

**RELATIONSHIP BETWEEN MEDIEVAL DRAMA AND RENAISSANCE
DRAMA**

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**TOPIC: RELATIONSHIP BETWEEN MEDIEVAL DRAMA AND
RENAISSANCE DRAMA**

The relationship between Medieval drama and Renaissance drama is more of a contrasting one than a close one. This is because the Medieval drama was a religion driven aspects of literature while Renaissance thinkers reverted back to the idealism of classical civilization during A.D. 1500 which abhors Christianity religion. Instead of focusing on the dreams of the future, Renaissance drama were concerned with the here and now but the Medieval drama were concerned about personalities transcended to those of fictitious figures (God, Saints, and revered leaders).

Medieval and Renaissance literature were influenced by two completely different eras in human history. During the Middle Ages, (A.D.1066-1500) the toils of daily life affected the mindset of those at this time. As a result, these ideas found its way into the making of Medieval drama. However, after the great rediscovery of the classical civilizations during A.D.1500-1660, men began creating what is now looked upon as Renaissance drama. Though they are both forms of writing, their history as a part of society greatly differed from contrasting philosophies of life, leading to two different personalities.

Another distant relationship between the Medieval drama and the Renaissance is that Renaissance drama revolved more around having a real humanistic protagonist with a real story to tell. These basic ideas evolved from a humble place in life to a materialistic dream steeped in luxury. This entails that Renaissance drama is a secular drama while Medieval drama is a religious drama. There was a religious undertone hidden in Medieval drama.

In the Italian Renaissance that dates back to the 14th Century, people shed themselves of the beliefs that characterized the medieval society. They refused to accept the artistic literary standards of the Medieval age and began to look around them for new ways of thought that would be appropriate to the thinking of the age. In the Italian Renaissance, there

were two distinct dramatic forms-the humanist drama which was literary in form and essentially dominated by the elite, and the popular theatre given the appellation of commedia cellaret. Political instability and lack of national unity contributed to the paucity of dramatic literature during the Italian Renaissance. In the Medieval drama, the stage was wholly devoted to expounding religious philosophy and nothing else. The Medieval stage was replete with thrones, scaffolds, trolleys and other contrivances used in staging plays having to do with the Annunciation and the Ascension. Medieval architects, including Filippo Brunelleschi, invented an apparatus for the representation of paradise. Stage music and lighting equally became sophisticated.

During the Renaissance, dramatic productions were given at courts and academies for aristocratic audiences, and were usually produced during special occasions. All aspects of the plays were dominated by the court. Court poets authored the plays, court architects and painters did the scenery and costume design, while courtiers did the acting. In the Medieval drama, those who came to watch medieval drama at its beginnings did not get any message that was not religious. This is because Medieval had one major focus-the sermonizing focus. The language of the Bible ought to be simple, and torpid.