**Call for Papers**

International Medieval Congress (Leeds, 6-9 July 2015)

**Reform and Transition in Medieval and Early Modern Performative Culture**

Organisers: Tanja Skambraks, Historisches Institut, Universität Mannheim and Piotr Morawski, Instytut Kultury Polskiej, Uniwersytet Warszawski

Transition is an essential category for our approach to the topic of medieval and early modern culture both in terms of religion and media politics, as well as in terms of social or economic development. Strict divisions marked between the middle ages and the following epoch, between traditional catholic confession and reformed ones, and last but not least between the sacred and the profane, need to be revised. Performative practices, their liminalities and perceptions are in our opinion a good vantage point and allow us to trace transitions in terms of continuities and discontinuities at the turn of old and new era. Practices, we believe, and maybe performative and theatrical practices in particular, are more persistent than ideas or media themselves: while reasons for performing and ways of performing changed, practices themselves often continued. Therefore during this session we would like to focus on performative practices of the middle ages and early modern period in order to see how they changed or resisted changes, how they (re-)formed and were reformed or simply how they did transit supposedly well-established divisions between epochs, confessions, conventions, media, etc.

We therefore invite paper proposals from researchers of medieval drama/theatre/music, liturgical history, theology, social and cultural history dealing for instance with the following questions:

How did the use of new/different media, e.g. the use of printed texts influence performative culture respectively which continuities regarding traditional media are visible? Which role can be attributed to particular social groups, like fraternities organizing and controlling new types of civic performances? How did their involvement in the economy and finance of the events transform performative practices, or more broadly: which possible links and/or side effects can be identified between theatre and social change? How did the seemingly binary concepts of ‘sacred’ and ‘profane’ evolve in religious drama in the period of reform? In which way were liturgical rituals, dance and other practices regarded as experiences of transition or even transcendence?

Please send your proposed titles and a short abstract of approximately 200 words, preferably in English to:

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**Deadline for paper proposals: 1 September 2014**