

Zeitschrift: SPELL : Swiss papers in English language and literature
Herausgeber: Swiss Association of University Teachers of English
Band: 34 (2017)

Inhaltsverzeichnis

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 07.08.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

Table of Contents

Introduction	11
Christiania Whitehead (Warwick) Visual and Verbal Vernacular Translations of Bede's <i>Prose Life of St Cuthbert</i> in Fifteenth-Century Northern England: The Carlisle Panel Paintings	17
Nicolette Zeeman (Cambridge) Theory Transposed: Idols, Knights and Identity	39
Alexandra Walsham (Cambridge) The Art of Iconoclasm and the Afterlife of the English Reformation	81
Kilian Schindler (Fribourg) Devils on Stage: Dramatic Representations of the Supernatural in <i>Doctor Faustus</i>	117
Sonia Pernet (Lausanne) “Where there is a frequent preaching, there is <i>no necessity</i> of pictures”: The Fluid Images of John Donne’s Preaching as Substitutes for Visual Representations	143
Hannah Yip (Birmingham) “The text and the occasion mingled together make a chequer- worke, a mixture of black and white, mourning and joy”: Visual Elements of the Printed Funeral Sermon in Early Modern England	157
Rachel Willie (Liverpool) Sensing the Visual (Mis)representation of William Laud	183

Andrew Morrall (New York) “On the Picture of the King Charles the First . . . written in Psalms”: Devotion, Commemoration and the Micrographic Portrait	211
Antoinina Bevan Zlatar (Zurich) “The Image of their Glorious Maker”: Looking at Representation and Similitude in Milton’s <i>Paradise Lost</i>	241
Erzsi Kukorelly (Geneva) Samuel Richardson’s Visual Rhetoric of Improvement	267
Brian Cummings (York) Afterword: Words and Images	285
Notes on Contributors	293
Index of Names	297

Acknowledgements

The essays in this volume began life as papers delivered at the 5th Biennial Conference of the Swiss Association of Medieval and Early Modern English Studies. We are grateful to Lukas Erne and Denis Renevey (former and current Presidents of SAMEMES) for giving us the opportunity to host the event in Zürich, and for their unflagging support throughout. The conference could not have taken place without the sponsorship of the Swiss National Science Foundation, the Swiss Academy of Humanities and Social Sciences, the Hochschulstiftung Universität Zürich, Zürcher Universitätsverein, Englisch Seminar Zürich, and the Canton and City of Zürich.

Editing a volume for SPELL has accrued many debts of gratitude. First and foremost we would like to thank the scholars who have entrusted us with their work, and the reviewers in Switzerland and abroad who agreed to share their thoughts with us. Thanks are also due to the Englisch Seminar, Zürich, for providing us with the funds to hire Deborah Frick. Deborah's zeal for checking references and willingness to work to deadline has lightened our task immeasurably. We are grateful to Simon Knott for allowing us to reproduce his image of the defaced angel, and to Martin Heusser for designing the cover. Last but not least, we would like to extend our heartfelt thanks to the gimlet-eyed Keith Hewlett whose instinct for spotting and eradicating error is formidable.