

The Sleepers is a group of twenty-five selenium-toned gelatin silver prints that Elizabeth Heyert made in 2000–02 by projecting her series of naked sleeping subjects, done in 1998–99, onto stone walls at night and rephotographing them. These prints, each 152.4 by 120 centimeters, layer uncanniness.

For her 1998–99 work, Heyert had to take up a position on the balcony inside her studio, some twenty feet above the subject or subjects, and wait, sometimes for hours. Once they were sleeping (on a soft black cloth), she recorded their shifts and realignments, which occurred without warning. Some of the most beautiful positions dissolved again in moments.

Sleep mysteriously transforms the appearance, alters one's aura. And for Heyert, the different aspect people assume while asleep threatens the familiarity of their waking aspect. Projecting such fraught images onto walls—her sleepers were projected mostly on walls in deserted Sicilian villages—served to distance them.

But it memorialized them, too. Here the images are home at last. Or: Here are naked sleepers with a second skin. Heyert believes that layering lets us see what really is there—not skin, but emotional presence. **nest** offers four prints from *The Sleepers* along with a passage on sleep from Robert Burton's celebrated meditation *The Anatomy of Melancholy* (1621).

THE SLEEPERS

TEXT ROBERT BURTON PHOTOGRAPHS ELIZABETH HEYERT
ANNOTATIONS PAUL B. FRANKLIN

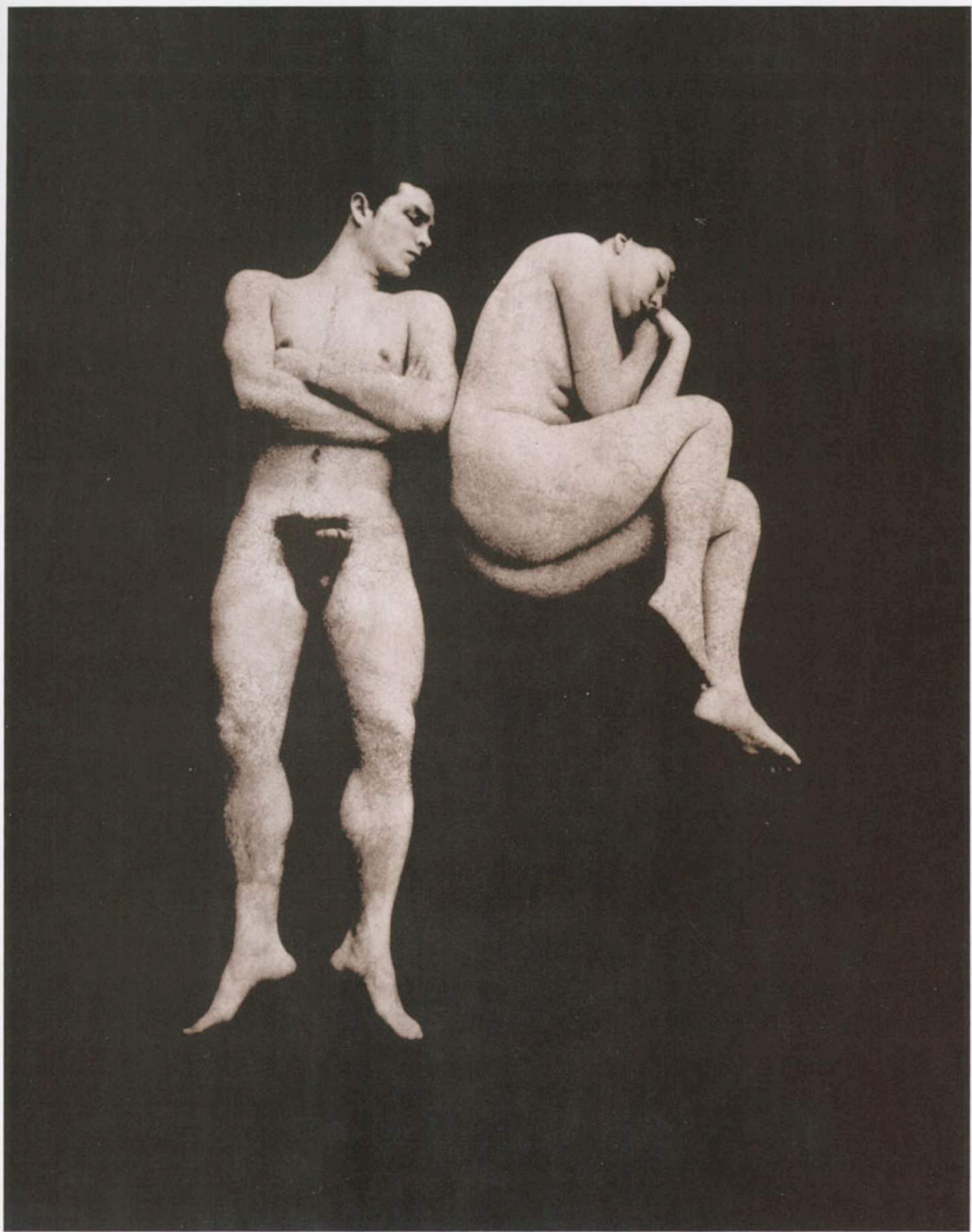
As Waking that hurts, by all meanes must bee avoided, so sleepe which so much helpes, by like waies, *must be procured, by nature or art, inward or outward medicines, and to be protracted longer then ordinary, if it may be, as being an especiall helpe.*¹ It moystens and fattens the body, concocts, and helpes digestion, as we see in Dormice, and those *Alpine Mice* that sleepe all Winter, which *Gesner*² speaks of, when they are so found sleeping under the snow in the dead of Winter, as fat as butter. It expells cares, pacifies the minde, refresheth the weary limbes after long worke,

*Somne quies rerum, placidissime somne deorum,
Pax animi, quem cura fugit, qui corpora duris
Fessa ministeriis mulces reparasque labori.*

Sleepe rest of things, O pleasing Diety,
Peace of the Soule, which cares dost crucifie,
Weary bodies refresh and mollifie.³

The chiefest thing in all Physicke *Paracelsus* calls it, *omnia arcana gemmarum superans & metallorum.*⁴ The fittest time is *two or three houres after supper, when as the meat is now settled at the bottome of the stomacke, and 'tis good to lye on the right side first, because at that site the liver doth rest under the stomacke, not molesting any way, but heating him as a fire doth a kettle, that is put to it. After the*

*first sleepe 'tis not amisse to lye on the left side, that the meat may the better descend*⁵: and sometimes againe on the belly, but never on the backe. Seaven or eight houres is a competent time for a melancholy man to rest, as *Crato*⁶ thinks; but as some doe, to lye in bed and not sleep, a day or halfe a day together, to give assent to pleasing conceits and vaine imaginations, is many waies pernicious. To procure this sweet moistning sleepe, its best to take away the occasions (if it be possible) that hinder it, and then to use such inward or outward remedies, which may cause it. *Constat hodie* (saith *Boissardus* in his *Tract de magiâ cap. 4.*) *multos ita fascinari ut noctes integras exigant insomnes, summâ inquietudine animorum & corporum,*⁷ many cannot sleep for witches & fascinations, which are too familiar in some places, they call it, *dare alicui malam noctem.*⁸ But the ordinary causes are heat and drinesse, which must first be removed, a hot and dry braine never sleepes well,⁹ grieffe, feares, cares, expectations, anxieties, great businesses, *In aurem utramque otiose ut dormias,*¹⁰ and all violent perturbations of the mind must in some sort be qualified, before we can hope for any good repose. Hee that sleeps in the day time, or is in suspence, feare, any way troubled in minde, or goes to bed upon a full stomacke,¹¹ may never hope for quiet rest in the night, *nec enim meritoria somnos admittunt,* as the Poet¹² saith,



Innes & such like troublesome places are not for sleepe, one calls Ostler, another Tapster, one cries and shoutes, another sings, whoups, hollowes,

—*absentem cantat amicam,*
*Multâ prolutus vappâ nauta atque viator.*¹³

Who not accustomed to such noyses can sleepe amongst them? He that wil intend to take his rest must goe to bed *animo securo, quieto & libero*, with a secure¹⁴ and composed minde, in a quiet place: *omnia noctis erunt placidâ compôsta quiete*¹⁵: and if that will not serve, or may not bee obtained, to seeke then such meanes as are requisite. To lie in cleane linnen and sweet, before he goes to bed or in bed to heare *sweet Musicke*,¹⁶ which *Ficinus* commends *lib. 1. cap. 24.* or as *Jubertus med. pract. lib. 3. cap. 10.* to read some pleasant Author till he be asleepe, to have a bason of water still dropping by his bed side,¹⁷ or to lie neare that pleasant murmure, *lene sonantis aquæ*,¹⁸ Some flood-gates, arches, fals of water, like London Bridge, or some continuate noise which may benum the senses, *lenis motus, silentium & tenebræ, tum & ipsa voluntas somnos faciunt*, as a gentle noyse to some procures sleepe, so, which *Bernardinus Tilesius lib. de somno*¹⁹ well observes,

silence, in a darke roome, and the will it selfe, is most available to others. *Piso*²⁰ commends frications, *Andrew Borde*²¹ a good draught of strong drinke before one goes to bed, I say, a nutmeg and ale, or a good draught of muscadine, with a tost and nutmeg, or a posset of the same, which many use in a morning, but mee thinkes for such as have dry braines, are much more proper at night; some prescribe a sup of vineger as they goe to bed, a spoonefull saith *Ætius Tetrabib. lib. 2. ser. 2. cap. 10. & lib. 6. cap. 10. Ægineta lib. 3. cap. 14.*²² *Piso*, a little after meat, because it rarifies melancholy, and procures an appetite to sleepe. *Donat. ab Altomar. cap. 7.*²³ and *Mercurialis* approve of it, if the malady proceed from the Spleene.²⁴ *Salust. Salvian. lib. 2. cap. 1. de re med. Hercules de Saxoniâ in Pan. Ælianus Montaltus de morb. capitis, cap. 28. de Melan.* are altogether against it.²⁵ *Lod. Mercatus de inter. Morb. cur. lib. 1. cap. 17.* in some cases doth allow it.²⁶ *Rhasis*²⁷ seemes to deliberate of it, though *Simeon*²⁸ commend it (in sawce peradventure) he makes a question of it: as for baths, fomentations, oyles, potions, simples or compounds, inwardly taken to this purpose, I shall speake of them elsewhere.

A squat quarto of 353,369 words, the 1621 first edition of *The Anatomy of Melancholy* sold out and was followed in Burton's lifetime by several subsequent editions, all folios with substantial additions made by the author. The sixth and final one, posthumously published in 1651, contains 516,384 words. This excerpt, "Waking and Terrible Dreames Rectified," is from the first edition.

In the following annotations, the specific editions cited are, wherever possible, those owned by Burton as part of his impressive private library, a collection numbering some 1,738 volumes at his death in 1640. Asterisks indicate references that Burton footnoted in the original text, with further annotations added.

1* "Interdicendæ Vigiliæ, somni paulò longiores conciliandi." ("Sleeplessness is counterindicated; somewhat longer sleep is to be procured.") Donatus Altomarus [Donato Antonio Altomare], Italian physician (1506–1562), *De medendis humani corporis malis: ars medica* (Lyons, 1560), i. 80; "Somnus supra modum prodest, quovismodo conciliandus." ("Above average amounts of sleep are beneficial, and must be procured by any means possible.") *Piso* [Nicolas Le Pois], French physician (1527–1590), *De cognoscendis et curandis*

praecipue internis humani corporis morbis libri tres (Frankfurt, 1585), p. 176.

- 2 Conradus Gesner [Conrad von Gesner], Swiss naturalist (1516–1565), *Historiae Animalium: lib. I de quadrupedibus viviparis* (Zurich, 1551).
- 3* Ovid [Publius Ovidius Naso], Roman poet (43 B.C.–17 A.D.?), *Metamorphoses*, in *Opera* (Frankfurt, 1601), II.623–25.
- 4* In Hippocrates's *Aphorisms*: "Better than all the hidden powers of gems and metals." In his *Operum medico chemicorum* (Frankfurt, 1603), v. 124, Philippus Aureolus Paracelsus [Theophrastus Bombastus von Hohenheim], German physician and chemist (1493–1541), wrote: "gemmarum et lapillorum prestiosorum" ("of gems and precious stones").
- 5* Crato [Johannes Crato von Krafftheim], German physician (1519–1585), *Consiliorum & epistolarum medicinalium liber I*, ed. L. Scholzius (Frankfurt, 1591), ii. 142–43.
- 6 Crato (ibid.) claimed that too much sleep at any one time leads to bouts of insomnia, a condition to which melancholics are prone.
- 7 Jacobus Boissardus [Jean-Jacques Boissard], French antiquarian and poet (1528–1602), *De divinatione & magicis praestigiis* (Oppenheim, 1615), p. 46.

- 8 "To give someone a bad night."
- 9* "Sæpius accidit melancholicis, ut nimium exsiccat cerebro vigilliis attenuentur." ("It often befalls in melancholics that their brain becomes too dry and they are afflicted with insomnia.") Marsilius Ficinus [Marsilio Ficino], Italian humanist (1433–1499), *De sanitate studiosorum tuenda*, bk. 1 of *De vita*, vol. 1 of *Opera* (Basel, 1576), 24, p. 508.
- 10* "So you can sleep at ease on either ear." Terence [Publius Terentius Afer], Roman writer (ca. 185 or 195 B.C.–ca. 159 B.C.), *Heautontimoroumenos*, in *Comoediae sex* (Paris, 1536), 342.
- 11* "Ut sis nocte levis, sit tibi cæna brevis." ("If you want to lie easy at night, let your supper be brief.") *De conservanda bona valetudine opusculum scholae Salernitanae*, ed. Johannes Curio and Jacobus Crellius (Frankfurt, 1545), chap. 5 (f. 8v).
- 12* "For indeed rented lodgings do not allow sleep." Juvenal [Decimus Junius Juvenalis], Roman poet (fl. 1st–2nd c.).
- 13* "Lubricated by plenty of bad wine, the sailor and the wayfarer sing of their absent lovers." Horace, *Satires*, in *Opera*, ed. D. Heinsius (Leiden, 1612), I.5.15–16.

Annotations continue following Japanese translations