Editor’s Foreword

Imogen Forbes-Macphail

I am delighted to present the inaugural edition of *Cera: An Australasian Journal of Medieval and Early Modern Studies*, on the theme of ‘Emotions in History’. This journal was conceived in 2013 with the intention not only of strengthening the Australasian community of graduate students and early career researchers working in the field of medieval and early modern studies, but also of providing a forum which would enable scholars to publish their work in a new, open-access venue and to incorporate, if desired, multimedia and digital components in their work through taking advantage of the online medium. The selection of articles in this issue covers an impressive range of topics, including representations of peasant anger in twelfth-century historical accounts, questions of humoural theory in the writings of Henry More, an investigation of the trope of melting in early modern poetry, the relationship between passion and reason in Marlowe’s *Edward II*, Freudian theories of laughter in relation to the plays of Shakespeare, gendered representations of Elizabeth Woodville in Philippa Gregory’s contemporary medievalist fiction, and the hyper-feminisation of the single-action harp in the late eighteenth century. These articles, while drawing from a variety of disciplines and theoretical approaches, are all united in examining, in one form or another, questions concerning the representation, articulation,
understanding or expression of emotions in the medieval and early modern period, and their diversity reflects the complexity and scope of this topic.

The name ‘Ceræ’ refers to the reusable wax tablets used throughout antiquity and the medieval period, and suggests the malleability and flexibility of the medium of online publishing, which can similarly be overwritten, re-inscribed, and put to a number of unconventional uses that may not be available to print works. We are happy to have received several submissions incorporating digital components, although none have yet reached the publication stage, and are delighted to be able to review several digital humanities projects alongside our more traditional book reviews. We hope that this aspect of the journal will develop further over the forthcoming years.

We would like to extend our appreciation to the many organisations and individuals who have enabled us to realise this project — most specifically, the Australian Research Council Centre of Excellence for the History of Emotions, which has generously sponsored a prize for the best article published in this issue; the Centre for Medieval and Early Modern Studies at the University of Western Australia, which has contributed further funding to this prize; and the Institute of Advanced Studies at the University of Western Australia, which has provided valuable and much-needed support for the costs of running the journal in its first year.

We are grateful, furthermore, to the numerous peer reviewers who have contributed their time to this enterprise; to Andrew Lynch, Anne Scott, and Bob White, for their invaluable advice and counselling in the early stages of this project; to Lesley O’Brien for editing assistance; and to Toby Burrows, whose knowledge and tireless assistance has been essential in enabling us to set up our current journal management system.
Most of all, we would like to remember Professor Philippa Maddern, who passed away earlier this year. Philippa Maddern was one of our very first supporters and advisors in the initial stages of this project. Over the past year, she assisted us to secure funding, to source and contact peer-reviewers, reviewed our early website and promotional materials, and offered invaluable guidance on numerous matters. *Cera* would simply not exist as it does today without her assistance; and aside from the debt owed to her by the journal, I know Philippa to have individually touched the lives of many of our committee members. She will be very sadly missed by all of us.
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