

1.b) What about how you gave yourself into custody, in order to avoid suspicion you said that you wanted to stay with M. Lepidus, by whom you were not received, and then you were audacious enough to come to me and even requested that you stay at my home! When you had endured my response, that I was by no means capable of sharing the same home walls with you because I was in great danger when I was even enclosed in the same city walls as you, you went to the house of Q. Metellus the Praetor. When you had been rejected by your own comrade, a man of the utmost virtue, you went to M. Metellus who would obviously keep the most diligent custody of you, and would be most keenly suspicious of you and would judge you with the most brevity.

2.b) This passage is highly emotional and depends on the effect that evoking the Roman family and patriotism would have on both Cicero's senatorial audience and on posterity. Rome is personified both as a father and with feminine pronouns. The Roman family depended on the Paterfamilias protecting and judging his family members, especially the women. Cicero is simultaneously portraying Rome as a father figure that should be obeyed and as a frightened woman who should be protected.

The audacity of rebelling against Rome as a father figure is most obvious in referring to Rome as the 'shared parent of us all' (*communis est parens omnium nostrum*) and referring to Catiline's actions as patricide (*parricidia*). Catiline's status as an uncontrollable child is cemented in the fact that not only does Catiline fail to respect or fear (*verberare*) Rome's authority, but even violence cannot make him afraid. Physical punishment were the normal forms of punishment in raising children in Roman society, as St. Augustine recalled in his own memoirs. The purpose of such punishment was to instill respect or at least enough fear to make the child obey. Cicero is suggesting that the Roman State has attempted such punishment with Catiline and they have not worked. Catiline is a bad child.

Rather than instilling fear, Rome is now afraid for itself. The perversion of the integrity of the Roman family was preceded in paragraph 17, where Cicero describes a house where the master is afraid of his slaves. Disrespecting one's own father is worse. While the thought of violent slaves was still threatening in light of the recent servile wars, a breakdown of the family unit is more fundamental and closer to home. Rome is pitiable when she pleads with Catiline to go away so she can finally stop being so scared. Catiline is not only rebellious but is heartless as he threatens his own family. This was again reinforced by Cicero describing Catiline's parents being scared of him in paragraph 17.

Cicero ascribes all crimes, sins and plots to Catiline hyperbolically. Cicero frequently uses the accusation of being an enemy to Rome, or being a hater, throughout his speeches. Having already established Catiline as an enemy in paragraph 5, Cicero expands on it by making Catiline the supreme enemy in paragraph 18. This is similar to speeches from the Punic Wars, especially 'Carthage must be destroyed', where all the ills facing the Romans are blamed on one enemy. Such times of crisis could trigger a final decree of the Senate, which would effectively enter the Roman Republic into a state of emergency to deal with one problem. Cicero has used the word *consultum* a number of times by this point, establishing that the state is in crisis, but he is making sure that Catiline is receiving all the blame in this paragraph. The absolute phrases 'nullam... existit' and 'nullam gladium' leave no room for negotiating blame.

Having established Catiline as a fear-inducing figure, Rome can be portrayed with more pathos. Rome has a passive role having to be saved from fear 'timorem eripe'. It is clear that Catiline is the aggressor and that Rome has done nothing to him. Whenever Catiline makes a sound he is to be feared by Rome 'quicquid incipuerit'. Cicero is evoking the image of Rome hiding from Catiline like some kind of beast. Mythical creatures typically have terrifying sounds associated with them, such as the sound of the minotaur or Nemean lion's roar. Rome is taking the place of the damsel in distress needing a hero. There are two possible explanations for Cicero's intent here. He could be justifying his future actions in executing members of the conspiracy (remember that Cicero published *Against Catiline* years after the fact), or he could be encouraging the Senate to make the executions for him. He could be making his own actions heroic or he could be making such heroism more enticing for others.

Cicero speaks for Rome in the speeches, but he suggests here that the Fatherland is really the one speaking silently (*mutoludly / quietly*). It is a common technique of Cicero to assume that the Republic at large are on his side and to frame himself as speaking for others. Cicero was a renowned orator and could be quite active in his speeches, the opportunity to use another voice to represent Rome would not only be entertaining but would allow him to set another tone for this section of reported speech. While Cicero is strongly accusatory throughout the work, paragraph 18 seems to be pleading. When Rome concludes asking to finally be free from fear, she is not accusing so much as Cicero elaborates in paragraph 19, suggesting that her statements are worth listening to whether they are true or false.

Cicero's opening arguments included threats, but he notes in paragraph 19 that he may be unable to enforce them.