

RELATIONSHIP BETWEEN MEDIEVAL AND RENAISSANCE DRAMA

The Medieval period of drama started between (1066-1500), some call it the Middle Ages. The period took over Roman empire when they fall. The Christian church that was found in the Medieval era abolished drama and other undesirable element in the society. There was no record of playwriting from the death of Seneca to the beginning of the Medieval era. The only theatre that exists within period is the mimes and wandering ministerial which their art is regarded as pagan practice is a sacrilege against God.

Renaissance drama is a period of cultural rebirth. It is a period that marked the rediscovery of past heritage which epitomized in the rediscovery of Greek and Roman civilization. It is the period that marks the invention of printing machine, establishment of universities and the fall of Constantinople which caused scholars of Classical literature to spread all over Europe.

Renaissance drama grew out of the established Medieval. Tradition of the ministry and the morality plays. These public spectacles focused on religious subject and were generally enacted by either Choristers and Monks, or a town tradesman. At the end of the fifteen century, a new type of play appeared. This essay discusses the relationship between Medieval drama and Renaissance drama. These shorts play and revels were performed at noble households at court, especially at holiday times. These short entertainments called 'interludes' started the move away from the didactic nature of the earlier play towards purely secular plays, and often added more comedy than was present in the Medieval and predecessors.

Since most of the holiday revels were not documented and the play text has been disappeared and be destroyed, the actual dating of the transition is difficult. The first extent purely secular play Henry Medivall`s Fulgens and Lucres, was formed at the household of Cardinal Morton, where the young Thomas More was serving as a page. Early Tudor interlude soon grew more elaborate incorporating music and dance and some especially by John Heywood, were heavenly influenced French Farce.

However, not only were plays shifting emphasis from teaching to entertaining, but also slowly changing focus from the religious toward the political. John Skelton's 'Magnificence' (1515). For example, while on the face of it resembling the Medieval allegory plays with its character of virtues and vices, was the political satire against Cardinal Wolsey.

Magnificence was so incendiary that Skelton had to move into the sanctuary of Westminster to escape wrath of Wolsey.