

Paper wraps stone: monumental, manuscript, and printed epitaphs in eighteenth-century England

Article

Published Version

Creative Commons: Attribution-Noncommercial 4.0

Open Access

Bullard, R. ORCID: <https://orcid.org/0000-0002-9484-9579>
(2020) Paper wraps stone: monumental, manuscript, and printed epitaphs in eighteenth-century England. *Inscription*, 1. pp. 18-31. ISSN 2634-7210 Available at <https://centaur.reading.ac.uk/92250/>

It is advisable to refer to the publisher's version if you intend to cite from the work. See [Guidance on citing](#).

Published version at: <https://inscriptionjournal.com/2020/06/27/paper-wraps-stone/>

Publisher: Information as material (Iam)

All outputs in CentAUR are protected by Intellectual Property Rights law, including copyright law. Copyright and IPR is retained by the creators or other copyright holders. Terms and conditions for use of this material are defined in the [End User Agreement](#).

www.reading.ac.uk/centaur

CentAUR

Central Archive at the University of Reading

Reading's research outputs online

Paper Wraps Stone:

Monumental, Manuscript, and Printed Epitaphs in Eighteenth-Century England

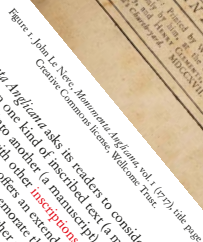
(c.1697-1741), an English antiquarian who wrote two guides to the eighteenth-century epitaphs of England.

The first is *Faithful Ecclesiastical Antiquaries*, a topographical history of the country's churches and monuments. The second is *A New and Correct Topographical History of the County of York*, which includes a detailed account of the county's monuments and tombs.

The book is a valuable resource for anyone interested in the history of English architecture and literature.

Ms. A.9.2.10.1

The methods that Le Nève adopts in *Moments de l'écriture* are innovative in at least three ways. First, the text takes a familiar notion of epigraphy – but focuses in modern, rather than ancient, monuments. The first volume contains thirteen chapters of monuments set up from 1700-1715; subsequent volumes cover the period 1700-1720, 1720-1735, and so on. Finally, it is a published text that seeks to rather informally about a recent example of an unusual publishing practice: the subscription publication where the person who organises the publication both links and distributes the copies to all subscribers. Second, these innovations are all inter-related aspects of Le Nève's self-consciousness towards the materiality of text.



Monumental Ignorance asks its readers to consider what happens when one kind of inscribed text (a printed text) is grafted onto another (a manuscript), and then to reflect on the implications of this grafting for the role of the written word in our culture. In doing so, it offers an extended meditation on stone, but also on writing. Rather than emphasizing the essential difference between the marks with which its text engages, *Le Neve* asks his readers to consider them in relation to one another. He presents paper-based text as not as a poor substitute for stone, but rather

as a new kind of commemorative practice that exists alongside and in dialogue with inscribed monuments. He looks toward the future as well as the past as he transforms epigraphy through the medium of print.

Inscriptions ancient and modern

[illegible]

Weaver portrays himself as solitary epiphany hunter, whose painstaking commitment to transcribing the verbal contents of moments impressed itself, physically, both on himself and on his book. No content to reproduce on his own, he goes on to claim that he is "pursued" by the "epiphany" as John Bunyan was "pursued" by the "different from him."

"The importance that Weaver ascribes to place and the physical presence is registered in the structure of his text. *Swivel: General Mammous* moves slowly from parish buildings, families, and local customs that help to make sense of them. Indeed, Weaver worries that
 I may, perhaps, be found fault withall because I doe not chorographically and according as Churches stand, here or further remote in me and the same hath hundred of wipers, empty and place someone from one side of a County to another before I empty an Epitaph.¹

1. "Swivel: General Mammous" in *Swivel*, 15. Cf. also "Swivel: General Mammous" in *Swivel*, 15.

I may perhaps be found fault withal because I do not chronologically arrange according as Charles Lathrop has done or further separate empires and place the several Monuments in this my book; but slip some from one side of a County to another before I engrave an Empire.⁶

Footnote: The original manuscript contains the following sentence:
and I have altered it thus: "I will not."

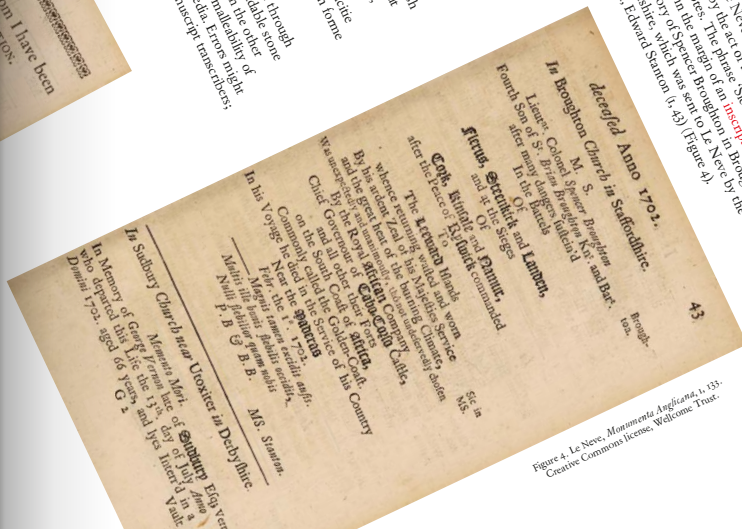
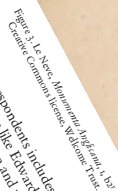


Figure 4. Le Neve, *Monumenta Anglicana*, 1, 135.
Creative Commons license, Wellcome Trust.

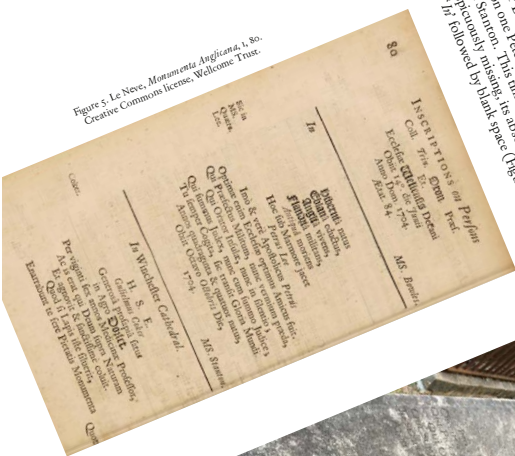


Figure 5: Le Neve, *Monumenta Anglicana*, I, 80.
Creative Commons license, Wellcome Trust.



Figure 6. Gaseousness of Peter Lee, St. John's Cathedral, Abingdon and Harlow. The first two lines are the text printed in Figure 5. Image copyright Aron Honnorn.

[illegible]

Le Neve's extraordinary note on the monument is one in a Latin act of *panscription*. The monument is carved in stone, and that *inscriptio* is an extraordinary note on the monument's location. The monument is carved in stone, and that *inscriptio* is an extraordinary note on the monument's location. The monument is carved in stone, and that *inscriptio* is an extraordinary note on the monument's location.

Sic in MS. Quere. 'So in the manuscript; quere' is printed in the margin next to the words concerning Lee's death. *Aphoristic* moments – as well it might be, since this phrase is at odds with the preceding line of the epigraph, all of which gave a place name followed by a verb.

Ethereal denotes
Ethereal voices,
Aphoristic moments
Aphoristic moments

Hiberniâ natus,
Eboracâ vivens,
Flandriâ militans

[Born in Ireland
Educated in Dublin
Lived in England
A soldier in Flanders] (4, 80)

In fact, as the surviving monument to the soldier buried in England's *'Antique'* in Le Neve's text should read – in this **inscription** is – rather astonishingly – in the churchyard of St. John's Cathedral, Antigua and Barbuda, where Peter Lee is buried (figure 6)

Figure 8. Part of monument to Thomas Vegetables and Dorothy Weegies, St. Cloud's Church, Bishop's Tabbouleh. Image copyright Jessica Waldron.

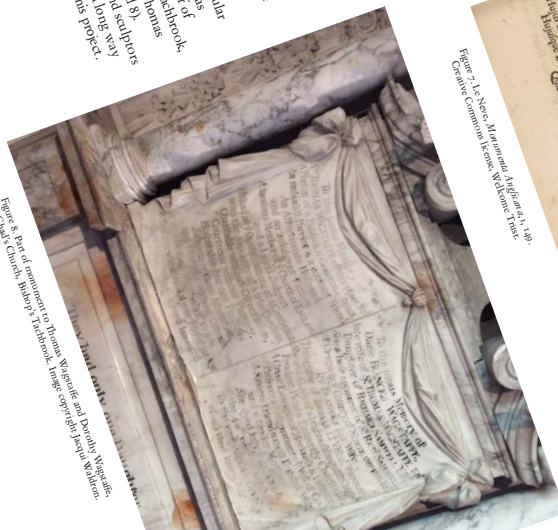


Figure 7 Le Nere, Monumento Angliant 4, 1989.
Creative Commons license, Wikimedia Trust.

[illegible][illegible][illegible]

