

## Cicero: in Catilinam - Notes

1. Cicero begins his accusations very dramatically. The opening paragraph is a carefully constructed series of questions. Powerful opening - group of three rhetorical questions (*quo usque... quam diu... quem ad finem...*). Followed by further series of questions with anaphora (*nihil*). Then two more questions with *non*. Then a final series of indirect questions introduced by *quem nostrum ignorare arbitraris*.

These repeated questions give the effect of extraordinary energy.

Vocabulary - strong words used of Catiline - *furor iste tuus, effrenata audacia* - and the impression created by these words is reinforced by Catiline's alleged indifference to the condition of the city.

The whole effect is of a barrage of righteous anger which should be pinning Catiline to his seat!

2. Cicero now turns from Catiline to address the senators. He uses asyndeton effectively to express his indignation at the state of affairs - *senatus haec intellegit, consul videt; hic tamen vivit*.

The repeated *vivit*, with an interrogative inflexion, reinforces the indignation, and Cicero goes on to expand on the reasons for his indignation, using another tricolon (*in senatum venit, fit publici consilii particeps, notat et designat...*) This sentence builds from perfectly ordinary activities (he comes into the senate) to an appalling threat (*designat...ad caedem*) and the final *unum quemque nostrum* is an effective climax.

Until now, Cicero has been focusing on Catiline. He now briefly turns his attention to the senators around him, whom he condemns with sarcastic scorn (*fortes viri* - fine fellows we are!) - we think we're doing enough if we manage to avoid Catiline's weapons! The accusatory *istius* shows what he thinks of Catiline

His attention now turns back to Catiline - the repeated *te...te...tu* contrasts with the *nos* of the previous sentence. He makes the point that Catiline should long ago have been executed on the order of the consul

(remember that Cicero's aim in making this speech is probably to get the Senate to support him in arresting Catiline.)

VOCABULARY: note how Catiline's name is constantly associated with the vocabulary of violence (*caedem, furorem, tela, mortem, pestem*).

BALANCE: note how Cicero balances his ideas (*you, Catiline, have been planning death for us; in fact, it is we who should be planning death for you*) and his expression of those ideas (*in te conferri pestem quam tu in nos machinaris*).

3. Cicero now uses an **argument from history** to demonstrate that he should have the support of the Senate to arrest Catiline. He refers to two events

- (a) Tiberius Gracchus, a member of a distinguished and noble family, when tribune in 133 B.C., endeavoured to initiate several important reforms. In doing so, he neglected the time-honoured custom of gaining the Senate's approval before putting his proposals directly before the people. Fearing that this action might establish a dangerous precedent and undermine their control, certain die-hard sections of the Senate, led by P. Scipio Nasica, countenanced Tiberius' murder when he sought re-election the following year.
- (b) During a great famine at Rome in 440 B.C., Spurius Maelius, a wealthy plebeian knight, bought up corn in Etruria and distributed it free of charge to the people. He was accused by the patricians of aiming at royal power - a common charge in the early days of the Republic. A dictator was appointed and Servilius Ahala, his deputy, slew the knight because he refused to appear before the dictator's tribunal.

Cicero's point is that if it was OK for these men to kill enemies of the state, it is surely appropriate to give the same treatment to Catiline, whose crimes have been so much worse.

He structures his argument around **CONTRASTS**.

*Ti. Gracchum, mediocriter labefactantem statum rei publicae /  
Catilinam, orbem terrae caede atque incendiis vastare cupientem.*

*privatus interfecit / nos consules perferemus*

He uses one of his favourite techniques - saying that he won't bother to mention a particular thing, and then going on to mention it!

*Nam illa nimis antiqua praetereo, quod C. Servilius Ahala...*

*Fuit...coercerent* - a splendidly rhetorical sentence, where Cicero laments the passing of the good old days, when there was courage (*virtus*) in the republic, when the senators were brave (*viri fortes*), and when it was clear that the enemy within (*civem perniciosum*) deserved a harsher punishment than the enemy without (*acerbissimum hostem*).

REPETITION for dramatic effect: *fuit, fuit ista in hac re publica virtus*

EFFECTIVE ADVERB *quondam*: it makes the reference to the past even more wistful.

*habemus senatus consultum*: this refers to the decree issued by the Senate on October 23, giving the consuls unrestricted powers to provide for the safety of the state by their resolution *videant consules ne quid res publica detrimenti capiat* (let the consuls see to it that the state suffer no harm).

The final sentence seems to be an attempt to shame the Senate into supporting him by pretending to take all the blame himself. Reinforced again by dramatic repetition - *nos, nos, dico aperte, consules desumus*.

4. Cicero continues along the same lines: he gives more examples of precedents from history which would justify Catiline's execution.

*Decrevit quondam senatus, ut L. Opimius consul videret ne quid res publica detrimenti caperet.*

This picks up the reference to a *senatus consultum...vehemens et grave* which Cicero mentioned in the previous paragraph. He points out that similar powers were given to L. Opimius in order to deal with the activities of Tiberius Gracchus' younger brother, Gaius, in 121 B.C.

He stresses

- (a) the speed with which Opimius responded (*nox nulla intercessit*)
- (b) the insignificance of Gaius' crimes, compared with those of Catiline (*propter quasdam seditionum suspiciones*)
- (c) the fact that Gaius Gracchus, like Catiline, was a member of a distinguished family (*clarissimo patre, avo, maioribus*)

He is clearly inviting the Senate to make an unfavourable comparison between the prompt and decisive action taken by their predecessors in times of crisis, and their own unsatisfactory delay.

ASYNDETON reinforces the impression of swift action (*nox nulla.....interfectus est.....occisus est*)

TRICOLON stresses the excellence of Gaius' family (*clarissimo patre, avo, maioribus*).

Cicero makes clear how BRUTAL the punishment was - he refers repeatedly to the executions (*interfectus est...occisus est*) and adds the telling detail that Fulvius was killed along with his children (*cum liberis*).

Cicero follows this up with another example from history. Saturninus, a violent reformer without the ideals of the Gracchi brothers, when tribune in 100 B.C. and a supporter of the consul Marius, attempted to further the candidature for the consulship of his friend Glaucia, a man of ambitions similar to his own, by murdering his rival at the elections. In reply, the Senate called on the consuls to safeguard the state. Saturninus, Glaucia and their supporters were arrested, and eventually lost their lives at the hands of the people.

Once again, the SWIFTNESS of the response is stressed (*num unum diem postea...mors...remorata est?*)

Cicero CONTRASTS this rapid response directly with the slow response of the Senate to the problem of Catiline (*vicesimum iam diem*).

He then uses an extended METAPHOR to make the situation even clearer. The authority of the senate is represented as a blade (*aciem*) which has been allowed to grow blunt (*hebescere*) and as it were be hidden in a sheath (*tamquam in vagina reconditum*).

He uses REPETITION to drive the point home: the decree of the Senate is referred to 4 times in this section, once by quoting the text (*ne quid res publica detrimenti caperet*) and 3 times by name (*simili senatus consulto; huiusce modo senatus consultum; quo ex senatus consulto*).

He rounds on Catiline (*confestim te interfectum esse, Catilina, convenit*) and CONTRASTS the ideal state of affairs (Catiline should have been executed) with the actual state of affairs (*vivis*). The REPETITION of *vivis* makes the contrast more dramatic, and the sentence builds to a climax of indignation (*vivis non ad deponendam sed ad confirmandam audaciam.*)

The last sentence of this section seems to echo the last sentence of paragraph 4. Once again, Cicero pretends to blame himself, presumably in an attempt to shame the Senate into supporting him.

He uses the same technique as he just employed with Catiline, CONTRASTING the ideal situation (he would wish to be merciful yet not neglectful in these difficult times) with the actual (*sed iam me ipse inertiae nequitiaeque condemno*).

Once again, the contrast is reinforced by REPETITION (*cupio...cupio*) and by strong vocabulary (*inertiae nequitiaeque*).

5. Cicero's aim is to frighten the Senate into supporting him, and to suggest that no reasonable man could do otherwise.

He begins by summing up the current situation: Catiline has his forces in Etruria ready to march on Rome, the numbers of his supporters are growing daily, and Catiline himself is in the senate at this moment.

Cicero uses a TRICOLON with ASYNDETON to emphasise the threat posed by Catiline: *castra....crescit....eorum autem...* He also uses powerful vocabulary (*intestinam aliquam cotidie rei publicae molientem*).

He makes clear why he cannot yet act as he knows he should act: he still has to fear that someone will say he has acted too cruelly (*erit verendum mihi ne...quisquam crudelius factum esse dicat*).

He implicitly condemns such a point of view by CONTRASTING it with the view of all good men (*omnes boni*) who would certainly say that he was acting too late (*serius*) and should have done it long ago.

He drives this point home by REPEATING that Catiline should have been executed long ago (*quod iam pridem factum esse oportuit*).

He then states the same facts once again, but in terms that accuse anyone who defends Catiline of being like Catiline, in other words of being public enemies. Once again, he uses powerful VOCABULARY to make his point (*improbus,...perditus*).

The accusation is further strengthened by the TRICOLON with ANAPHORA (*tam improbus, tam perditus, tam tui similis*).

6. In this final section, Cicero makes the point that although he will allow Catiline to live as long as there is anyone to defend him, he will also personally make sure that Catiline is never in a position to carry out any of his plans.

The REPETITION of *vives, sed vives ita, ut vivis* suggests that Catiline's life will in fact be no life at all. Although the first *vives* is a concession to Catiline, the next two are more of a threat!

Cicero then paints a picture of himself as the guardian of the state - Catiline will be *multis meis et firmis praesidiis obsessus*, so that he cannot proceed against the state. Note how the position of *meis* is stressed. (This is how Cicero always likes to see himself.)

The section ends with a splendid rhetorical sentence, suggesting the immense power of the watchful state united against the unwary (*non sentientem*) Catiline. It reduces Catiline to something small and ineffective.

The sentence is beautifully BALANCED: *oculi et aures....speculabuntur atque custodient*.

**III** Aim: to let Catiline and the Senate know that Cicero is in control of the situation, that he knows all about Catiline's plans.

Basic structure: a CONTRAST between IMAGES of light and dark.

Cicero continues his direct address to Catiline.

By his choice of VOCABULARY, Cicero suggests the 'shady' nature of Catiline's activities. The explicit condemnation of *coetus nefarios* and

*voces coniurationis* is reinforced by words that create an atmosphere of darkness and shade (*nox; tenebris; obscurare; privata domus; parietibus; continere*). The two infinitives (*obscurare; continere*) are cleverly balanced by the vigorous *illustrantur...erumpunt* to indicate how Catiline's plans are now clear for all to see.

Cicero then pleads with Catiline to change his purpose. His voice is the voice of reason (*mihi crede*) and CONTRASTS with the *caedis et incendiorum* on which Catiline is intent.

Cicero then returns to the light/dark IMAGERY. All is now as clear as day (*luce sunt clariora nobis*). Once again, there is a CONTRAST with the earlier darkness.

**7 Aim:** to demonstrate that Cicero has accurate information about Catiline's activities

(a) Cicero refers to a specific event (Catiline had instructed Caius Manlius to begin an uprising on October 27, and Cicero had accurately predicted this).

He lays immense stress upon the fact that he even got the *day* of the uprising right! He makes this particularly impressive by postponing *dies* to the end of the sentence, preceded by lots of qualifiers stressing the importance of the event (*res tanta; tam atrox tamque incredibilis; id quod multo magis est admirandum*).

For good measure, he throws in some abuse of Manlius (*audaciae satellitem atque administrum tuae*).

(b) Cicero then refers to a second example: he had predicted that Catiline intended to slaughter Roman noblemen on 28<sup>th</sup> October, and many of the chief men of Rome were able to avoid the slaughter by fleeing the city.

Cicero stresses his own role in all this - notice the REPETITION of *meis praesidiis, mea diligentia*. In fact, he describes the situation as if it were a personal duel between himself and Catiline (*cum tu...nostra...caede te contentum esse dicebas*).

8 Cicero now demonstrates by a third example how very well informed he is. He was able to thwart Catiline's plan to seize Praeneste.

Again, Cicero's strong control of affairs is emphasised (ANAPHORA on *meo/meis* + TRICOLON of *praesidiis, custodiis, vigiliis*, with asyndeton.

This section rises to a climax with the double TRICOLON of *nihil agis, nihil moliris, nihil cogitis* (+ anaphora on *nihil*) and *audiam...videam...sentiam*.

This double tricolon pivots around a central *ego*, Cicero himself.

**IV Aim:** to demonstrate once again that he is completely aware of all Catiline's activities

Direct address to Catiline continued.

Cicero demonstrates that his information is up to date (*noctem illam superiorem*)

Contrasts himself with Catiline, as usual (*me...te*)

Associates himself with the *salutem* of the state, Catiline with the *perniciem* of the state (carefully balanced sentence)

Presents himself as the watchful guardian of the state (*vigilare*)

Cicero states what happened - the meeting at M Laeca's house.

He uses very loaded vocabulary to describe the meeting (*complures eiusdem amentiae scelerisque socios*)

He taunts Catiline - invites him to deny the charge (very aggressive and combative style)

He drops the bombshell that there are people now in the senate who were at that meeting.

He refers to his own activity all the time (*mecum, me, dico, agam, convincam, video*)

**9 Aim:** to shock his audience by describing in detail exactly what Catiline was planning to do.

Cicero begins with an outburst of moral indignation, at the idea that there are members of the Senate who actually agree with Catiline.

Exclamation (*O di immortales!*)

Tricolon of short rhetorical questions in asyndeton, introduced by question words (*ubinam, qua, quam*)

Statement of the appalling fact, reinforced by



- repetition of *hic*
- crescendo of synonyms to refer to the Senate (*in nostro numero, patres conscripti, in hoc orbis terrae sanctissimo gravissimoque consilio*)
- parallel clauses with anaphora on *qui*
- crescendo of descriptions of the destruction planned by Catiline (*nostro omnium interitu...huius urbis atque adeo de orbis terrarum exitio*)
- postponement of *interitu* and *exitio* for emphasis

Cicero states the current position with respect to these men - they should be executed, but for the moment, he can do nothing (*eos nondum voce vulnero*)

He then describes the events of the meeting in shocking detail, in a series of short clauses introduced by verbs in the second person singular (*fuisti, distribuisti, statuisti, delegisti, discipisisti, confirmasti, dixisti*) - the effect is of someone hitting the table rhythmically with his fist!

Once again, he draws attention to his own importance - Catiline had to delay his own departure, *quod ego viverem*

Finally, he describes the plot to assassinate him in ironic terms - *reperiti sunt duo equites Romani qui te ista cura liberarent*

**10 Aim:** to demonstrate to all how quickly and decisively Cicero responded to this threat

Cicero emphasises that he was aware of the situation **immediately** - *vixdum coetu vestro dimisso*

He describes his response with a series of verbs in the perfect tense, first person singular, which echo his accusations of Catiline in the previous paragraph (*comperi, munivi, firmavi, exclusi*)

He draws attention once again to his own foresight - he had predicted (*praedixeram*) the arrival of these particular men at his house

He associates himself with the most distinguished men (*summīs viris*)

(At this time in Rome, distinguished men received regular early morning visits from humble friends and those anxious for

advancement, who called to pay their respects, and, if necessary, dance attendance upon their patron.)

V *Aim: an invitation to Catiline to leave the city*

The tone here is ironic - Cicero invites Catiline to finish what he had started (*perge quod coepisti*) - but he intends Catiline to leave the city in defeat rather than as part of his plan to attack Rome.

He uses a group of three imperatives (*perge, egredere, proficiscere*)

The irony continues - Manlius' camp has been without you for too long! You'll be doing me a favour by putting a wall between us!

Then the tone changes and becomes strong and threatening: I will not endure your presence any longer - *non* is repeated four times, the last three as part of a tricolon with anaphora: *non feram, non patiar, non sinam*. The effect is to make Cicero sound strong and in control, and to emphasise the fact that he is protecting the city against Catiline.

11 *Aim: to present Catiline as an enemy of the state*

Cicero begins with a prayer of gratitude to the gods for protecting the state from Catiline. He is appealing to the patriotism of his audience and to their sense of their ancient traditions (*atque huic ipsi Iovi Statori, antiquissimo custody huius urbis*). The reference to Jupiter Stator is because the Senate was meeting in the temple of Jupiter Stator, *antiquissimo* because it was reputed to have been founded by Romulus.

He uses strong vocabulary backed up by a tricolon with anaphora on *tam* to convey the menace represented by Catiline; *tam taetram, tam horribilem tamque infestam rei publicae pestem*.

He follows this with an effective piece of juxtaposition - *non est...in uno homine summa salus periclitanda rei publicae*. This underlines the extent of the threat posed by Catiline.

He then, as so often, puts himself back at the centre of the argument - *as long as you were only attacking me, I defended myself with my own private resources*.

- This has the effect of defending him against any charge that he might be attacking Catiline for personal reasons.
  - He emphasises that he has always sought to protect the state (*nullo tumultu publice concitato*).
  - He stresses the enormity of Catiline's earlier crimes (*mihi, consuli designato, insidiatus es; me consulem interficere voluisti*) and uses strong language to describe them (*conatus tuos nefarios*).
  - He uses **antithesis** to stress the fact that he has avoided proceeding publicly against Catiline for as long as possible (*non publico me praesidio, sed privata diligentia defendi*).
  - He ends very grandly by stating that the survival of the state depended on his own survival, and by suggesting that he has, in his own person, been protecting the state against Catiline for a long time (*quotienscumque me petisti, per me tibi obstiti*). This idea is made more striking by the echo effect of *me petisti, per me ...obstiti*, and by the emphatic vocabulary (*perniciem meam...magna calamitate rei publicae*).
- The whole of this section illustrates Cicero's personal **vanity**. He is very proud of the way in which he has stood up to Catiline.

## 12 Aim: to suggest that Catiline leave Rome

Cicero begins by stating that Catiline has moved from attacking Cicero personally to attacking the state (*nunc iam aperte rem publicam universam petis*)

He analyses the various components of the intended destruction (temples, houses, lives of citizens) building up to *Italiam totam ad exitium et vastitatem vocas*. (crescendo, strengthened by alliteration of *vastitatem vocas*)

He refers obliquely to the fact that he is not in a position to have Catiline executed, although such action would be appropriate (*huius imperii disciplinaeque maiorum proprium*) (he appeals again to patriotism and tradition)

He says what he will do instead - he will act with leniency but in a way which will benefit everyone (*ad communem salutem utilius*)

(The sentence which expresses these two ideas is very well balanced (*quoniam id, quod est.....facere nondum audio, faciam id, quod est.....*))

Points out the advantages of **not** having Catiline executed - seems to be making the best of a bad job - if Catiline simply leaves the city, all his companions will be removed with him.

Note vocabulary - Catiline's companions are described as the scum of the city (*sentina rei publicae*), which Cicero says will be 'drained away' (*exhaurietur*)

### 13 Aim: to taunt Catiline

Cicero has turned Catiline's alleged plans to leave the city to his own advantage. He taunts him in a cleverly balanced sentence, where he contrasts *dubitas* with *faciebas* and *me imperante* with *tua sponte*.

He then sums up the situation in a sentence which once again contrasts Cicero, the *consul*, with Catiline, the public enemy (*hostem*)

Finally, he suggests that Catiline should go into exile.

### VI Aim: to bring the earlier scandals of Catiline's private life to the attention of the Senate

Cicero follows up his invitation to Catiline to leave Rome by suggesting that there is nothing to keep him in Rome. This is the springboard for a series of vague allusions to past scandals, and for the suggestion that Catiline has corrupted other young men.

These are expressed as a series of rhetorical questions introduced by question words - a familiar technique by now: *quid*, *quae*, *quod* etc.

- (a) a general question - what can give you happiness and pleasure? Followed up by statement that everyone in the city fears and hates him - reinforced by repetition of *nemo qui non*.
- (b) a series of questions referring to different aspects of Catiline's private life: *quae nota domesticate turpitudinis; quod privatarum rerum dedecus; quae libido; quod facinus; quod flagitium; cui adolescentulo*.

The effect is to present Catiline as not merely an enemy of the state, but also as an immoral and degraded individual, and in particular as someone who corrupts others.

There is a concentration of the vocabulary of corruption: *turpitude; dedecus; libido; facinus; flagitium; corruptela*.

There is one particularly striking tricolon: *quae libido ab oculis, quod facinus a manibus umquam tuis, quod flagitium a toto corpore afuit?* - where the questions build up through different parts of the body (*oculis, manibus*) to the whole body (*toto corpore*).

The section ends with a striking image: *ad libidinem facem praetulisti* - a metaphor taken from the idea of a slave carrying a torch for his master to light him home, or in this case to light his way to the house of his mistress.

**14 Aim:** a transitional section, allowing Cicero to move away from Catiline's bad conduct in his private life and back to his crimes against the state.

Cicero begins with a shocking accusation: no less than that Catiline murdered his first wife in order to marry a second wife. The accusation is indirect and expressed with some irony - *cum morte superioris uxoris novis nuptiis domum vacuefecisses* (when through the death of your first wife you emptied your house ready for your second marriage) - but clear! He also refers to an unspecified second crime (*alio incredibili scelere*) (perhaps the story that Catiline also murdered his son). There does not seem to be much substance to these charges.

Cicero then says that he does not intend to mention (*praetermitto*) these crimes. This is another typical device, and one which he uses often - drawing attention to something precisely by saying that he does not intend to mention it!

This leads him to something else that he does not intend to mention - the ruin of Catiline's private finances as a result of the failure of his conspiracy, when his creditors call in their money on the next settling day, the Ides of the next month.

Instead of mentioning these things, Cicero is going to talk about Catiline's crimes against Rome. He leads up to this with an impressive tricolon with anaphora on *ad*: *ad illa venio, quae non ad..., non ad..., sed ad summam rem publicam... pertinent.*

15 *Aim: to bring to the attention of the Senate certain of Catiline's previous crimes against the state.*

(a) He refers to the first Catilinarian conspiracy, when Catiline plotted to murder the incoming consuls and other prominent citizens on January 1<sup>st</sup> 65 BC, and then to seize consular power for himself. The plan was postponed until the following month, and even then failed, it is said, because Catiline gave the signal too soon to the conspirators who had not yet appeared with sufficiently large numbers of armed men.

Cicero's account of these events is given added force by

- (i) more use of light/dark imagery (*potestne tibi haec lux, Catilina, aut huius caeli spiritus esse iucundus?*)
- (ii) the tricolon of reported speech clauses in asyndeton
- (iii) the carefully and shockingly phrased *stetisse in comitio cum telo* and the strong language of *sceleri ac fuori tuo*
- (iv) the suggestion that only the good fortune of the Roman people prevented Catiline from succeeding.

In typical style, Cicero now says that he will not dwell on these events (*ac iam illa omitto*), and moves on to talk, once again, about his own role in defending the state against Catiline

He asserts that Catiline has often tried to kill him, but that he has always thwarted these plans through his own skill.

He draws attention to the significance of these attacks through another tricolon with anaphora (*quotiens, quotiens, quot*).

He then makes explicit the presentation of the situation as a duel between himself and Catiline by the use of a gladiatorial metaphor (*parva quadam declinatione et, ut aiunt, corpore effugi*).

Cicero concludes by pointing out that Catiline has always come off worst in his dealings with him. The repetition of *nihil* underlines Catiline's failure to get the better of Cicero: *nihil agis, nihil adsequeris*.

16 *Aim: to reiterate that Catiline has tried many times but always failed to kill Cicero.*

Cicero uses the vivid metaphor of the dagger literally being wrested or falling from Catiline's hands to describe the thwarting of his plans. (The repetition of *quotiens* (how often) drives the point home.) He extends the metaphor by wondering by what rites Catiline dedicated a dagger which was destined to be plunged into the body of a consul. The image draws attention to the outrageous nature of Catiline's behaviour.

VII *Aim: to highlight the fact that Catiline is being ostracised by the whole Senate*

Cicero begins with a rhetorical question (*quae tua est ista vita?*) and follows this with a profoundly ironical protestation that he feels pity rather than hatred for Catiline in his present position. The surprising use of the word *miserordia*, left till late in the sentence, highlights Catiline's total isolation - it must be bad if Cicero actually feels sorry for him!

Then comes a simple presentation of the facts (*venisti...salutavit?*) A simple statement followed by a straightforward question, but the question is cleverly constructed to build up through the repeated *ex*, the *tot* and *tanta*, the *frequentia*, *tuis amicis ac necessariis*, to the emphatic *salutavit*. The effect is to give the question the force of an accusation: *nobody* greeted you!

Then comes another question, in which Cicero interprets the silence as a judgement on Catiline's conduct. His explanation is made more elegant by the contrast between *vocis* and *taciturnitatis* and by the chiasmic word order of *vocis...contumeliam...gravissimo iudicio taciturnitatis*. The forceful vocabulary (*contumeliam*) and the superlative (*gravissimo*) emphasise the severity of the judgement which, according to Cicero, Catiline's fellow-senators have passed upon him.

In a final question, Cicero asks Catiline how he reacts to the fact that no one would sit near him. He repeats the fact twice, in different words, the second time with more circumstantial detail (*adventu tuo...sunt; omnes...reliquerunt*). The question is organised as a tricolon (*quid, quod...quod...quo tamen animo*). Cicero uses synonyms to heighten the drama: *adventu tuo / simul atque adsedisti; ista subsellia / partem istam subselliorum; vacuefacta sunt / nudam atque inanem reliquerunt*. The

second time he adds the detail that the people avoiding Catiline are the ones whom he had often marked out for slaughter. He ends with a direct challenge to Catiline - *what do you think about that then?* - where the *tandem* makes the question much more aggressive.

17 *Aim: to make it clear to Catiline that he should leave the city*

The paragraph is made up of a series of hypotheses which illustrate the action that Catiline ought to take, and point out that he is in fact doing the opposite! The paragraph is carefully structured - each hypothesis is introduced by *si* (anaphora) - *si me...si me... si te*.

- (a) *If my slaves feared me as your fellow-citizens fear you, I would leave my home.* Effective because of the comparison of citizens with slaves - it would be normal, after all, for slaves to fear their master, but not for citizens to fear other citizens. The repetition of *metuerent / metuunt* drives the point home.
- (b) *If I saw that I was mistrusted and hated by my fellow-citizens, I would go away.* Effective because of the concentration of vocabulary of hatred and hostility - *suspectum, offensum, infestis omnium oculis* - once again depicts Catiline as the object of general hatred.
- (c) *If your parents hated and feared you, you would withdraw from their sight.* Effective because the vocabulary of hatred and fear is used once again - *timerent et odissent* - this time in connection with members of Catiline's own family, which makes the situation even more dreadful.

In each case, the action that Catiline ought to take is contrasted with the action that he actually does take. Once again, the structure is very clear: each sentence is introduced by the emphatic *you* - *tu...tu...nunc te*. And the condemnation of Catiline's conduct builds up through the three sentences, through

- (a) *Yet do you not think that you should leave the city?*
- (b) *since you are aware of your crimes and recognise that the hatred of all is justified and that you have deserved*



*it for a long time, do you hesitate to remove yourself from the sight and the presence of those whose thoughts and feelings you wound?*

- (c) *your country, which is the common parent of us all, hates and fears you and has long been of the opinion that you think of nothing but assassinating her: will you not fear her authority or defer to her judgement or dread her strength?*

where the thought moves from Catiline as an individual through Catiline as an enemy of his fellow-citizens to Catiline as an enemy of his country!

This last section is very rhetorical: the clever move from the hypothesis involving Catiline's parents to the image of Rome as *communis ...parens omnium nostrum*; the repetition of the vocabulary of hate and fear (*odit ac metuit*); the development of the parent imagery to include the idea of parricide (*parricidio*) and the final thundering tricolon with anaphora on *nec* (*huius tu neque auctoritatem verebere nec iudicium sequere nec vim pertimesces?*)

We are also impressed by Cicero's inventiveness - the number of different ways he finds to express the idea of leaving the city!

**18** *Aim: once again, to persuade Catiline to leave the city*

And now, Cicero addresses Catiline as if he were Rome herself! (*Quae tecum, Catilina, sic agit et quodam modo tacita loquitur*) The paragraph falls into three sections:

- (a) *You alone, Catiline, are responsible for all the bad things that have happened in Rome recently.* The message is reinforced by repetition of *nullum* and by the use of three synonyms for *you alone* (*nisi per te...sine te...tibi uni*). It is made more impressive by the number of words referring to criminal activity (*facinus; flagitium; multorum civium neces; vexatio direptioque sociorum*). Cicero also uses a *non solum...sed etiam* construction to

good effect to convey Catiline's utter disregard for the law, building up from *neglegendas* to *evertendas* *perfringendasque*.

- (b) *I have borne it so far, but I will bear it no longer!* Rome says that things have gone too far: Catiline is destroying the whole country! There is effective repetition of *ferre* (*ferenda non fuerunt; tuli; non est ferendum*). The contrast between *me totam* and *unum te* successfully conveys a sense of outrage, and there is more emotive vocabulary (*in metu; timeri; a tuo scelere*).
- (c) *So go! Leave now!* Cicero has made it clear that everyone is terrified of Catiline, whether or not that fear is justified. The only solution is that Catiline should leave.

# Cicero's First Catilinarian Speech:

## Essay Titles

It is important to note that the essays in the AS examination are mini-essays worth 10 marks. The whole AS *Latin Verse and Prose Literature* paper is 90 minutes long and carries 100 marks. This works out at just over a mark a minute. That means that candidates will be expected to spend about ten minutes answering the 10-mark mini-essay.

However, since the translation is likely to take less time to complete, it may be more practical to think in terms of 10-15 minutes for the essay.

This means that the examiners will be expecting candidates to write a shorter essay than they used to write under the old AS specifications last year. It is reasonable to expect candidates to write perhaps about a side or a side and a half. In addition, there will not be time for candidates to write a properly structured essay. Candidates will have time only to write down as many points as they can.

Candidates should, however, remember that the quality of their written communication (QWC) will be assessed within the marking (and is worth one mark out of ten).

The criteria used by the examiners to award marks for QWC are:

*Argument is incisive, very well structured and developed; technical terms are accurately and effectively used; Sustained control of appropriate form and register is evident; legible, fluent and technically very accurate writing.*

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Below is a list of possible essay titles which you may be asked to answer in the AS examination:

1. How convincing do you find Cicero's attack on Catiline's character?
2. Does Cicero give us any compelling evidence of Catiline's guilt in the *In Catilinam*?
3. What are Cicero's main concerns in the sections of *In Catilinam* which you have read?
4. What do you think Cicero is trying to achieve in the *In Catilinam*?
5. What narrative and stylistic techniques does Cicero use within the sections of *In Catilinam* which you have read to make his case convincing?
6. What arguments does Cicero put forward in the *In Catilinam* to suggest that Catiline is guilty, and how convincing do you find them?
7. How does Cicero use his own personality within the speech to help make his case convincing?