younger colleague Hans-Peter Dürr, who repudiates his theories and ascribes to them the status of myths. Thus Dürr's research project aims at disproving Elias' civilization theory and make plausible that the unprecedented relaxation of ethical standards and sexual taboos has paved the way for long-term de-civilizing retrogression, which through acts of re-barbarism has made the 20<sup>th</sup> century a period of unrestrained violence and decline of civilized behavior. According to him the polished manners of so called civilized people very often prove to cover a superficial attitude, behind which one may sense the feature of what the French call the *bête humaine*, a category of human beings provided with animal-like traits, comparable to those depicted in the bestiaries of the Middle Age literature.<sup>3</sup> Whereas social critics confine barbarian behavior to a certain kind of violent human beings one can during the 19<sup>th</sup> century observe a tendency to extend inferior character traits to nations and races. One of the earliest critics of savage conduct was the German author Bogumil Goltz, who in his 1858 published book *Der Mensch und die Leute. Zur Charakteristik der barbarischen und der civilisierten Nationen (The man and the people. Description of the barbarian and the civilized nations)* called the habits and the way of life performed in African and European nations bestial.

Dürr blames Elias that he mainly confines his studies to Western countries and through his euro-centric perspective fails to grasp the full-scale problematic. In an article with the title *Der Mandarin. Stilisierung chinesischer Höflichkeit* Helga Reimann approached the civilizing problem with her point of departure in Chinese culture. She compares the ethical standards of behavior at the Emperor's palace in Beijing with those at the court of Versailles, and in spite of different spiritual traditions she points at several common achievements regarding civilized manners and courteous politeness. The established hierarchy among the courtiers and mandarins depends on a disciplinary codex strictly regulated in the ceremonial rituals at the Emperor's palace. Every mandarin is obliged to control his body and his emotions and to suppress every kind of individual feelings. However, this extreme self-control is due to Reimann not only the result of the disciplinary rituals at the Emperor's court, but in the same extent of the educational principles based on the core values of Confucianism. Helga Reimann refers to *The Book of Manners (Li Gi)*, which was considered the canonical text on manners in China throughout

the changing dynasties. Among the recommendations of master Dsong, a disciple of Confucius, one find theorems comparable with those of Western books on ideal conduct such as: “The nobleman defeats his sexual urge through reflection.” The Chinese nobleman has according to Reimann much in common with the French “Gentilhomme” and the English “Gentleman” as far as education, self-control and dignity concern.

On the other hand Dürr blames Elias for having introduced a much too optimistic perspective regarding the progress of the civilized process. In view of the Nazi-regime’s persecution and expulsion of the jews, the attacks on the synagogues and on jewish property, which happened during Elias was about to finish his *magnum opus*, Dürr seriously questions the validity of his theses, certainly without taking into account that Elias in his later studies on the Germans (1992: 26ff) developed a far more differentiate view on the ambivalent relationship between civilizing and de-civilizing processes. He traces the incomparable de-civilizing relapse of Nazi-Germany back to the belated nation building, which due to Elias has caused an incomplete and unsymmetrical organization of the super ego among the Germans in the 20th century. At least it is understandable that Dürr in view of the contemporary humanitarian, ecological, confessional and territorial crises draws the conclusion that unhappy times are here again, threatening to destroy what is left of culture and civilized acquisitions. The catastrophes brought about by regional wars and terrorism provoke counter-measures, then, due to Horace, “you too are in danger when your neighbor’s house is on fire.” (nam tua res agitur, paries cum proximus ardet)( epistle 1.18.84)And this situation calls for an ethical turn in modern art and literature and as an appropriate response an ethical criticism in literary and art research. Nie Zhenzhao, who in his basic studies attributes to literature a primary ethical function, defines “ethical literary criticism [...] as a critical theory that approaches literary works and their authors from the perspective of ethics” (2ff). You may add that there are certain varieties of literature that are less suited for ethical approaches, like non-sense poetry and Dadaism that attempt to discredit previous art expressions by making use of incongruent or accidental compilations. Although novels seem to be the preferred genre of ethical literary criticism, one finds equally strong expressions of ethical demands in poetry. As an interesting example from Norwegian poetry I want to mention Dag Solstad’s concrete poem *Arv (Heritage)*, which consists of three rectangular blocks containing fragments of Western national songs with a rather martial vocabulary praising the heroic fights against the hostile enemies of the native country. The last line of the blocks is not complete and the first line of the two last blocks starts with

the first line of Johannes R. Becher's anthem of The German Democratic Republic: "Risen from ruins/And facing the future." Technically Solstad in this poetic montage is moving from verbal telling to visual showing. The incomplete lines at the end of the blocks show the breakdown of human civilization as a result of military aggressiveness, and the first line of the following show constructing efforts to rebuild the lost civilization. The message is clear: unless one change language habits and thereby one's mentality there will soon be no further continuations and we have arrived at the end of the beginnings.

The alarming extent of de-civilizing aggressiveness in combination with the increase of ideological fanaticism has brought about a radical shift in the debate on the contemporary role of art and literature. As an adequate response to the threat from neo-barbarism many literary critics to day advocate a re-civilizing ethical turn, which offers reliable answers to the loss of moral norms and paves the way for a future recovery before arriving at the point of no return. The decisive question is therefore what kind of literary texts can serve the intentions of ethical literary criticism. As far as ethical criticism aims at obtaining a change in the reader's mind, it depends on the inherent capacity of the text to transcend his/her expectation horizon and create an awareness of the need for a spiritual renewal. From the point of view of reception those texts seem to be most suitable for this purpose which within the intercommunicative play between author, text and reader challenge the reader's response and stimulate his/her ethical responsibility. Obviously one can serve this purpose directly through realistic representations of warfare, like in Eric Maria Remarque's *All Quiet on the Western Front* (*Im Westen nichts Neues*) or through depicting utopian sceneries beyond reasonable credibility. And let it be no doubt, contemporary forms of ethical literary criticism draw their legitimacy not from escaping into the holistic worlds of classical utopian constructions, but from sticking to concepts based on reason according to Francisco Goya's judgment "the sleep of reason gives birth to monsters" (*El sueño de la razón produce monstruos*).<sup>4</sup>

It is significant that Goya in his *Caprichios* and *Desastres de la Guerra* approaches the ethical claim from its anti-ethical counter-position. His drawings and paintings of war victims convey extreme impressions of what ethics is not. This is an example how Enlightenment artists through their realistic concepts make the need for ethical change visible. In modern times artists often mirror the crises and the social mismanagement in satirical, ironic or anti-utopian representations, which elucidate the reverse of what ethics demand. Aldous Huxley's *Brave New World*, whose title refers to Miranda's speech in Shakespeare's *The Tempest*, focus in an ironic manner on people representing the worst of humanity, who in the innocent

eyes of Miranda appear as prototypes of refined and civilized human beings:

O wonder!  
 How many goodly creatures are there here!  
 How beauteous mankind is! O brave new world.  
 That has such people in't. (Act V, Scene 1, II, 24)

The multiplicity of negative approaches to the technological and economic varieties of the civilizing process reveal the loss of ethical control and the lack of balance between nature and society. Robert P. Harrison in his book *Gardens. An essay on the Human Condition* has stressed the threat emerging from the global expansion of the technological civilization and he asserts that “moral ideals in the modern era remain for the most part fictions we pretend to believe in [...] and this holds true for the assault on nature that is presently unearthing the earth and unworlding the world in the name of eliminating poverty and suffering” (158-159). Drawing on the German understanding of the civilizing process he blames modernism for having been “mostly a story of combating and denouncing history” instead of “cultivating, in sheltered places, counterforces to history’s deleterious forces” (159). Obviously the spokesmen of ethical literary criticism –be it authors, be it critics – share the same opinion. As an appropriate response to those advocating an unlimited economic growth and exploitation of nature’s raw materials ethical literary criticism struggles for reestablishing civilized standards, which help fighting moral resignation and re-cultivating ethical values in an ongoing improvement of the human condition.

## Notes

1. In the 20th century authors like the Nobel price-winner John Galsworthy and Selma Lagerlöf use the genre designation in their main works *The Forsyte Saga* and *Gösta Berling’s Saga*.
2. Due to Mommsen the historical process is characterized through an interchange of movements. He talks about “Aufschwung” and “Rückgang” ( upswing and decline); repeatedly he uses metaphors like “Ebbe” and “Flut” ( low tide and high tide) (132).
3. The bestiary is a genre with an ethical profile containing collections of Middle Age texts that in allegorical form describes animals, mostly mythical, which acts according to human models in order to elucidate what is good and what is bad.
4. “The Sleep of Reason Produces Monsters” is a collection of etchings by the Spanish painter and printmaker Francisco Goya, created between 1797 and 1799, in which Goya imagines

himself asleep amidst his drawing tools, his reason dulled by slumber and bedeviled by creatures that prowl in the dark. For more, refer to [http://en.wikipedia.org/wiki/The\\_Sleep\\_of\\_Reason\\_Produces\\_Monsters](http://en.wikipedia.org/wiki/The_Sleep_of_Reason_Produces_Monsters).

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