

**Civil War in William Shekespeare's  
Julius Caesar**

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الحرب الأهلية في مسرحية وليم شكسبير يوليوس قيصر

المخلص

أبحث المعنون "الحرب الأهلية في مسرحية وليم شكسبير يوليوس قيصر" يعني بالمسببات ودوافع الحرب الأهلية وعواقبها الوخيمة على أفراد المجتمع الذي يعاني منها. لهذا السبب، أفراد المجتمع المتحارب أجبروا ليعانوا صدمة فقدان أقاربهم وأصدقائهم ، وجميع أشكال الدمار ، ناهيك عن التفكك الاجتماعي ، الأمراض الاجتماعية الأخرى مثل المتاجرة بالشرف ، السرقة ، وجميع أنواع الاعمال الإجرامية.

أبحث يهدف لتعريف القاريء عن معالجة وليم شكسبير لهذه الحرب المدمرة وموقفه تجاهها . أعتقد شكسبير دائما أن يعطي أنطباعا أنجليزيا لمكان أجنبي مثل مدن روما ، وفيرونا ، أو البندقية على سبيل المثال كما لو أن الجمهور كانوا يتفرجون على بيئة أنجليزية. لهذا، تقديم شكسبير لموضوع الحرب الأهلية في مسرحيته ربما ينبع من مسؤوليته الأخلاقية ككاتب مسرحي مدرك للمكونات الرئيسية المحفزة للسلام، الرخاء وكل علامات السعادة لتسود بين الناس . فقد كان شكسبير عندما كتب المسرحية مدركا تماما للحروب الأهلية الماضية والتي عانى منها المجتمع الأنجليزي كثيرا وعلى سبيل المثال حرب الوردتين (١٤٥٥-١٤٨٥) ، الذي أشار شكسبير إليها بصورة واسعة في مسرحية هنري السادس بأجزائها الثلاثة ، والتي سنتطرق إليها في هذا البحث قدر تعلق الأمر بها.

**Abstract**

This research deals with the causes and motives of civil war and its terrible consequences on the members of the society in which it breaks out. Hence, individuals are made to suffer the trauma of losing their relatives and friends, and all forms of destruction, not to mention the social disintegration and the other social diseases, like prostitution, robbery and all sorts of criminal actions.

The research aims at acquainting the reader with William Shakespeare's treatment of this devastating war and his attitude towards it. As usual, Shakespeare always tries to give a foreign setting like Rome and Verona, or Venice, for instance, an English atmosphere as if the audience were watching an English environment. Thus, Shakespeare's presentation of the theme of the civil war in his drama may stem from his moral responsibility as a dramatist conscious of the main ingredients conducive to peace, prosperity, and all signs of happiness to prevail among his people. For Shakespeare, when writing the play, was fully aware of the past civil wars from which the English society had suffered too much—the War of the Roses (1455-1485), for example, which he referred to and elaborated in the three parts of Henry VI, and which will be touched upon in this paper according to its relevance.

Over ages mankind forms different nations, each has its own sects, races, factions, and religious groups in which, for example, one particular group within one nation considers, for one reason or another, another group within the same nation their enemy. The two groups are to belong to two different sects, colour, religion, etc. Both groups may eventually organize armed forces to fight each

other internally and therefore a war is to be erupted, which is universally known as a civil war.

Civil war can be defined as an interior war within a society in which the conflicting groups may aim at, for instance, getting rid of a sect due to sectarianism motives or taking control or independence of a nation or a region or changing a government's leaders.

Moreover, a civil war may break up for many other reasons which might be political, racial, regional, religious, or for changing particular government policies such as the American civil war (1861-1865), which aimed at putting an end to the racial discrimination during the reign of the U.S. president Abraham Lincoln.

Generally speaking, civil war is always characterized by violence, cruelty, bloodshed, and all sorts of evil practices on the part of the conflicting groups, and may finally result in scores of human casualties along with over consumption of the national and individual resources of the country and this can lead without any dispute to famine and chaos since the civil war eats its sons who kill one another causing the deactivating of life in their populated areas and deterioration on all levels—social, political, economic, educational, and otherwise.

Furthermore, fierce clashes and fights among the warring sides due to civil war cause paralyzing in the economic life and disintegration in the tightly woven social fabric of their war-torn country, not to mention the tremendous consequences of social diseases, like compulsory displacement, robbery, prostitution, and

all sorts of criminal actions and such a warring nation needs several decades to rebuild its economy, unity, and harmony.

As long as civil war occurs in a country, it gives a chance to other powerful nations or neighboring regional countries to interfere in the internal affairs of the warring country because such internal wars so much weaken the sovereignty of the state and eliminate easily the internal cohesion of its people. In addition, the possibility of a change in the balance of the internal powers which are pitted against each other within a nation may affect positively or negatively other powerful nations or neighboring regional countries in which some of them see achieving triumph of a certain armed group on its rival within a nation during their civil war is identical with their welfare or a threat to their security.

Sometimes, people within a nation resort to a civil war because they cannot see any other way of achieving what they want of eliminating injustice unless, as they think, by revolting against a government or a ruling faction that violated their human rights. While some people especially who are high-ranking officials who are pitted against each other cause a civil war due to psychological diseases.

William Shakespeare projects the historical civil war, which occurred in Rome during the reign of Julius Caesar in his drama entitled *Julius Caesar* in so much as he tries to depict human nature and human motives as far as civil wars are concerned so that he can approach the realities he wants to express in this connection. In this play, the main reasons for the breaking of the civil war in Rome were political and psychological ones. It is clear that the political

reasons show the main conflicts for assuming power which occur among the main leaders of the Roman Empire. Concerning psychological reasons, the motives of jealousy, hatred, and envy on the part of the other political leaders like Cassius, the rest of senators, and Lords, including Marcus Brutus, who conspired against Caesar since the latter returned home victorious and he was expected to be crowned as King of Rome. Brutus, on the other hand, made a serious decision which urged him to participate in the plot and thus most of the Roman people were to pay their lives as a price due to his political blunder. Brutus was the most significant leader in Caesar's government, but he became at war with himself to decide whether or not to join the conspiracy when he was incited by the shrewd contriver, Cassius, but finally he decided to join the plot and kill Caesar, saying in his soliloquy "It must be by his death" at the opening of Act II, Scene i in which he was trying to persuade himself that Caesar must die for the good of Rome.

*Julius Caesar*, which was performed at the Curtain Theater in 1599, was written in 1598 or 1599<sup>1</sup> is one of the great tragedies of Shakespeare. It portrays one of the most disastrous episodes in Roman history which is the murder of Julius Caesar and its terrible consequences.

The play opens when the workmen of Rome declared a one-day-holiday decorating the statues of Caesar with flowers to celebrate, welcome, and hail the latter who returned to Rome victorious after defeating the sons of Pompey. The celebrated workers are severely blamed by the tribunes Flavius and Marullus who apparently hate Caesar because they belittle his victory and try to

undermine his popularity by reminding the workers of Pompey's greatness. Moreover, the two tribunes (Flavius and Marullus), who it is clear that they are loyal to republican senatorial party<sup>2</sup> threaten to put an end to Caesar's increased power "These growing feathers plucked from Caesar's wing/will make him fly on ordinary pitch. (Julius Caesar 1.1. 77-78)<sup>3</sup>. The growing power of Caesar who is ambitious, tyrannical, and arrogant and he would soon have himself crowned as the king of Rome provoked jealousy, envy, hatred, and malice inside the lords and senators of Rome who conspire against Caesar and ignite the fire of the civil war after the latter being killed.

Cassius who is the moving spirit of the conspiracy that comprises Casca, Cicero, Metallus Cimber, Cinna, and others also convinces Brutus who is an indispensable noble man and Caesar's closest friend to join the plot because Brutus is honored and well-beloved by the Romans for his virtue and valiantness",<sup>4</sup> Brutus has a motive to remove Caesar from not only ruling Rome but also from his life because Brutus wants actually to "preserve the Republic and he finds himself opposed by Caesar who wants to overthrow the Republic and make himself king",<sup>5</sup> After being incited by Cassius against Caesar, Brutus spent most of his nights sleepless, tormenting himself, trying to do his best to ensure the welfare of the state.

"He would be crowned.

How that might change his nature, there's the question.

It is the bright day that brings forth the adder,  
And that craves wary walking. Crown him? \_\_\_\_\_

That \_\_\_\_\_

And then, I grant, we put a sting in him,  
That at his will he may do danger with.

The abuse of greatness is when it disjoins  
Remorse from power; and to speak the truth of Caesar,  
I have not known when his affections swayed  
More than his reason". (*Julius Caesar* 2.1. 12-21)

Therefore, Brutus has been easily and quickly persuaded by Cassius who is determined to exploit Brutus' great stature and moral influence to push the conspiracy against Caesar forward and to make the plot sound noble.

Friendship is a wonderful part of life, but it can unfortunately be used to betray people by their villainous friends due to psychological diseases such as jealousy, envy, hatred, and malice which are so powerful emotions that can destroy good relationships. Friendship is an easy way to exploit the trust of others to deceive them. In fact, only true friendship cannot be defeated, even after death. This element could well likely be the very thing that had sealed the fate of Julius Caesar, Brutus, Cassius, and other conspirators who were fully aware that they could use their fake friendship to Caesar as a cover to hide their bad intention towards him and also to blind him from seeing the truth, just as hunters use camouflage to keep the preys from seeing the reality.<sup>6</sup>

The conspirators exploit their friendship to Caesar along with using flattery, which is a weak point in Caesar's Psyche, to soothe any feelings of doubt inside him that he may have had about their sincerity. Caesar's trust in his friends, high confidence in himself in addition to his pride cause his downfall and bring Rome its scourge of a devastating civil war.

Even though Caesar was plotted against and murdered by Brutus, Cassius, and other plotters, friendship is still proved a strong theme because it would falsify the conspirators' intents. Caesar was vulnerable to the great power of friendship just as any normal person would be and his friendship for the conspirators unfortunately blinded him until Brutus's final blow, by which time it was too late for him to regret about his friendship and confidence to them.<sup>7</sup>

A good example of how the conspirators use their friendship and flattery to attract Caesar to go forth to the senate house on the Ides of March or mid-march, the very day in which Caesar is expected to be crowned as King of Rome, when Cassius was so worried that their attempts of killing Caesar would go in vain if the latter would not come to the senate house, wondering " But it is doubtful yet, /whether Caesar will come forth to-day or no: / For he is superstitious grown of late," (2.1.204-206),. Cassius knows very well that Caesar believes in superstitions and there were several bad omens<sup>8</sup> that occurred at the eve of the Ides of March and which prevented him according to his belief from going to the senate house the following morning the very day that a soothsayer expected previously the murder of Caesar. Decius Brutus, one of the conspirators, assures Cassius that he will persuade Caesar to come to the senate house, saying:

Never fear that. If he be so resolved,  
I can o'ersway him. For he loves to hear  
That unicorns may be betrayed with trees  
And bears with glasses, elephants with holes,  
Lions with toils and men with flatterers\_\_  
But when I tell him he hates flatterers,

He says he does, being then most flattered.

Let me work,

For I can give his humor the true bent,

And I will bring him to the Capitol.

(*Julius Caesar* 2.1.202-211)

The first thing that the cunning Decius said when he met Caesar in his house was "Caesar, all hail! Good morrow, worthy Caesar." (*Julius Caesar* 2.2. 59). He also referred to Caesar as "most mighty Caesar" (2.2.69), this praise made Caesar become more comfortable with Decius, and trusts him all the more.

In fact, Decius knows very well that Caesar loves to be flattered by others, so he was so confident that he will bring Caesar to the capitol. He starts off well the characteristic of flattery and his quick wit in order to trick Caesar into going to the senate house, despite another fact that Calpurnia, Caesar's wife, has had a disturbing nightmare in which a statue of Caesar streamed with blood and smiling men bathed their hands in it. That's why Calpurnia was worried about murdering Caesar, begging him not to go to the Capitol; "Do not go forth to-day" (*Julius Caesar* 2.2.50). Although Caesar yielded to his wife's fear and decided to stay at home he had changed his mind when Decius arrived and persuaded him to go to the Capitol by saying that Calpurnia had misinterpreted her dream which is really a good omen. "This dream is all amiss interpreted; it was a vision fair and fortunate" (*Julius Caesar* 2.2. 83-84). He then continues on to explain how Caesar's dream was a good one, and that through him Rome would be revived into a great city once more. With Decius's interpretation of Calpurnia's dream,

Caesar was very pleased that he would not think twice about heading straight to the capitol, blaming Calpurnia by saying:

How foolish do your fears seem now,  
Calpurnia!

I am ashamed I did yield to them.  
Give me my robe, for I will go.

(*Julius Caesar* 2.2.104-107)

Caesar does not care much about his life since he lives and dies on the principle that "Cowards die many times before their deaths:/The valiant never taste of death but once. (*Julius Caesar* 2.2.33-34).

Bringing Caesar into the crime scene in the senate house on the Ides of March, the conspirators have already accomplished the first step of their plan. By doing so, the conspirators used their friendship with Caesar in a horribly deceptive manner in order to kill him.

On his way to the senate house, Caesar had also received another warning written in a letter handed to him by Artemidorus, a Roman citizen, who read it previously saying:

Caesar, beware of Brutus; take heed of Cas-  
sius; come not near Casca; have an eye to Cinna;  
trust not Trebonius; mark well Metellus Cimber;  
Decius Brutus loves thee not; thou hast wronged  
Caius Ligarius. There is but one mind in all  
these men, and it is bent against Caesar. If thou be-  
est not immortal, look about you. Security gives  
way to conspiracy. The mighty gods defends thee!  
"Thy lover, ARTEMIDORUS."

(*Julius Caesar* 2.3.1-10)

In fact, Artemidorus was warning Caesar about the conspirators, but the latter did not pay any attention, saying that his closest personal concerns are his last priority and describing the man (Artemidorus) as a "fellow mad". (*Julius Caesar* 3.1.10), and then Caesar entered the Capitol.

In the Capitol, the conspirators isolated Mark Antony, Caesar's trusted fellow, from approaching Caesar who absolutely refused a petition from Metellus Cimber and other plotters, including Brutus, to release the latter's brother from his banishment. Accordingly, all the plotters surrounded Caesar who was first stabbed in the neck by Casca and he was then stabbed by several other conspirators, and last by Brutus whose strike was much painful to Caesar who told Brutus just before his falling dead on the ground "Et tu, Brute!-Then fall, Caesar!" (*Julius Caesar* 3.1.79).

Unfortunately, Caesar's last words are still not clearly known and are a disputed subject among scholars and historians alike. Caesar's last words are given as "Et tu, Brute!- Then fall, Caesar." ("And you, Brutus? Then fall, Caesar.").<sup>9</sup> However, this is Shakespeare's invention.<sup>10</sup>

The true friendship is embodied by Antony who is still loyal to Caesar even after the latter's death but the forged friendship is represented by Brutus who betrayed Caesar and finally stabbed him along with the rest of the plotters.

After murdering Caesar, Antony, immediately fled to his house and had returned to the Capitol after being promised by Brutus who told Antony's servant to tell his master that they "the murderers" would do no harm to him. "Tell him, so please him come

unto this place, /He shall be satisfied and, by my honor, / Depart untouched". (Julius Caesar 3.1.140-142). So, Antony was admitted into the Capitol where he vowed to take revenge on the murderers.

Moreover, Antony also got permission from Brutus to deliver a speech, along with the latter to the confused Romans who had gathered excessively at the marketplace to know what was going on. Brutus addressed the throngs first and gained their support in killing Caesar when he said that while he loved Caesar, he loved Rome more, and the Romans would have become slaves if Caesar had been crowned. After that, Antony delivered his speech and he skilfully displayed "sweet Caesar's wounds" (3.2.229) the very thing that lit the first spark of the civil war. In his speech, Antony also recited a will allegedly written and sealed by Caesar to his people, telling them:

To every Roman citizen he gives,  
To every several man, seventy-five drachmas.  
Moreover, he hath left you all his walks,  
His private arbors and new-planted orchards,  
On this side Tiber. He hath left them you.

(Julius Caesar 3.2.252-254).

Antony was successful to incite and mobilize the crowds of the Romans to revolt against the murderers who then fled the scene and were pursued by the enraged people to meet their doom. The scene gives us an indication that the confused citizens of Rome due to politicians' differences are "poor stuff" that they are easily changed by officials' speech because "they are without integrity or independence of mind. They will support whoever is the hero of the moment and whoever distributes corn gratis."<sup>11</sup>

Antony was angered by the death of Caesar because he was a true friend to him, and he would, in time tighten his revenge on Caesar's conspirators. Antony would prove to be the one big problem for the conspirators because he was crafty with his actions and words towards them, and he was a very loyal friend to Caesar, even though Caesar was dead. He was able to deceive Brutus and the other conspirators with his intelligence and his ability of being a smart speaker, to gain their trust and friendship, as they had done with Caesar. After a brief time during he mourned for Caesar, Antony stated to the conspirators, "Friends am I with you all and love you all."(3.1.220), this was one of Antony's first steps towards exacting his revenge, by tricking the conspirators. Antony uses these deceiving words in order to manipulate Brutus, and he also said this so he could persuade Brutus and put all of Brutus's worries away. Antony uses his great ability to manipulate through speech, to convince Brutus to let him give the eulogy at Caesar's funeral, and Brutus thinking that Antony is now their friend, agrees with barely any hesitation. Then when Antony does get to the pulpit in order to give Caesar's eulogy, he turns on the conspirators and uses his wise words in order to agitate the people into a murderous rage.

The theme of friendship was so significant in the play, and it almost changed to a theme of conspiracy. Caesar's biggest weakness was the fact that he loved flattery and his conspirators knew this and used it in order to gain his confidence and friendship. It seems that with this theme of friendship, Shakespeare was trying to show people that even though they might be friends with someone, it doesn't mean that person has only good intentions. Probably, the

main point is that people should choose their friends carefully, which is a good point because for all people know, their best friend could actually be their worst enemy.

Because of politicians' blunders, a devastating civil war in Rome is erupted, causing disasters to the Roman people who at last paid the price from their sons' blood and spirits. Brutus made dangerous mistakes in participating in the conspiracy, in sparing Antonio's life, and allowing him to speak at Caesar's funeral, the event that turned the huge crowds of citizens of Rome against the plotters and their followers who fled Rome and were pursued by the massive enraged people led by Mark Antony, Caesar's trusted fellow consul, Octavius, Caesar's adopted son, and his friend Lepidus who rampaged at Phillipi area where Brutus and his troops had achieved a temporary success but they were finally defeated along with Cassius and his troops who had been also defeated at another location of the battle.

The Civil war referred to in *Julius Caesar*, historically speaking, was the second in the Roman History because during his life Caesar engaged in politico-military bloody conflicts in the Roman Republic before the establishment of the Roman Empire. It erupted as a series of political and military confrontations, between Julius Caesar (100-44 BC), his political supporters (widely known as Populares), and his legions, against the Optimates, the politically conservative, socially traditionalist faction of the Roman Senate, who were supported by Pompey (106-48BC) and his legions.<sup>12</sup>

After four-year-long (49-45 BC) politico-military struggle, fought in Italy, Greece, Egypt, Africa, and Hispania, Ceasar defeated

the last of the Optimates in the Battle of Munda and became Dictator of Rome.<sup>13</sup>

Shakespeare's presentation of the theme of the civil war in his drama may stem from his moral responsibility as a dramatist conscious of the main ingredients conducive to peace, prosperity, and all signs of happiness to prevail among his people. By writing *Julius Caesar*, Shakespeare wants actually to acquaint various kinds of people with the risks of civil wars and to remind them of their commitments towards their God who wants peace, equality, and love to prevail among his creatures.

The main themes behind Shakespeare's histories [including *Julius Caesar*] are the main themes of Tudor political thought-kingship, the sinfulness of rebellion against God's deputy on earth, the problems arising from royal misgovernment.

Protestant absolutism was a central question in all

The main public events of Shakespeare's youth, from the rising of the northern earls in 1569 and the subsequent Catholic plots against Elizabeth to the execution of Mary Queen of Scots in 1587 and the commercial-religious war against Spain.

After 1588, moreover, despite the Armada victory, the nation became more heavily involved in warfare abroad than before; while the fear of civil war, backed by foreign intervention, grew more acute than ever."<sup>14</sup>

Shakespeare's technical mastery is clearly discerned in *Julius Caesar* because it juxtaposes history and tragedy and joins the characters of both. Shakespeare adds a large and vital progress to the entire dramatic action when he concentrates in details on the event

of Caesar's murder and its related episodes, as he found it in Sir Thomas North's translation of Plutarch (1579),<sup>15</sup>

The play is a tragedy of Caesar who was plagued not only by Cassius and the rest of the murderers who hate him but also by Brutus who loves him, yet "loves Rome more" (*Julius Caesar*, 3.2.23), the very thing that brings Brutus in an action which dooms him. So, the play might probably also be called the tragedy of Brutus.<sup>16</sup>

Caesar, like Lear, conniving at his own ruin, but returning in the might of his indomitable personality to complete his work of subjugating the world; Brutus, like Hamlet, the instrument of a cause which He follows relentlessly through doubts, hesitations, public mistakes, and private griefs, until he is overwhelmed By forces which his own act has set in motion.<sup>17</sup>

That the play shows Caesar dead in Act three is more powerful than Caesar alive. In fact, it is Caesar's spirit that continues to animate the action represented by Antony's call to the Romans to mutiny and revolt against the murderers, by the ghost that accosts Brutus in his tent, and by achieving its threat at Philippi.<sup>18</sup> In other words, Caesar's spirit drives the plotters to their doom. The result is that the plotters' dreadful crime moved back on their heads because they made wrong choice by murdering Caesar, the very thing caused not only the sinners' personal tragedy but also brought much suffering to the Roman people.<sup>19</sup>

In general, war in any place in the world is detested since it causes destruction, sufferings, and all forms of devastation, not to mention the social disintegration and the other social diseases, like prostitution, robbery and criminal actions. G.B. Shaw, (1856-1950),

in his "Preface" to *Arms and the Man*<sup>20</sup> in which he criticizes all sorts of violence in the world when he says:

As a humane person I detested violence and slaughter, whether in war, sport or the butcher's yard. I was a socialist detesting our anarchical scramble for money, and believing in equality as the only possible permanent basis of social organization, discipline, subordination, good manners, and selection of fit person for high functions.<sup>21</sup>

Shaw is the father of the drama of the ideas in England. For him, the lessons of the play are more significant than any other dramatic ingredients, that's why, Shaw in *Arms and the Man* deals with several themes such as war, honor, idealism, heroism, patriotism, romanticism, and marriage to be shown on the stage to let the spectators not only laugh or dismay over the play's scenes but also to arouse their thinking to learn more lessons of the factual life because Shaw believes that the stage is a place of reform: "The theatre is both school and church".<sup>22</sup>

For Shakespeare, when writing *Julius Caesar*, was fully aware of the past civil wars from which the English society had suffered too much-the War of the Roses (1455-1485), for example, which he referred to and elaborated in the three parts of Henry VI.

The War of the Roses was a series of civil wars in England that continued sporadically from 1455 to 1485. These thirty years of warfare were even more destructive to England than the Hundred Years War had been in the previous century because the fighting in the Hundred-Year War took place in France, which meant most of the military damage affected the French peasantry rather than the

English while in the War of the Roses, most of the fighting occurred in England, and thus the loss of life and property was much greater for English citizens. It was a struggle between the families descended through Edward III and the families descended from Henry IV to claim the throne. The last [Angevin] ruler, King Richard II died without an heir. He had been overthrown and murdered by Henry IV (Henry Bolingbroke, who was of the House of Lancaster through his father John of Gaunt). Henry IV's descendants and their supporters were the **Lancastrian faction**. The other branch, descended from Edward IV, was associated with families in the North of England, particularly the House of York and Richard of York. They are called the **Yorkist faction**.<sup>23</sup>

The exact image of warring flowers was a late invention, and the general idea of each rose being a factional symbol originates in Shakespeare's day. In Renaissance literature, writers linked the House of York with a white rose and the House of Lancaster with a red rose. For instance, in *Henry VI, Part One*, (II, iv, 25-135)<sup>24</sup>, Shakespeare depicts the minor lords as choosing their factions symbolically by plucking either white or red roses from a garden. The play dates back to 1592 or so. For instance, in lines 124-128, we read the following:

*Warwick:* And here I prophesy: This bawl  
today, Grown to this faction in the Temple  
garden, Shall send, between the Red Rose  
and the White, A thousand souls to death  
and deadly night.

It is worth mentioning that, Shakespeare is being anachronistic. He follows Holinshed's chronicles and such who popularized the image of warring roses for Renaissance readers. In fact, during the War of the Roses, neither faction cared much about the roses. The red and white roses were only insignia worn as part of

the household servants for the Houses of Lancaster and York. They were not part of the official coat-of-arms for either aristocratic house. The servants of each house wore emblems with these flowers on their liveries.<sup>25</sup>

The war of the Roses is ended with the victory for the Earl of Richmond, or Henry VII who founded the House of Tudor, which subsequently ruled England and Wales for 117 years.

The end of the Wars of Roses in 1485 opened a new era of peace, progress, and power for England presented in the renaissance which made England the powerful state in the whole world.

The English renaissance can scarcely be said to begin until the reign of Henry VII, and it did not come to its full splendor until the latter days of Elizabeth. Even before the accession of Henry VII, however, we can discern signs of its coming. In 1476 Caxton set up his printing-press in London (In the education Field) Before this date one of the Colleges of Oxford had engaged an Italian teacher of Greek, and in the next few years William Grocyn and Thomas Linacre....<sup>26</sup>

In fact, the succession of Henry VII to the throne of England in 1485 brought a period of quietness, recovery, and development in all fields of the English life. Thus, England's power increased, the country resumed its position in the family of European nations, and began through them to feel the stimulus of the movement called the Renaissance.

The Renaissance was in essence an intellectual rebirth. It showed itself in the effort of the individual to free himself from the rigid institutions of the middle

Ages, feudalism and the church; and to assert his right to live, to think, and to express himself in accordance with a more flexible secular code. As men gained this freedom they felt less inclined to assent to the mediaeval view that this life should be sacrificed to the future; they turned more and more to the present world, to the problems of gaining mastery in it through wealth or statecraft, of discovering its secrets through exploration and scientific experiment, of heightening its enjoyments through art and literature."<sup>27</sup>

#### Notes

- 1- Maline-Mc-Gucken, *Prose And Poetry For Appreciation*, The LW Singer Company. P 830.
- 2- Ibid.
- 3- Shakespeare, *The Tragedy of Julius Caesar*, as published in *Shakespeare: the Complete Works*, ed. G.B. Harrison (New York: Harcourt Brace Jovanovich. INC. 1968).

All subsequent textual quotations and references are based on this reference book. All spellings are kept as in the original.

- 4- Maline-Mc-Gucken, *Prose And Poetry For Appreciation*, The LW Singer Company. P 845.
- 5- Ibid., p. 849
- 6- <http://www.planetpapers.com/Assets/3084.php>, Julius Caesar - theme of Friendship, written by: muscles\_66
- 7- Ibid.

- 8- On the eve of the Ides of March, Rome is plagued with violent storm and a variety of bad omens such as a slave who held up his left hand and it burned like twenty torches burning together and yet he was unhurt and did not feel any pain. The appearance of a lion opposite the Capital walked away silently and did not harm anybody. The existence of a hundred terrified women who swore that they saw men surrounded by fire walking up and down the streets. Moreover, the day before the eve of the Ides of March, there was an owl was sitting and hooting at midday on the marketplace.
- 9- <http://www.planetpapers.com/Assets/3084.php>, *Julius Caesar* - Theme of Friendship Written by: muscles\_66.
- 10- Ibid
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