

Call for Papers

“Cabinets of Curiosities: Collecting, Displaying, Consuming”

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Guest editors: Mark Hutchings (University of Salamanca), Susana Oliveira (Universidade Aberta, Portugal), and Veronika Schandl (Pázmány Péter Catholic University)

There is perhaps no better illustration of the appetite for knowledge and understanding of the known and unknown world in Renaissance Europe than the cabinet of curiosity, commonly a room or a series of rooms with objects arranged, juxtaposed, categorised – the whole (or *parts*) of the cabinet of curiosity was designed to convey a visual, material theatre of wonder: the *Wunderkammer*. This pan-European practice emblemizes – literally, associatively, metaphorically, allegorically – the Humanist making of meaning through acquisition, enquiry, presentation, consumption, and transmission. In these ‘epochs of space’ (Foucault) the viewer is captivated by ‘marvellous objects’ (Greenblatt), reframed, newly (de)contextualised, and fetishized.

The aim of this special issue of *EJES* is to explore how we might apply the concept, as well as detect and analyse the practice: how, that is, the social activities underpinning the acquisition, display, and experience of these objects might be uncovered in a range of related cultural practices and material forms. Since the ‘cabinet of curiosity’ is not a label devised by modern scholars to account for a historical practice but an established concept in the Renaissance, it is possible to regard it as a transmutable and adaptable idea as much as delineating a precise phenomenon, such as the *Wunderkammer* we find celebrated in print illustrations. This special issue is interested in how the practice of collecting, displaying, consuming *as process* might be explored across the Renaissance landscape in the British Isles as well as in a transnational context.

Proposals are invited that might address (but are not limited to) topics related to any of the following:

- Agents, Anatomy halls, Animals, Antiquities, Archaeology, Architecture, Arcana, Archaism, Archives, Art, Artefacts, Assemblage, Astrology, Automata
- Baroque, Biography, Body parts, Books, Botany, Buildings
- Cabinets, Categories, Catalogues, Ceremony, Churches, Classification, Codices, Collage, Collecting, Collections, Colonialism, Commodities, Commonplace books, Consumption and consumerism, Corpus, Correspondence, Cosmetics, Cultural identity, Curatorship and curating, Curios
- Designs, Devotional objects, Dialects, Diaries, Digital Humanities, Diorama, Dictionaries, Diplomacy, Displaying, Documents, Dolls’ Houses, Drama
- Ecocriticism, Effects, Engravings, Exhibitions, Exotica
- Fairs, Festivals, Fiction, Fishing, Flora and fauna
- Galleries, Gardens, Gift-giving

- Houses, Household decor, Hunting
- Illuminations, Illustrations, Images, Instruments, Inventories
- *Kunstkammern*
- Landscapes, Libraries, Lighting, Lists, Literature
- Manuals, Manuscripts, Maps, Medical treatises, Memento Mori, Menageries, Miniatures, Miscellanies, Monsters, Money, Monuments, Museums
- Narrative, Natural Science, Networks, Notebooks
- Objects, Orientalism
- Patronage, Performance, Perpetual motion machines, Philosophy, Plants, Portraits, Poetry, Public sphere, Publishing
- Recipes, Relics, Ruins
- Scenes, Science, Skeletons, Souvenirs, Still life, Stories, Stuff
- Taxidermy, Technology, Theatres, Things, Trade, Trompe l'oeil paintings, Travel
- Uncanny
- Vanitas
- Wills, *Wunderkammern*

Detailed proposals of up to 1.000 words for full essays of 6.000-8.000 words or shorter pieces of 2.000-4.000 words should be sent to the guest editors by 7 April 2025: Mark Hutchings (Mark.Hutchings@usal.es), Susana Oliveira (Susana.Oliveira@uab.pt), and Veronika Schandl (schve06@gmail.com). Selected authors should be able to submit a full-length draft by mid-July, and a final version by the end of October. This issue will be part of volume 30 (2026). All inquiries regarding this issue can be sent to the three guest editors. *EJES* employs Chicago Style ([T&F Chicago AD](#)) and British English conventions for spelling. For more information about *EJES*, see: <http://www.essenglish.org/ejes.html>.

Procedure

Potential contributors are reminded that *EJES* operates a three-stage review process:

1. Authors are invited to submit proposals (up to 1.000 words). The guest editors make a selection of proposals in consultation with the editorial board, and invite short-listed authors to submit a full-length draft.
2. The contributors' full-length draft is reviewed by the special issue editors, who may ask for (minor) revisions, and retain the right to reject an article if it does not meet the standards of the journal.
3. The revised articles will be subject to a double-blind peer review. On the basis of the peer review, and in consultation with the editorial board, the special issue editors formulate a final advice (accept, minor revisions, major revisions, reject).