



## Cicero Philippias II

### Commentary on Style

The following notes on Cicero's use of rhetorical techniques cannot be complete or uncontentious, but if they provide the reader with a leg-up will serve their purpose.

Asterisked terms are explained in the final sections of 'Introduction – Oratory'. Two abbreviations might be unfamiliar: 'sc.' (*scilicet*, 'supply this missing word or words') and 'cf.' (*confer*, 'compare with'). '[NLG...]' designates a paragraph in Bennett's New Latin Grammar (by Charles E. Bennett, 1895), available online at several web addresses.

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**Visne igitur... concedo:** This series of \*rhetorical questions and answers, given either by Cicero or by the imagined Antony, as if heckling or in cross-examination, animates the argument (a technique known as \*anthyphora) – the brevity of the sentences, the \*variatio between Cicero and then Antony answering, the petulant tone of **patris... ista culpa est**, provide the run-up to Cicero's first catalogue of Antony's misdemeanours.

**pietatis plena** – note the 'p' \*alliteration, picking up pseudo-Antony's 'patris...'. **pietas**, a particularly Roman virtue which could be described as a sense of obligation towards gods, family and friends that manifests itself in action, is conspicuously absent from Antony's supposed interjection.

**cum esset... decoxisset:** Cicero, who has accepted Antony was put in the position of a bankrupt by his father (**Concedo**, earlier), still harps on this memorable word for bankruptcy through \*polyptoton: **decoxisse... decoctoribus... decoxisset...** The whole sentence ends with a \*clausula, allowing the hearer to dwell on that last occurrence. Cicero wants to portray Antony as always spendthrift, always grasping (e.g. § 35 in the summary, above). The word order in the **cum** clause puts extra weight on **constitutus**, which, abetted by 'c' \*alliteration and the use of **certus** (a word which occurs three times in this one chapter), brings out the strict order Antony was disrupting.

**sumpsisti...** in \*asyndeton from the previous sentence because Cicero is embarking on a new point; or rather he is picking up **praetextatum** from earlier and turning it into a new theme, where Antony's changes of clothing represent his



	<p>rapid advancement – a rapidity captured in the brevity of the verbless clauses <b>primo... parva</b>, and by <b>cito</b>: Antony was soon spotted by Curio.</p> <p><b>certa... parva</b>: - a small *chiasmus whose central pivot is <b>merces... ea</b>, spotlighting Antony's main motivations at that time: the desire for security, and greed.</p> <p><b>sed cito... conlocavit</b>: Cicero sets up an antithesis between <b>a meretricio quaestu</b> and <b>in matrimonio stabili et certo</b>. It is in fact a *chiasmus, whose central nouns are surrounded by adjectives – in the second phrase the *doublet (a form of *pleonasm) <b>stabili et certo</b> communicates that Antony has escaped his preceding precarious existence. Again, the effect is reinforced by the repetition of <b>certus</b>, the 'c' *alliteration with <b>conlocavit</b>, and the *clausula with which the sentence ends.</p>
45	<p><b>domini</b>: both evokes the master – slave relationship (Antony has been purchased) and the sense in which the word was used in love poetry, 'master of his heart' – it sets up the ensuing scenario typical of love elegy (a so-called <i>topoi</i>) where the lover is shut out by the beloved's father (the <i>exclusus amator</i>); and then, another <i>topos</i>, where the lover is lowered through the roof. Ovid (Ars Amatoria 2.243-5) recommends being lowered through the <i>compluvium</i>, the opening for rainwater above the atrium; Cicero, however, imagines dismantling the tiles instead. The ridicule of Antony might to our ears not seem as hard-hitting as the more substantive assaults on his character and actions, but adds variety to the tone of the speech; mockery was a major weapon in Cicero's armoury.</p> <p><b>quotiens... intrares?</b>: The *anaphora of <b>quotiens</b> in the *rhetorical question invites the audience to astonishment at Antony's persistence. Observe how economically the triangle of the two Curios and Antony is sketched by <b>te pater eius</b>.</p> <p><b>cum tu tamen</b>: After the elder Curio has been the focus of attention, we turn to Antony – <b>tu</b>.</p> <p><b>scisne... dicere?</b>: The *rhetorical question dramatically highlights Cicero's own intervention in the Curio family's affairs. Note the *polyptoton of <b>me... mihi...</b></p>



	<p><b>Recordare... dicebat:</b> This is another theatrical cameo, though more tragic than comic (the distress of both Curios, one <b>maerens</b> and bedridden, the other <b>lacrimans</b>; the self-abasement of the younger Curio – <b>se... prosternens, orabat</b>). The verbs in the imperfect, carefully positioned in their sentences, imply the scene was long-drawn-out; and the fact that every sentence ends in a *clausula suggests that Cicero would have relished his short narrative, in slow time.</p> <p><b>Ipse... iturum:</b> Another poetical flourish, the vocabulary (<b>amore ardens, desiderium, discidium</b>), its ‘a’ and ‘d’ *alliteration, and above all the posturing of Curio being strongly reminiscent of love elegy. Another *clausula rounds off the episode.</p>
46	<p><b>quo... quanta</b> – the connecting relative, by *alliteration of ‘qu-’, adds to the force of the exclamation. <b>florentissimae familiae:</b> Cicero places great emphasis on <i>familia</i> (household, including property, rather than our ‘family’) in this chapter (notice <b>familiaris, familiaritas</b>, and the juxtaposition of <b>patri... fili</b>), contrasting the disordered origins of Antony with the solid dependability of the elder Curio. Cicero’s ability to persuade him of course adds to his own credibility.</p> <p><b>Patri... prohiberet:</b> This sentence is constructed so that the *tricolon crescens of verbs have particular prominence – the *chiastic, back-to-back arrangement of <b>dissolveret; redimeret</b> contrasts (and hence the asyndeton) the father’s care for his son with his protection of an <b>adulescens</b> of wider value than just to the family. <b>prohiberet</b>, a *clausula, is given the climactic position because what really mattered was to prise him away from Antony. <b>redimeret</b> has the connotation of buying someone out of slavery as well as simply rescuing from financial straits. It also echoes <b>puer emptus</b> in §45. <b>et animi et ingenii</b> – the former contains the idea of spirit or disposition, the latter that of talent. Above all, Cicero (<b>et... et...</b>) wants to stress the younger Curio’s potential. <b>iure et potestate:</b> a *doublet which exhibits the elder Curio’s power in this situation. <b>potestate</b> parallels the <b>domini potestate</b> that Curio is described as exercising over Antony in §45. <b>patrio ... prohiberet:</b> The ‘p’ *alliteration (cf. <b>Patri persuasi</b>, earlier) brings the long sentence to a punchy conclusion.</p>



	<p><b>Haec tu cum per me...:</b> The monosyllables, presumably delivered slowly and with emphasis, dwell on the difference between Antony's effect on the younger Curio and Cicero's own (<b>tu... me</b>).</p> <p><b>gladiis</b> – postponed (in *hyperbaton) to convey scorn – it is also juxtaposed with <b>maledictis</b>, the verbal weapons used by Antony. The <b>illis</b> has the connotation of 'those all too familiar...'. <b>me provocare ausus esses</b> is another *clausula.</p>
47	<p><b>omittamus:</b> This figure, *praeteritio (in Greek *paralipsis), allows Cicero, by the bare mention of what he could bring up but will not, to stimulate his audience's imaginations. It requires no evidence at all. He embroiders this with a suggestion that his own decency thereby constitutes a handicap – unlike him (Cicero), the shameless Antony both does and says whatever he pleases.</p> <p><b>sunt quaedam... posses:</b> The *antithesis between Cicero and Antony is pointed by <b>tu autem</b>, but also by the chiasmus <b>non possum dicere... audire non posses</b>. Cicero hammers home his own rectitude – <b>honeste, verecundo. -ire non posses</b> is a *clausula.</p> <p><b>reliquum</b> is placed emphatically to show that Cicero is leaving behind those early years. <b>perstringam: perstringere</b> is to graze lightly, commonly used metaphorically for cursory treatment of a topic. <b>celeriter</b> carries the emphasis – 'in brief' (though brevity is relative). The 'qu' and 'c' *alliteration gives bite to Cicero's declaration of intent.</p> <p><b>Ad haec... ad ea... festinat animus:</b> This functions as a minor <i>partitio</i>, a table of contents to guide the audience through what follows. The *anaphora of <b>in</b> justifies Cicero's priority, since his structure will permit him to concentrate on the period of greatest peril for the Republic (<b>maximis... miseriis</b>). The sense of hurry in <b>festinat</b> is reinforced by the tight structure of the sentence – <b>ad haec... fecit, ad ea... facit</b> balance but the second clause is shorter and the repeated verb in the present (a form of *epistrophe); then the last short phrase <b>festinat animus</b> has a very unusual rhythm, - - ~ ~ ~ ~, which skitters to the end of the sentence (it is not a *clausula). The 'f' *alliteration picks out the verbs, <i>festinat</i> being also first in its clause to impress Cicero's urgency on the audience.</p>



	<p><b>ut facitis</b> – another *<i>captatio benevolentiae</i>: Cicero does not want to suggest his listeners are looking distracted. <b>attente audiatis</b> – the use of <i>audio</i> here in a different sense (listen and analyse) from that two sentences earlier (hear something said) sets the audience apart from Antony.</p> <p><b>Debet</b> comes first, separated from its dependent infinitive <b>excitare</b>, to leave no doubt (however much there should be) that Cicero will be a conduit for <b>cognitio</b> and <b>recordatio</b>. Cicero aligns himself with his audience – <b>vobis... mihi, incidamus</b>, even the echo <b>animus</b> (Cicero's) ... <b>animos</b> (the audience's and Cicero's). The textbook on rhetoric <i>Rhetorica ad Herennium</i> (I.4.6), once ascribed to Cicero, sets store on winning the audience's attention through their goodwill.</p> <p><b>media</b> and <b>extrema</b> are in *antithesis – as well as 'interim' and 'most recent' (the most relevant meanings here) they can also mean 'moderate' and 'extreme': Cicero wants to move to his most telling points of attack.</p>
48	<p><b>Intimus</b> – placed first for emphasis, to imply an unhealthy relationship. The chapter comprises a series of fast-moving sentences (there are many *ellipses of verbs) interspersed with *rhetorical questions, allowing Cicero deftly to sketch five years of Antony's career while interjecting his own commentary.</p> <p><b>domi</b>: This chapter harps on Antony the homeless wanderer who can only disrupt the homes of others. The word occurs five times, the last four in as many sentences. <b>iam tum</b>: Cicero wants to portray Antony as doubly duplicitous, betraying Cicero for Clodius and Clodius for his wife.</p> <p><b>Quid dicam... intellegit</b>: This amounts to a knowing wink at Antony. It is *praeteritio with added impudence.</p> <p><b>contra... contra...</b>: *Anaphora dividing up the *tricolon of <b>auctoritatem, rem publicam and religiones</b>. Antony defied government, state and gods.</p> <p><b>Gabinium</b> – postponed to maximise the incongruity of the relative clause immediately following.</p> <p><b>Qui... reditus...?</b>: This is almost a catchphrase in the speech (see also § 76, 108) – the *rhetorical question pictures Antony avoiding the consequences of his</p>



	<p>misdeeds. The added <b>qualis</b>, particularly after <b>aut</b>, invites a sneering tone of voice.</p> <p><b>Prius... domum:</b> The word order puts <b>ultimam Galliam</b> and <b>domum</b> at opposite ends of the sentence, to enact Antony's removal far from Rome. It also starts a riff on homes and not having them (reiterated <b>domus / domus</b>, see first note in this chapter) – an unsurprising predicament for Antony, given his financial situation (§ 44) and his stations abroad; but in a society where the census was based on property, Cicero's image of Antony as an impecunious vagrant demotes him and emphasises his lack of solid domestic foundation.</p> <p><b>Suam... tua:</b> The polarised possessives in a chiasmic structure (with the verbs in the centre) neatly turns Antony into an outsider. Cicero has returned to addressing Antony personally – <b>tua</b> – as he turns up the scorn, and to prepare for the <b>me – te</b> opposition in the next chapter.</p> <p><b>Domum dico?</b> The very notion of a home in Antony's case seems ridiculous. 'And I'm talking of a home?' Cicero piles another *rhetorical question onto this one to amplify the absurdity.</p> <p><b>Quid erat... Misenum: in terris</b> and later <b>unum</b> intensify the question and the *alliteration of 't' but even more of 'p' intensifies the contempt in the phrase <b>pedem poneres. -quam Sisaponem tenebas</b> is a *clausula, drawing this topic to a close.</p>
49	<p>The quick-fire sentences continue until the more extended mention of Antony's attempt on Clodius in the forum.</p> <p><b>Aude... ad me:</b> Cicero makes much play with <b>me</b> and <b>te</b> in these sentences, portraying himself as the elder statesman to whom the ambitious Antony paid court and who did him favours in return.</p> <p><b>mihi paterer a te;... sum te passus:</b> The repetition of <b>patior</b> casts Cicero as very much the superior – the second occurrence even swallows the <b>te</b> of Anthony.</p> <p><b>Postea</b> – suggests the letter from Caesar had reached Cicero a while before (<b>acceperam</b>). <b>sum cultus... observatus:</b> A *chiasmus which unites <b>a te</b> and <b>a me</b> at its heart – the context, <b>in petitione quaesturae</b>, is relegated to second position.</p>



	<p><b>tua sponte... non impulsu meo: conarere</b> picks up from <b>es conatus</b> and amplifies it with this *chiasmus, now setting <b>tua</b> against <b>meo</b>, as if to say, ‘Before we had been collaborators – but not in this’. <b>umquam</b> is stressed by position. <b>pro tuis in me</b> – another juxtaposition of ‘I’ and ‘you’. <b>satis esse facturum</b> reprises Caesar’s <b>satis fieri</b>, further hinting at a Caesar’s involvement. <b>esse facturum</b> is a *clausula.</p> <p><b>In quo... impulsu meo:</b> The latter phrase, <b>impulsu meo</b>, echoes the previous sentence, when Cicero was talking of Antony’s assault on Clodius. <b>ultro</b> anticipates <b>numquam sim adhortatus</b> – Cicero is at pains to stress that his approval of the deed did not constitute active instigation; hence the position of <b>adhortatus</b> and the unusual ending of 7 long syllables in a row (<b>-rentem numquam s(im) adhortat-</b>).</p> <p><b>gratiam</b> resonates with <b>gratia</b> earlier in the chapter – to reinforce his earlier point.</p>
50	<p><b>Quaestor es factus:</b> A suitably succinct peg on Antony’s time-line. As this record of Antony’s activities in the decade leading up to the Civil War concludes, Cicero raises the rhetorical temperature.</p> <p><b>sine... sine... sine...</b> - a *tricolon intended to capture Antony’s disrespect for all protocol. <b>ad Caesarem cucurristi:</b> Vivid for ‘you made all haste to Caesar’. ‘c’ *alliteration contributes a clattering rapidity. <b>-em cucurristi</b> is, of course, a *clausula.</p> <p><b>Id enim... ducebas: unum</b> (‘sole’) is dramatically stranded from <b>perflugium</b> to suggest the desperate straits Antony was in – these two words *frame the tricolon of his woes (the genitives <b>egestatis, aeris alieni</b> and <b>nequitiae</b>) as well as the ablative absolute <b>perditis... rationibus</b>.</p> <p><b>illius largitionibus</b> (‘Caesar’s largesse’) is balanced by <b>tuis rapinis</b> (‘your robberies’). <b>si hoc est...</b> : ‘If this is glutting oneself, to...’ - a figure called *correctio or *epanorthosis, whereby the speaker, as if amending what he/she has just said, reinforces the point. <b>expleo</b> is already a strong word, but Cicero wants to conjure up the picture of the Antony he describes in §63, as drinking vast volumes of wine only to vomit it up in public. <b>advolasti</b> reprises <b>cucurristi</b>, Antony the renegade from his own misdemeanours. <b>ad tribunatum</b> is another peg on</p>



	<p>Antony's time-line, though Cicero uses it to bring us neatly back to Curio, with whom he had begun. Antony was never going to reform. –<b>i similis esses</b> is a *clausula.</p>
78	<p><b>C. Caesari:</b> The *asyndeton and the placing of Caesar first in the sentence enacts his dramatic reappearance on the scene of politics at Rome. The series of sentences that follows, short and starting with their verbs, gives a staccato effect, as of rapid events and consequences. <b>longissime</b> has a sting – Antony would not travel to fight Pompey's sons, but would go a very long way to ingratiate himself with Caesar.</p> <p><b>fortem... strenuum</b> – here strongly contrasted, though they are often paired – frenetic activity as a substitute for courage.</p> <p><b>familiaris</b> (cf. <b>familiaritatem</b> later): Cicero here, and in the rest of this chapter, recalls the vocabulary of §§44 – 6 – Antony's recklessness (<i>audacia</i>, see note on §44) through debt (<b>aes alienum</b>; cf. <b>egentem</b>) there had disrupted Curio's family; here it is an entrée into Caesar's entourage. The 'p' *alliteration in <b>plane perditum</b> and the way the doublets <b>perditum... egentemque</b> (of circumstance) and <b>nequam... audacemque</b> (of character) postpone their second component, allow Cicero to inject the maximum possible disapprobation into the first half of the paradox, whose second half <b>libentissime recipiebat</b> is a *clausula brightened by 'e' and 'i' *assonance. <b>hominem</b>: As opposed to <i>vir</i>, <b>homo</b> is deprecatory.</p>
79	<p><b>iussus es:</b> Even with the extraordinary powers Caesar held in the last year of his life to fill half the magistracies, the election of consuls still passed through the <i>comitia centuriata</i> (Suetonius, <i>Life of Julius Caesar</i>, 41.2) though Caesar could apparently manipulate these too (<i>ad Fam.</i> 7.30.1). (The <i>comitia centuriata</i>, with the <i>comitia plebis tributa</i>, was the most important of the assemblies of government. It is the one described in §80 - 82.) Cicero uses – and draws attention to - the word <b>iubeo</b> again in §80, again in the context of the consular elections. He wants the word to stick in his audience's gullet.</p>





	<p><b>Nihil queror:</b> But Cicero is complaining, and vigorously (note the *asyndeton); this self-contradiction is so-called *antiphrasis, and here has the effect of preparing for worse to come. <b>impulsus, inductus, elusus:</b> ‘Pushed into it, strung along in it, cheated of it’. The word order (<b>est</b> advanced by *anastrophe) spotlights the *tricolon with *homoioteleuton of <b>-us</b>. The <b>in-, in-, e-</b> effect also reflects the betrayal. And it is a *clausula.</p> <p><b>quanta... perfidia:</b> Note the way these words embrace <b>uterque vestrum</b> – it is more than simply emphatic *hyperbaton of <b>perfidia</b>. <b>quis ignorat</b> is postponed to give the *rhetorical question even more impact – nobody could possibly be unaware.</p> <p><b>ille... tu...:</b> An *antithesis which gives Caesar all the actions (a *tricolon: <b>induxit, intervertit, transtulit</b>) and then, in a suitably mysterious phrase, all the scheming to Antony.</p> <p><b>Veniunt... cogimur... invectus est...:</b> Another *tricolon, each element starting with its verb, for vigour. The economy is striking – date and setting in six words, then the furious Dolabella. The word order from <b>invectus</b> onwards is very careful; the *anastrophe of <b>multo</b> reinforces <b>copiosius</b> and the delayed <b>paratius</b> as well; <b>istum</b> is almost drowned between the two adverbs; Dolabella then is compared to <b>nunc ego</b>, which leaves the speaker in the limelight – and, of course, the sentence ends in a *clausula.</p>
80	<p><b>Hic autem:</b> After the previous sentence had ended with the speakers against Antony, previously (Dolabella) and now (<b>ego</b>), the <b>hic</b>, referring to Antony, takes up <b>in istum</b> in the previous sentence and thrusts, probably with an accompanying gesture, Antony under the audience’s nose. Note the *exclamatio, with an imprecation, to show how Antony went beyond the limit.</p> <p><b>primum</b> suggests a litany of faux pas, which is replaced by detailed exploration of Antony’s intervention in Dolabella’s election. <b>iussurum</b> – see style note on §79, <b>iussus es. quem negant... diceret:</b> Cicero’s condemnation of Caesar’s high-handedness is reinforced by the *anaphora and *homoioteleuton of <b>et faceret... et diceret</b> (note the word order which preserves this and throws weight on <b>semper</b>, as well as a degree of impatience on <b>aliquid</b>). <b>dixisset</b> not only stands in for</p>



	<p><b>ostendisset</b> earlier but also echoes <b>diceret</b> in the parenthesis It is then picked up again by <b>dixit</b> – dubious claim after claim. <b>eo se sacerdotio</b>: The <b>se</b> is nested in <b>eo ... sacerdotio</b> to show Antony occupying his office. <b>vel impedire vel vitiare</b>: <b>vel</b> cites alternatives, of which there may be many; the double <b>vel</b> emphasises that several options were available to Antony. <b>-tur(um) ess(e) assēveravit</b> is a weighty *clausula.</p> <p><b>incredibilem stupiditatem</b>: After the long sentence describing Antony’s threats, this heavy phrase, with its ‘i’ *assonance, deflates his posturing. <b>cognoscite</b> withheld till the end of the sentence to prepare the audience for Cicero’s short lecture on being an augur.</p>
81	<p>This chapter, relying as it does on the finer points of religious protocol, seems laboured – but Cicero is milking the situation on 1<sup>st</sup> January to make Antony look both a fool (as regards his own interests) and disrespectful (of proper form). He enlivens the allusions to technicalities with rhetorical questions, sarcasm and an almost conversational spontaneity of exposition to his audience.</p> <p><b>Quid enim? istud... potuisses?</b>: Note the brief introductory *rhetorical question before the much longer one, ending in a *clausula. The second is carefully *chiastic – <b>posse... non esses... esses... (minus) potuisses</b>. Cicero strengthens his point by giving it a rigorous structure.</p> <p><b>Vide</b> – works with <b>videte</b> a few sentences later, to create a subtle form of *apostrophe: Cicero addresses Antony, whom he mockingly includes in <b>nos</b>, then turns to the wider audience, to invite their reaction to Antony’s disrespect for religious rubric.</p> <p><b>Nos enim... spectionem</b>: The sentence is balanced (an *isocolon), subject – object – verb (or verb supplied), but the omission of <i>habemus</i> in the second half throws the spotlight on <b>spectionem</b>, of which Antony, Cicero claims, is ignorant, and whose mechanism he goes on to explore.</p> <p><b>Esto... impudentiam</b>: Cicero appears to make a concession before moving on to more serious aspersions (*concessio) – but his curt dismissal of Antony’s incompetence (<b>hoc imperite</b> –note the ellipse of <i>dixit</i>, or similar), is followed up by a gibe at Antony’s drinking habits and striking ‘p’ *alliteration in <b>postulanda</b></p>



	<p><b>prudentia</b>, then the jingling effect of <b>prudentia... impudentiam</b> (*adnominatio). This switch from Antony's lack of knowledge to his shamelessness is reversed at the end of the chapter, <b>Verum implicata inscientia impudentia est</b> – a sort of ring form.</p> <p><b>quisquamne...?:</b> *Rhetorical question to insist that the only way Antony could say what he said was by using <i>spectio</i>, which as an augur he was not entitled to do. It ends with a *clausula.</p> <p><b>neque licet... et... debet:</b> Cicero is putting a legalistic strait-jacket on what Antony was permitted to do; <b>debet</b> is displaced (*anastrophe) to bring out the parallelism with <b>neque licet</b>. The *antithesis between <b>comitiis</b> and <b>non comitiis habitis, sed priusquam habeantur</b>, is also particularly heavy.</p> <p><b>Verum implicata inscientia impudentia est:</b> This succession of polysyllables beginning with 'in-' or 'im-' is designed to add vividness to the ridicule; notice how all the final syllables elide with the next word – really <b>implicata</b>. Cicero is not simply repeating that Antony was both shameless and ignorant, but stressing the connection between the two deficiencies: he had the decency (<b>decet</b>) neither to know what an augur should nor to carry it out (if he did know).</p>
82	<p><b>Quis umquam apparitor...?:</b> A sarcastic *rhetorical question – the choice of the word <b>apparitor</b>, the *anaphora of <b>tam</b>, the near *pleonasm of <b>humilis... abiectus</b>, are intended to show Antony overacting.</p> <p><b>Nihil...petebat:</b> A *tricolon of verbs, but the two brief clauses setting <b>nihil</b> against <b>omnia</b> (*antithesis) are really a preparation for the ironical vignette of Antony peddling Caesar's favours (<b>beneficia</b>). The irony of course comes to an abrupt halt as we hear of what Antony actually did to Dolabella. <b>a conlega petebat:</b> A *clausula, before a remarkable succession of short sentences, elliptical phrases or single words, conjuring up the stop-start of the election itself.</p> <p><b>Ecce... dies:</b> Cicero sets the scene with a flourish, giving <b>Dolabellae</b> pride of place.</p> <p><b>Sortitio... tacet:</b> At each phase of the election process, attention swings to see what Antony will do (<b>quiescit... tacet</b>). We begin to have a sense that he will do nothing,</p>



	as successive phases are accomplished: <b>prima classis... deinde..., tum...</b> , the phrases building momentum.
83	<p><b>O impudentiam singularem!</b>: An *exclamatio returning us to the refrain of <b>prudencia – impudentia</b> in §81. (Other echoes of the chapter are the phrase <b>de caelo servasse</b> and the word <b>vitium</b>.) This moment is the climax to Cicero's professional outrage as an augur.</p> <p><b>Quid videras... audieras</b>: A textbook *tricolon, with *anaphora of <b>quid</b>, *ayndeton, *homoioteleuton, and *isocolon, all set in a *rhetorical question. Which, as a description, goes to show how barren the terms are in themselves. What Cicero does is invoke the three most relevant senses, with mounting incredulity.</p> <p><b>provideras et... praedixeras</b>: An *antithesis to <b>Neque... dixisti... nec... dicis</b> in the previous sentence. <b>ante praedixeras</b> – a *clausula, before the expostulation beginning <b>Ergo...</b></p> <p><b>magna... calamitate</b>: The separation of the adjective from its noun suggests the scale of the retribution Cicero is wishing on Antony. <b>ementitus es auspicia</b>: *anastrophe to underline <b>ementitus es</b> – the first of three verbs in a *tricolon (the other two being <b>obstrinxisti</b> and <b>obnuntiasti</b>). The repeated <b>ob-</b> (in compounds meaning 'in the way of') captures the obstructiveness of Antony; the mention of <b>rei publicae, populum Romanum, auguri</b> and <b>consuli</b> makes him out to be a public enemy.</p> <p><b>quae necesse... deferantur</b>: Cicero has been arguing the destructiveness of Antony's intervention, which would only work if Dolabella's election were invalid. He cleverly reduces the potential damage to Dolabella by saying that his measures would have to be reviewed, i.e. could still be endorsed. The sentence ends with another *clausula.</p>
84	<p><b>Sed adrogantiam... insolentiamque...</b>: This sounds the note of <b>impudentia</b> (§81) once again. The *doublet is not redundant, but – particularly with <b>hominis</b> in the middle (see style note on <b>familiaris</b>, §78) – allows Cicero to lay down a heading for what follows.</p>



	<p><b>Quam diu tu voles... cum voles</b> - *anaphora of <b>voles</b> to stresses Antony's capriciousness (with *alliteration <b>voles, vitiosus</b> to add to the effect). The *antithesis between <b>vitiosus</b> (harping on <b>vitium</b> in the previous two chapters) and <b>salvis auspiciis</b> is intended to sound absurd.</p> <p><b>Si nihil est... requiro</b>: The structure is carefully managed to present the only two possible alternatives as equally damning for Antony – Cicero skewers his adversary on the horns of a *dilemma. The balance comes through <b>Si nihil est &lt;-&gt; sin est aliqua vis</b>; and the repetition of <b>verba</b> and <b>augur</b>; but also Cicero rounds off this section with a reprise of '<b>Alio die</b>' from the climax of the episode in the last chapter, and a reminder of his own augurship, already introduced in §81 (<b>nos... habemus</b>). The *clausula <b>a conlega requiro</b> is particularly heavy.</p> <p><b>transiliat oratio</b>: Cicero personifies his speech as having a momentum of its own. The arrangement of words reflects <b>transiliat</b>. Thus begins a preamble calculated to build expectation for a Ciceronian showpiece on the Lupercalia.</p> <p><b>Non dissimulat... pallet</b>: A series of ever-shorter phrases describing Antony's anticipation of what is coming. This, with the *apostrophe of the senators themselves, is designed to whet the audience's appetite for something juicier than auspices.</p> <p><b>Quae potest... defensio?</b>: The *rhetorical question is lent additional spice by the 't' *alliteration.</p> <p><b>ubi rhetoris... merces</b>: This may have intruded as a gloss on the abstruse allusion <b>campus Leontinus</b>. It would certainly be typical of Cicero not to explain it but to eye his audience knowingly.</p>
85	<p><b>sedebat</b> – Verbs start this and the next sentence to contrast the stationary Caesar with the gradually approaching Antony. <b>conlega</b> is used twice in this chapter to remind the audience that Antony was, notionally at least, Caesar's equal. <b>amictus... coronatus</b>: A *tricolon of royal attributes, in *asyndeton. The picture of Caesar enthroned is striking.</p>



	<p><b>Escendis, accedis... ostendis</b> – a *tricolon crescens, with a parenthesis (<b>ita... deberes</b>) inserted to make the revelation of the <b>diadema</b> the more dramatic, and to set up the ‘d’ *alliteration. <b>Lupercus</b> is mentioned in *antithesis to <b>consulem</b>.</p> <p><b>Gemitus... diadema?:</b> The brief sentences, the *ellipse of the verbs and the *rhetorical question suspend the action at the moment of truth.</p> <p><b>Non... abiectum sustuleras, sed attuleras ... scelus:</b> Although not an exact *chiasmus (the accusative <b>scelus</b> is not the object of <b>attuleras</b>), even so the structure is chiasmic and allows Cicero to contrast the two compounds of <i>fero</i> juxtaposed. <b>meditatum et cogitatum scelus</b> – a doublet to stress the forethought that had preceded the charade.</p> <p><b>Tu diadema...:</b> Cicero, by this juxtaposition, associates Antony as forcibly as possible with monarchy. The <b>tu</b> is reprised at the start of the next sentence (*anaphora), where Antony is called <b>auctor regni. imponebas cum plangore... cum plausu reiciebat</b>: Another *chiasmus with *asyndeton to stress the contrast between between Antony’s and Caesar’s actions, and the crowd’s reactions to both (note the ‘p’ *alliteration of <b>plangore</b> and <b>plausu</b>)</p> <p><b>Tu ergo unus, scelerate:</b> The hiatus between <b>tu, ergo</b> and <b>unus</b> enforce a slow, detached delivery which adds to the venom of <b>scelerate</b> (itself echoing <b>scelus</b> of two sentences ago). <b>unus</b> isolates Antony in his (apparent) promotion of Caesar. Note the parallelism in <b>conlegam habebas &lt;&gt; dominum habere</b> – the word <b>dominum</b> prepares for the caricature, in the ensuing chapter, of Antony as a slave.</p> <p><b>ferre et pati</b> – a pleonasm which emphasises the submission of the Roman people. <b>pati</b> contributes to ‘p’ *alliteration in the last six words of the sentence, as well as to a *clausula.</p>
86	<p><b>At etiam:</b> A powerful addition – Antony was wanting more than just a superior. <b>dominus</b> at the end of the previous chapter has the connotation either of a ruler or of an owner (as in § 45). It is the latter to which Cicero now moves.</p> <p><b>abiciebas:</b> Another conative imperfect. The same verb is used of the diadem (§ 85 and § 86), as if Antony is the symbol of servility just as the diadem of monarchy.</p>



**Quid petens? ut servires?:** In this chapter Cicero asks \*rhetorical questions he jeeringly answers (\*anthyphora). He makes out that Antony wants Caesar as king out of his own pathological desire to be dominated.

**Tibi uni:** This contrasts strongly with **a nobis populoque Romano** at the start of the next sentence. Antony's actions were self-motivated. **peteres** resumes **petens** in the question just preceding this; **a puero** recalls the opening of § 44. **paterere** possibly plays on the sound of **peteres**. **ut servires** repeats the second rhetorical question as an assertion.

**O praeclaram... contionatus:** The sarcasm of this \*exclamatio is augmented by the displacement of **praeclaram** and the juxtaposition of **nudus** and **contionatus**, both at the end of the sentence, to make a very heavy \*clausula.

**Quid hoc turpius... dignius?:** Another \*rhetorical question, or \*tricolon crescens of questions in \*asyndeton, with parallel structure (\*isocolons) and \*homoioteleuton of **-ius**. The devices, however, are plain to hear without the terminology. The use of **foedius** allows a pun (\*paronomasia), admittedly a recherché one, with **fodiamus** in the next sentence; **suppliciiis** is related to **supplex** at the start of the chapter, and thus are all the more appropriate for Antony.

**Num... fodiamus?:** Another \*rhetorical question, this one sending up Antony the goat.

**Haec te... oratio:** This sentence, because of its content and its intricate word order, has to be delivered slowly. The \*anaphora of **haec** replaces a conjunction and the \*hyperbaton of **sensus**, as well as giving it emphasis, juxtaposes it painfully with **lacerat**. The latter, like **cruentat**, is a deliberately violent verb.

**Vereor... dolore commotus:** The \*antithesis here is between Cicero's fear of disrespect and his distress at Antony's behaviour. He moves **gloriam** to be the heart of the contrast. Notice the 'm' and 'or' \*assonance, as if in awe.

**Quid indignius... abiecerit?:** **indignius** as it were responds to **quid dignius** shortly before. The \*antithesis is worked out in detail – **vivere eum** versus **interfectum esse, qui imposuit** versus **qui abiecerit**. It echoes the same antithesis in § 85, **Tu... reiciebat**.



87	<p><b>C. Caesari... Caesarem:</b> Even in the act of refusing kingship, Caesar holds the limelight, coming first in the first sentence and in the second dismissing the offer of kingship with two words – <b>uti noluisse</b>.</p> <p><b>Iam iam minime miror...:</b> The doubling up of <b>iam</b> (*geminatio) make it sound as if Cicero has finally understood, that Antony had so thrown in his lot with Caesar that all decent living was impossible. The conspicuous ‘m’ *alliteration gives the sentence a gentle beginning which builds, in the *tricolon crescens of infinitives, via an initial <b>non solum... sed etiam</b>, to the aggressive *polyptoton and ‘d’ *alliteration of <b>non solum de die sed in diem. lucem</b>, ‘daylight’, emphasised by the *hyperbaton of <b>odisse</b>, is used as a metaphor for decent living – hence Cicero’s talk of drinking the day away in bad company. Each member of the *tricolon terminates in a *clausula (the last one with a resolution on <b>bibere</b> – the effect is bathetic, an absurd anticlimax).</p> <p><b>Ubi enim tu in pace consistes?:</b> Cicero finishes his treatment of the Lupercalia (§ 84 – 7), before resuming discussion of elections at which Antony abused the auspices to block Dolabella’s election, with a flourish of three rhetorical questions (again, each ending in a *clausula). The pronoun <i>tu</i> is reiterated with scorn.</p> <p><b>qui locus... sustulisti?:</b> The repeated ‘qu’ and the *anaphora of <b>in</b> give an insistence to this question. <b>legibus</b> and <b>iudiciis</b> are not pleonastic – the second embody the practical application of the first.</p> <p><b>Ideone... constitueretur?:</b> The list of names in *asyndeton is piled up to make the single <b>M. Antonio</b> seem all the more inadequate. He is further isolated by the phrases <b>multis post saeculis</b> and <b>quod fas non est. rex Romae</b> is deliberately *alliterative and postponed as a summation of what has preceded.</p>
88	<p><b>Idibus Martiis:</b> The mention of this phrase was sufficient to show what the coming topic would be (cf. how Antony’s consulship is divided into pre- and post-assassination at the opening of § 82) – and the *hyperbaton of <b>Caesar acturus</b> sets the scene with masterly economy.</p> <p><b>Quaero:</b> Cicero returns to interrogation. What follows is more a reflection on the aftermath of the assassination with the occasional rhetorical question thrown in.</p>





	<p><b>egisses</b> – echoes <b>acturus</b> in the previous sentence, but meaning ‘do’ rather than ‘discuss’.</p> <p><b>putares esse dicturum</b>: This word order, a *clausula, sets up Cicero in parallel with Caesar (<b>acturus</b> two sentences ago). This was going to be an eventful meeting of the senate.</p> <p><b>Sustulit... rei publicae</b>: <b>sustulit</b> is used in a different sense at the end of the next sentence, as highlighted by a protracted *chiasmus (verb – object – subject; object – subject – verb).</p> <p><b>Num etiam tuum... iudicium</b>: <b>etiam tuum</b> is emphatically separated from its noun and contemptuous, as if to say ‘the judgement even of such an expert augur such as you’.</p> <p><b>Sed incidi...</b>: Cicero artfully makes it sound as though his speech (<b>oratio</b>) is taking him where it wants. he would have liked to pursue the theme of the auspices further, but other priorities have taken over. <b>oratio praevertendum est</b> – a particularly imposing *clausula, with a double spondee to conclude.</p> <p><b>Quae tua fuga, quae formido... , quae... desperatio vitae</b>: A *tricolon of exclamations designed to portray Antony’s blind panic and follow it until, in another *clausula, Antony shuts himself up in his house (<b>te domum recepisti</b>). Cicero apostrophises Antony in the process, as if to rub in how well he understands Antony’s emotions at the time.</p>
89	<p><b>O mea frustra</b>: The emphatic position of <b>frustra</b>, which modifies <b>verissima</b>, is enhanced by juxtaposing it with <i>mea</i>. <b>auguria</b>: After so much on Antony’s abuse of auspices (mentioned in the last chapter), Cicero has a further dig – not just at Antony, but at those who have ignored him in the past.</p> <p><b>illis liberatoribus nostris</b>: <b>nostris</b> reminds the audience of the common obligation to the conspirators, and of Cicero’s special importance to them as a (potential) envoy. Cicero makes a virtue of his inaction by attributing it to principle, and mistrust of Antony. <b>quoad metueres... simul ac timere desisses</b>: An *antithesis, between fearing and ceasing to fear, which identifies fear as Antony’s unique</p>



	<p>motivation. <b>similem te futurum tui</b>: A *clausula, which also, by the *polyptoton of <b>tu</b>, implies that this leopard in particular will never change his spots.</p> <p><b>irent, redirent... mansi</b>: The *asyndeton between <b>irent</b> and <b>redirent</b> is familiar from elsewhere – thus the phrase acts as a contrast to the solid <b>in sententia mansi</b>, itself a *clausula. (All the last three sentences of the chapter end in one.)</p> <p><b>neque... credidi</b>: The word <b>hoste</b>, boldly used of the consul Antony, compounded with <b>societatem</b> and <b>foedere</b>, conjures up the spectre of civil war. The *chiastic repetition of <b>ullus</b> in <b>ullam societatem... foedere ullo</b> confirms the impossibility of any rapprochement.</p>
90	<p><b>Qui tibi dies ille, Antoni, fuit!</b>: The emotional temperature rises for the scene of Caesar's funeral, in the lengthy *apostrophe to Antony himself and then the invocation of <b>di immortales</b>; Cicero's succession of 'qu-' words over the next three sentences, although not all exclamatory, maintain the mixture of regret and indignation.</p> <p><b>Quamquam... invideris</b>: Cicero is doubly paradoxical – he is sorry not just for the man who hates him, but for a man who hates himself. The <b>tamen</b> (see § 47 note on <b>tamen</b>) reinforces the <b>quamquam – mihi inimicus</b> is paralleled by <b>tibi invideris</b>.</p> <p><b>M. Bambilionis nepotem</b>: This is saved till last, with more than a touch of bathos; needless to say, it is a *clausula.</p> <p><b>Quamquam... audacia</b>: This takes further what Cicero had said in § 89, that once fear receded Antony would return to his true self. <b>bonum</b>, stressed by position and opposed to <b>improbum</b>, as well as <b>optimum</b> in the next sentence, pick up <b>optimis civibus</b> from the previous chapter – the implication is 'one of us'. Temporary <b>timor faciebat</b>, reprised in the second half of the sentence, is likewise opposed to <b>fecit... audacia</b>, the last word, and Antony's reiterated characteristic, in extreme *hyperbaton.</p> <p><b>me quidem dissentiente</b> : The position of this almost interpolation sets the <b>me</b> as close as possible to the <b>te</b>, reiterating Cicero's opposition to Antony. It also is one of several reminders of Cicero's lone voice (cf. §§ 89, 92). <b>funeri... praefuisti</b>: The repetition of <b>funus</b>, and the 'f' *alliteration throughout, are contemptuous;</p>



	<p><b>sceleratissime</b> wipes away in an instant all the good that had been said, albeit with qualification, of Antony over the last two chapters; the *clausula is the prelude to Cicero's depiction of the funeral itself.</p>
91	<p><b>Tua... cohortatio:</b> *Anaphora of <i>tua</i> punctuates the *tricolon in *asyndeton – at every stage of the proceedings, Antony was manipulating the crowd – and nothing could stop him. <b>illa pulchra</b> is heavily ironical. <b>tu, tu, inquam:</b> *geminatio, the immediate repetition of a word, particularly just after the reiterated <b>tua</b>, with <b>inquam</b> (the identical phrase is used in § 53) heightens the emotional pitch. This gradually reduces with the <b>Tu</b> at the start of the next sentence, then <b>Idem</b> at the start of the next, and <b>Meministi</b> at the start of the next again. <b>illas faces... et eas quibus... et eas quibus...:</b> Another *tricolon, designed to create a memorable picture of Antony as arsonist. Note the reiteration of words to do with burning (<b>faces, incendisti, semustilatus, incensa, deflagavit</b>). <b>semustilatus</b>, a word also used of Clodius's body in <i>Mil.</i> 33, is *hyperbole, to bring home the impropriety of this roasting instead of a proper cremation. <b>L. Bellieni domus deflagavit</b> is a *clausula.</p> <p><b>nos... reppulimus... in nostras domos immisisti:</b> The suggestion that Cicero was there fighting off a motley gang of attackers with his bare hands to stop them entering his own house is, clearly, exaggerated.</p> <p><b>quasi fuligine abstersa:</b> A striking metaphor for Antony's transformation, appropriate after the fire which Antony had overseen. <b>quasi, tamquam</b> or <b>sicut</b> are the normal Latin apologies for a *metaphor. There is a deliberate contrast with <b>praeclara</b>, whose original sense was 'very bright'.</p> <p><b>Meministi...:</b> The lack of connecting word adds to the starkness of this reminder – <b>meministi</b> first and <b>quid dixeris</b> last are designed to make Antony's own statements on exiles and tax exemptions inescapable.</p> <p><b>Optimum vero:</b> This emphatic opening continues from <b>praeclara</b> to single out the high point in Antony's short-lived positive phase. <b>dictaturae</b> also is stressed by position. <b>sustulisti</b> is echoed by <b>tolleres</b> in the next sentence.</p> <p><b>tantum... odium regni... ut eius... metum:</b> <b>tantum</b> advanced in *hyperbaton for emphasis and 't' *alliteration (<b>facto tantum te</b>). The *chiasmus of <b>odium regni...</b></p>



	<p><b>eius... metum</b> is structured to bring out the relief once dictatorship had been removed (<b>tolleres</b>) from the constitution. <b>-em metum tolleres</b>: Another *clausula. The word <b>dictatorem</b> is reserved for near the end of the sentence as <b>dictatura</b> had been for near the opening.</p>
92	<p><b>Constituta</b>: Emphatic position, as if established once and for all. <b>aliis, mihi vero</b>: The juxtaposition of <b>aliis</b> and <b>mihi</b>, with the addition of <i>vero</i>, enhances the *antithesis between the isolated Cicero and the opinions of everyone else. <b>omnia... naufragia</b>: Adjective and noun neatly frame the helmsman, <i>te gubernante</i>, and so add weight to <b>omnia</b> at the start. <b>metuebam</b> – the return of <b>metus</b>, after its apparent removal at the end of the previous chapter, douses the <b>in perpetuum</b> of Antony's claim.</p> <p><b>Num igitur...?</b>: Cicero turns 'And I was right after all (<b>igitur</b>)' into a double *rhetorical question. <b>esse dissimilis</b> is a rare *clausula.</p> <p><b>Inspectantibus vobis</b>: A strong reminder, again opening the sentence, to Cicero's audience that their complacency had allowed Antony to proceed unchecked. <b>toto Capitolio</b> is picturesque exaggeration. <b>tabulae figebantur</b> recalls <b>ne qua... tabula... figeretur</b> in the previous chapter: this is a complete reversal of that undertaking. In the rest of the sentence Cicero takes up <b>immunitatis</b> and then <b>beneficii</b> from the previous chapter; he balances <b>singulis</b> with <b>populis universis</b>, then <b>singillatim</b> with <b>provinciis totis</b>. The lack of connection at the start of the new sentence after <i>universis</i> lands the audience on the particular <i>beneficium</i> of which Cicero is speaking, <b>civitas</b>, with particular force. The sentence ends in a *clausula, <b>-is dabatur</b>.</p> <p><b>Itaque... deminutum est</b>: The *polyptoton of <b>manent... manere</b> expresses revulsion at the very idea of such measures being permanent; <b>stante re publica</b> underlines that the republic cannot be <b>constituta</b> when such measures are allowed through. ...<b>non possunt, provincias universas, patres conscripti, perdidistis</b>: 'p' *alliteration to express Cicero's distaste at the senate's connivance. <b>vectigalia... imperium populi Romani huius domesticis nundinis</b>: A *chiastic structure which juxtaposes the Roman people with the individual Antony, and enhances the surprise</p>



of **domesticis nundinis** (part of a \*clausula with **deminutum est**; notice also the disapproving ‘d’ \*alliteration).

- 100 **Sed... redeamus:** The repetition of the unusual word recalls its mention earlier (§ 97).
- Quae tua fuit cognitio?:** \*Hyperbaton of **tua**, ‘on *your* part’, to emphasise Antony’s dereliction of duty. This \*rhetorical question spawns a sequence of others.
- Acta enim... Antonius:** A carefully constructed sentence which starts with the disputed **acta** and then develops them into the \*antithesis **quae egisset** and **non ea quae egisse dixisset** (the assonance of *-iss-* adds to the disapproving tone). It mentions Caesar three times in different cases (\*polyptoton), with marked ‘c’ or ‘q’ \*alliteration to accentuate his importance, reminding the audience whose decisions were approved, and leaves Antony till the end of the sentence, in a climax of distaste (also a \*clausula).
- Unde... veneunt?:** The accumulation of \*rhetorical questions is made more inexorable by \*asyndeton. Cicero poses a \*dilemma in the perfectly parallel conditionals (\*isocola) **si sunt falsa... si vera... veneunt?** Neither possibility is defensible.
- At sic placuerat... cognosceretis:** **at** denotes an objection, as if Antony’s defence were to cite the committee only beginning work on 1<sup>st</sup> June. The ironic tone, however, resumes with the name of Caesar stressed by displacement in the phrase **de Caesaris actis**, again with conspicuous ‘K’/‘c’ \*alliteration. The latter continues into the run of \*rhetorical questions in the next sentence, whose vocabulary parrots this sentence’s (**consilium, Kalendas**).
- Quod... quem... quas... exspectasti?:** A \*tricolon introduces another flurry of \*rhetorical questions, the last of which Cicero answers, but only with another \*rhetorical question. The \*homoioteleuton of *-asti* makes a mocking jingle.
- an eas... rettulisti: peragratis** (‘wandered through’) and **stipatum** (‘packed round with’) are caricatures. This question rounds off the series with a \*clausula.



	<p><b>O praeclaram... percursionem tuam:</b> A prolonged phrase to represent a prolonged absence from Rome. The rarity of <b>percursatio</b> (which occurs only in this speech in classical Latin) and the ‘p’ *alliteration enhance the sarcasm of the exclamation. <b>tum cum... conatus es:</b> ‘c’ *alliteration again, this time, with <b>etiam</b>, to bring <b>Capuam</b> to the fore. This is the first of a short sequence of exclamations, each with a bitter tang.</p> <p><b>Quem ad modum... scimus:</b> An effective postponement of <b>scimus</b>, appealing to his audience - as if to say, ‘We know <i>that</i>, but consider what follows’. <b>potius paene</b> – ‘p’ *alliteration to highlight the second half of the *antithesis <b>abieris &lt;&gt; non abieris</b>.</p>
101	<p><b>Cui tu urbi minitaris:</b> <b>tu</b> invades adjective and noun – appropriately. <b>minitaris</b> is frequentative – ‘you continuously threaten’.</p> <p><b>Utinam conere:</b> <b>conere</b> reprises <b>conatus es</b> from the previous chapter, with the implication ‘try (and fail)’. <b>aliquando</b>, ‘at some time or another’, ‘at long last’, adds venom.</p> <p><b>At quam nobilis... peregrinatio!:</b> Other than the plain sarcasm of <b>nobilis</b>, the word <b>peregrinatio</b> has a connotation of aimlessness, or of travelling as a tourist. The subtle insistence on <b>tua</b> in this and the next sentence prepares the way for the *antithesis with <b>nostra</b>.</p> <p><b>Quid prandiorum... proferam?:</b> The rarity of <b>vinolentia</b> gives a splendid resonance to the phrase <b>furiosam vinolentiam</b>. This is brief *praeteritio is made more memorable by the *anaphora of <b>quid</b>.</p> <p><b>Tua ista detrimenta sunt, illa nostra:</b> A *chiasmus in which the first and last words in the sentence are as opposed to each other as, Cicero wants to show, Antony is to the rest of Rome. <b>detrimenta</b> denotes primarily physical damage, in Antony’s case more transient than in Rome’s, since she has lost revenue.</p> <p><b>agrum Campanum... dividebas:</b> The logic here is that it was bad enough to see Campania being distributed to veterans (who have earned their pension); how much worse to see Antony apportioning it to his worthless retinue. <b>vulnus:</b> This personifies the Republic <b>compransoribus tuis et conlusoribus</b> makes a sonorous</p>



	<p>conclusion (*assonance of <i>con/com-</i> and <i>-or-</i>) to the sentence and, with <b>dividebas</b>, a *clausula.</p> <p><b>Mimos dico et mimas</b>: Just in case anyone should imagine that Antony's fellow-diners and gamblers were impressive individuals, Cicero appends this bathetic qualification. The *assonance of <b>mimos / mimas</b> punctures that of the grander words in the previous sentence. <b>patres conscripti</b> are appealed to at this moment of absurdity so as to enhance it.</p> <p><b>Quid iam querar... Leontino?</b>: This *rhetorical question appears to be shaping up for another *praeteritio (<b>iam</b> reminds us of <b>quid... proferam</b> just before) but it in fact receives a full answer in the next sentence.</p> <p><b>quoniam quidem hae quondam... ferebantur</b>: This deliberately ponderous and 'qu-'-laden beginning allows the sentence to build, via 'p' *alliteration in <b>populi Romani patrimonio</b> to the 'f' *alliteration and *pleonasm of <b>grandiferae et fructuosae ferebantur</b>. Of the last two adjectives, the first makes its only appearance in classical Latin here, and means 'productive'. The second, as well as 'fruitful', can mean 'profitable' – fitting for public land earning rent from its users.</p> <p><b>Medico... rhetori... potuisset</b>: A neat structural parallelism (*isocolon, made the more striking by *asyndeton) highlights both Antony's outrageous extravagance and his impossibility of improvement.</p> <p><b>iter Italiamque</b> is possibly *hendidadys for 'journey through Italy', the <b>percursatio</b> at the end of the previous chapter. It could also be *syllepsis, 'let us return to your journey, and to Italy' (having been talking about Leontini in Sicily). 'Return' would then have both a metaphorical and more literal, geographical, application.</p>
102	<p><b>Deduxisti... deduxerat</b>: Placing <b>deduxisti</b> re-establishes the theme of this chapter, first mentioned at the end of § 100 – the founding of colonies. Its *chiastic structure, with <b>Casilinum, quo</b> at the centre, opposes what Antony did to what Caesar had already done.</p> <p><b>Consuluisti me</b>: Positioned at the sentence opening for full impact – Cicero has already (§ 81) mentioned his knowledge of augury superior to Antony's.</p> <p><b>Consuluisti me... de Capua tu quidem, sed idem de Casilino respondi</b>: The</p>



	<p>whole sentence is *chiastic, like the previous one, though here the point is to underline that the same ruling applied in both cases.</p> <p><b>possesne...:</b> In this and the ensuing sentences, the repetition of <b>colonia</b>, <b>colonus</b> and <b>deducere</b> in various forms reflects Cicero's legal (<b>iure</b>, echoed in the answer) exactitude in answering Antony's question – note <b>negavi</b> at the start of the sentence and <b>rescripsi</b> at the end, encapsulating Cicero's verdict.</p> <p><b>tu autem</b> - in contrast to <b>negavi</b>. Then Antony upsets the apple-cart (<b>iure turbato</b>) – <b>Casilinum coloniam deduxisti</b> takes up the words that began the chapter, but the purpose clauses (with *anaphora of <b>ut</b>) reiterate that Antony's goal was foundation from scratch, not merely addition. The vivid reference to the <b>vexillum</b> and the <b>aratrum</b> prepares for Cicero's poetic exaggeration in the next sentence.</p> <p><b>portam Capuae paene perstrinxisti:</b> 'p' *alliteration helps support this climax of Cicero's protest. It is brought to a *clausula on <b>minueretur</b>. (*Clausulae also demarcate each stage of the dialogue between Antony and Cicero, e.g. <b>ante deduxerat, iure deducere, posse rescripsi</b>). <b>florentis coloniae:</b> This recalls that no new colony can be superimposed on an existing one <b>dum incolumis esset</b>.</p>
103	<p><b>Ab hac perturbatione... Casinatem:</b> The word order pits the chaos at the start of Antony's rapid journey (<b>advolas</b> implies that Antony could not leave Casilinum quickly enough) against the tranquillity of Varro's rural retreat (<b>fundum Casinatem</b> is a *clausula). <b>sanctissimi atque integerrimi:</b> A virtual tautology, with the superlatives further highlighting the distinction between Varro and Antony (brought out in the lurid detail of § 104 - 5). <b>sanctissimi</b> is especially apt after <b>perturbatione religionum</b>.</p> <p><b>Quo iure, quo ore?:</b> The *assonance is striking; the *anaphora of <b>quo</b> permits <b>ore</b> to correct <b>iure</b> – 'with what right, or rather what impudence?'</p> <p><b>'Eodem... possessiones.'</b> Cicero has Antony respond to what would otherwise have been a *rhetorical question and damn himself out of his own mouth. <b>quo in heredum... possessiones</b> – a *tricolon with *anaphora of <b>quo in (heredum)</b>. Antony is made to argue that doing something frequently (<b>innumerabiles</b>) makes it right, whereas to the audience this enhances his wrongs.</p>





	<p><b>Et si ab hasta... liberavisti:</b> A curiously effective close coupling of pairs – <b>hasta... hasta, valeat... valeant, Caesaris... non tuae, quibus... non quibus</b>. Cicero's aim in exploring this possibility that Antony acquired the farm at auction, only to reject it, is to bring up once more Antony's insolvency and self-discharge from it (<b>tu te</b> in emphatic juxtaposition).</p> <p><b>Varronis quidem... audivit:</b> The *hyperbaton of the phrase <b>Varronis quidem Casinatem fundum</b>, and its pomp, render absurd the notion that the property could have been auctioned without anyone knowing. The *tricolon with *anaphora of <b>quis</b> circles round the ways such a sale could have been detected – hearsay (<b>dicit</b>), passing by (<b>hastam vidit</b>), actual attendance (<b>vocem praeconis audivit</b>).</p> <p><b>Misisse te:</b> Highly emphatic because in direct contraction of what has just been said. <b>a Caesare; ipsum</b> – the word order makes it plain who <b>ipsum</b> refers to, but also makes the whole sentence sound like a quotation from Antony: 'It would have been a long job to wait for the man himself.'</p>
104	<p><b>Quis vero audivit...:</b> The *rhetorical questions in reply to Antony's imagined defence continue. <b>audivit</b> comes early to recall the different sound that was not heard either, the auctioneer's voice, two sentences ago. <b>nullius... pluribus fuit:</b> nullius and pluribus artfully occupy either end of this parenthesis. <b>rem ullam esse detractam: rem ullam</b> (rather than e.g. <i>aliquid</i>), like <b>umquam</b> earlier, lends greater urgency to the question. <b>detractam</b> is postponed to leave the suggestion hanging; it also yields a *clausula.</p> <p><b>Quid?:</b> As if a new idea is occurring to Cicero as he speaks. <b>si etiam...</b></p> <p><b>impudentia?:</b> This final *rhetorical question in the sequence ushers in a provocative depiction of Antony's behaviour – hence the last word being given to <b>impudentia</b> (part of another *clausula). By saying, in effect, that no picture would exaggerate what Antony did, Cicero gives himself free rein – and his audience would probably sense this coming.</p> <p><b>Remove gladios:</b> The imperative instead of the conditional, made more peremptory by the postponement of <b>illos quos videmus</b>, marks a change of tone - from disputatious to abusive. Of course, Antony would not remove any of his armed escort, so by saying what he does Cicero is daring him to react. <b>confidentiae et</b></p>



	<p><b>temeritatis tuae:</b> A *doublet amounting to *hendiadys – ‘thoughtless complacency’. It ends the sentence and builds up a further head of steam.</p> <p><b>Non enim te dominus... arcebit:</b> <b>te</b> is placed early to make way for the *tetracolon in *asyndeton, <b>amicus, vicinus, hospes, procurator</b>, as if rushing to keep Antony at bay.</p> <p><b>At quam multos dies... perbacchatus:</b> Now Cicero embarks on a series of disgusted exclamations, during which he revels in precisely what appals him. Notice the addition of the superlative <b>turpissime</b> and the very rare <b>perbacchatus</b> (per-intensifies the root verb), making one of the most ponderous of *clausulae.</p> <p><b>Ab hora tertia:</b> From 8 or 9 in the morning. <b>bibebatur, ludebatur, vomebatur:</b> The *tricolon in *asyndeton of impersonal passives [NLG 256.3] is designed to create a wash of indiscriminate, unremitting indulgence.</p> <p><b>O tecta ipsa misera... tenebantur:</b> Cicero personifies the house and gives it emotion (*prosopopoeia). The quotation from tragedy that immediately follows augments the sense of drama, as does Cicero’s self-correction (<b>quamquam quomodo iste dominus?</b> – with its scornful <b>iste</b> and ironic repetition of the word <b>dominus</b>). <b>ab dispari tenebantur:</b> <b>dispar</b> can mean ‘different’, or ‘unequal in worth’. Cicero, by omitting <i>domino</i>, brings the second sense to the fore.</p> <p><b>Studiorum enim... deversorium:</b> This *zeugma, coupling <b>studiorum</b> at one end of the sentence with <b>libidinum</b> at the other, places the word which governs both memorably last of all. It is also a rare word, in a heavy-footed *clausula, with the *homoioteleuton of <i>-um</i> to add to the grotesquerie.</p>
105	<p><b>Quae... quae... quae... mandabantur:</b> The exclamation, a *tricolon in *asyndeton with *homoioteleuton, heaps up the culture and erudition of the house before Antony laid hands on it.</p> <p><b>iura... monumenta... ratio...:</b> A mini-catalogue of Varro’s achievements and thus verbless. Each arm of the *tricolon (also in *asyndeton) comprises a noun with genitive(s), the final crescendo framing <b>ratio</b> with <b>omnis</b> twice over: Cicero could hardly make Varro sound more encyclopaedic.</p>



	<p><b>At vero... versabantur:</b> <b>At vero</b> switches the audience's attention from Varro to Antony. The ensuing *tetracolon, the first three clauses of which all start with verbs in the imperfect (thus *homoioteleuton again), conjures up raucous, sodden disorder – wine and shouting have taken over. The *hyperbole of <b>natabant</b> and <b>madebant</b> is deliberately repellent. The good and the vicious are embedded in a chiasmic structure (<b>ingenui pueri cum meritoriis, scorta inter matres familias</b>) which again captures their interchangeability in Antony's household. <b>versabantur</b> – the word can simply mean 'be', but also 'busy oneself with something'. Both meanings are alluded to here.</p> <p><b>Casino salutatum... Interamna:</b> After a long sentence expatiating on Antony's life inside the villa, there comes a short, surprising intrusion of normality (in *asyndeton, to make the *variatio more telling). The *tricolon of places sandwiches the whole sentence: the idea is that notables from all sides came to greet Antony – and then the next sentence slams the door on them. <b>admissus est nemo:</b> The inversion (*anastrophe) makes the negative <b>nemo</b> an incontrovertible full stop.</p> <p><b>Iure id quidem:</b> After much mention of <b>iure</b> and its upset in § 102 – 3, Cicero reverts to it here; the custom of <i>salutatio</i> was on this occasion more honoured in the breach than the observance. <b>dignitatis insignia</b> seem to end the sentence to furnish the *clausula which <b>obsolefiebant</b> would not.</p>
106	<p><b>ut est frequens municipium, magna sane multitudo:</b> The delayed subject of the <b>ut</b> clause, and of the whole sentence, gives an impression of a vast turn-out of the people.</p> <p><b>ut mortuus:</b> In the same way as the previous sentence had concluded with a lively display, this one concludes with a deathly one. The *hyperbaton of <b>latus</b>, which otherwise would be normal for a passenger in a litter, makes Antony seem particularly passive.</p> <p><b>Stulte Aquinates... Quid Anagnini?:</b> As if breathlessly following Antony on his journey, Cicero misses out the verbs. He also sets up an antithesis between those <b>in via</b> and those <b>devii</b>. The Aquinates, who had to make little effort to greet Antony, might have expected him, boorish as he was, to take that effort for granted. The Anagnini, who had to make a great effort, were entitled to expect a more gracious</p>



	<p>response. The ‘d’ *alliteration in <b>devii descenderunt</b> contributes to that sense of effort. <b>istum</b> is repeated with acerbity.</p> <p><b>Incredibile dictu:</b> This acts as a stage direction for tone of voice.<b>inter omnes constabat:</b> Antony’s behaviour was, Cicero indicates, a hot topic. He then deduces (though the grounds seem inadequate), from Antony’s choice of attendants, that he must have had some sympathy for, or allegiance with, Agnania.</p> <p><b>princeps:</b> The word, deliberately overblown, makes Antony’s household sound one of elaborate hierarchy.</p>
107	<p><b>Quid ego... commemorem...:</b> Another instance of *praeteritio – <b>illas</b> implies ‘those which everyone is familiar with’. <b>minas contumeliasque:</b> A *doublet which, with <b>commemorem</b>, creates a pattern of ‘m’ *alliteration Cicero could have delivered with a certain snideness. <b>invectus est... vexavit...:</b> Another *doublet, to stress Antony’s abrasiveness.</p> <p><b>Magno quidem studio...:</b> The *asyndeton arises because Cicero is ineffect extending the previous sentence. The *tetracolon in *asyndeton (<b>magno... studio, iudicio, benevolentia, caritate</b>), on the emotions inspired by the assassins, trumps the cold and meagre <b>vi et armis</b>, the methods used by Antony and his ilk. The *polyptoton of <b>cliens</b> underlines the self-imposed dependency of those who have appointed a <i>patronus</i>.</p> <p><b>Interea dum tu abes:</b> The *antithesis between <b>tu</b> and <b>conlegae tui</b> is as if to say, ‘While you were away disgracing yourself, what glory Dolabella was earning...’.</p> <p><b>illud... bustum:</b> The noun is postponed to make its final arrival a jolt; the ‘b’ of <b>bustum</b> helps. <b>venerari</b> is sarcastic – Antony is not given to reverence of any kind, and the exception here is for Caesar, who, the word <b>bustum</b> reminds us, was mortal.</p> <p><b>concidisti:</b> The single word, set after a relative clause parenthesis, bring this sentence to a halt, with *asyndeton to the next sentence. Antony falls, and soon brings Dolabella with him (<b>de caelo detraxisti</b>). <b>metum credo valuisse et arma: metum</b> and <b>arma</b> frame the phrase, in a sinister embrace. <b>conlegam quidem:</b> Cicero repeats <b>conlega</b> because that is what Antony is making Dolabella, not as a consul but as a partner in graft. <b>tu quidem</b> prepares the way for <b>similis tui</b>, which in turn is in strong *antithesis to <b>dissimilis... sui</b> (a sibilant and imposing *clausula).</p>



	<p>The addition of an extra syllable (<i>dis-</i>) to <b>similis</b> is a technique called *prothesis. <b>etiam nunc</b>: i.e. even after all your attempts. <b>certe</b> – ‘I grant you’, because Cicero does not want his judgement of Dolabella to be as personal as his assaults on Antony..</p>
108	<p><b>Qui... quae...:</b> A double exclamation, with reiterated <i>qu-</i>. Cicero deploys abstract nouns (here immediately <b>reditus</b> and <b>perturbatio</b>, later <b>barbaria</b>), the name of a military formation (<b>agmine quadrato</b>) and *synecdoche (<b>gladii</b> for their bearers), in this chapter to make the arrival of Antony seem both menacing and uncivilised.</p> <p><b>memineramus... videramus:</b> These verbs frame the sentence to contrast the more vivid impact that the experience of strong-arm tactics under Caesar had made to the recollection of them 40 years ago (under Cinna and Sulla). The *tricolon, whose elements have a parallel structure, &lt;name&gt; + adverb + present participle, allows Cicero to displace <b>modo</b> from the pattern and so give it extra force.</p> <p><b>erant fortasse...:</b> Cicero makes a weakened concession (‘Perhaps there were...’) so that, with <b>ista vero</b>, he can come back at Antony with redoubled energy. <b>gladii</b> is literal but also, by *synecdoche, does duty for the armed guards. Later the <b>scutorum lecticas</b> suggest the menace of the shields’ imminent deployment.</p> <p><b>ista vero... est!:</b> Another double exclamation with reiterated <i>qu-</i>, but this time preceded by a particularly scornful <b>ista</b> (as opposed to the cases of Cinna, Sulla and Caesar).</p> <p><b>agmine... sequuntur:</b> The <b>cum</b> is emphatic, in contrast to <b>absconditi</b>. This and the next sentence lack any conjunction at the start; the *asyndeton is uncomfortable, reflecting the atmosphere at the time. The verbs are present tense, not so much historic present [NLG 259.3] as standing in for the perfect [NLG 259.4], ‘‘We have seen (and still see)’’.</p> <p><b>scutorum lecticas:</b> A further vivid, depersonalising detail (note the passive <b>portari</b>). <b>Lecticae</b> occupy a special place in this speech (see §§ 58, 82 and 108), always with discreditable associations - here that of laziness (see note in book).</p>



	<p><b>inveteratis... consuetudine obduruimus:</b> Three words expressing acceptance through routine – an embarrassing acceptance, which Cicero mitigates by including himself among the <b>patres conscripti</b> he is effectively upbraiding.</p> <p><b>metu perterriti:</b> The *pleonasm enhances the mood of panic. <b>diffugimus:</b> Two longs and two shorts at the end of the sentence – an effective absence of *clausula to represent the scattering of the senators.</p>
109	<p><b>at iste... effecit:</b> The *polysyndeton, <b>neque... et... -que...</b>, is unusual in that the <b>et potius</b> is a -correction, not an addition, and makes the sentence swerve in the middle. The <b>-que</b> has the force of ‘and then’. The overall effect is of great vivacity.</p> <p><b>facinora effecit:</b> An example of *figura etymologica – here it reinforces the idea of doing, of Antony’s warped energy. (It is also a *clausula.)</p> <p><b>qui... is...:</b> The correlative structure has the force of, ‘&lt;The very man&gt; who... he &lt;nevertheless&gt;...’; it stresses the contradictoriness of Antony’s behaviour. The absence of any conjunction to connect the previous sentence (an absence which continues through this chapter, with the exception of <b>idemque</b>) gives an impression of Antony’s abruptness. <b>Caesaris</b> – Cicero mentions him as often as is bearable in this chapter, to rub in the betrayal of trust. <b>concutere</b> and <b>evertit</b> are verbs of physical violence.</p> <p><b>numerum annorum provinciis prorogavit:</b> The *assonance of <i>-rum</i> and then <i>pro-</i> lends this short sentence the absurdity of a jingle, as if Antony tossed off the reform on a whim.</p> <p>The chapter builds a series of *antitheses (&lt;&gt; below) and parallels (=): <b>actorum Caesaris defensor esse &lt;&gt; acta Caesaris rescidit; in publicis rebus &lt;&gt; in privatis rebus; lex = testamentum; nihil gravius = firmissimum; alias sine promulgatione sustulit &lt;&gt; alias, ut tolleret, promulgavit</b> (also *chiastic in its use of <i>tollo</i> and <i>promulgo</i>); <b>rescidit= sustulit, irritum fecit; infimis civibus = populo; Caesar legavit &lt;&gt; hic... deportavit; partim in hortos Pompei = partim in villam Scipionis</b>. The *antitheses bring out Antony’s inconsistency, the parallels the completeness of his immorality. The way Cicero overlaps the *antitheses and parallels one upon another represents almost graphically Antony’s constant wheeling and dealing.</p>



	<p><b>signa, tabulas:</b> Further *asyndeton, in keeping with the list of Antony's activities.</p> <p><b>...in villam Scipionis:</b> This sentence ends in a complete hexameter line – the effect can only be ironical, of Antony as epic anti-hero.</p>
110	<p><b>Et tu... tu...:</b> The *anaphora of <b>tu</b> equates to 'And if you are so careful of Caesar's memory, are you also in love with him after his death?' The 'm' *alliteration in <b>illum amas mortuum</b> enhances the unpleasantness of the idea. This is the first of a series of *rhetorical questions goading Antony over the priesthood to the deified Julius.</p> <p><b>pulvinar, simulacrum, fastigium, flaminem:</b> A *tetracolon in *asyndeton lists Caesar's honours – three already granted, the fourth (<b>flaminem</b>) not yet in place. This *tetracolon is echoed by the *tricolon in the next sentence.</p> <p><b>ut Iovi... M. Antonius:</b> The *anaphora of <b>ut</b> and *asyndeton demarcates the three gods already granted flamines, <b>sic</b> the upstart new 'god'. The postponement of the full name <b>M. Antonius</b>, natural given the structure of the sentence, also imparts a mischievous formality.</p> <p><b>quid igitur cessas?... nemo negabit:</b> The succession of short sentences, moving from *rhetorical questions to imperatives (first word) to points of encouragement, all in *asyndeton, is intended to portray Antony as unsure of his ground.</p> <p><b>O detestabilem hominem...:</b> Cicero's apparent commitment to Antony's priesthood dissolves into an exclamation of disgust (see style note on § 78, <b>homo</b>) – the <b>sive... sive...</b> amounts to 'both... and...'; the figure where a phrase (here <b>sive quod...</b>) is repeated with a different ending is called *complexio; here it sets in high relief the two words which so offend Cicero: <b>tyranni</b> and <b>mortui</b> (as at the opening of the chapter).</p> <p><b>...ignores. nescis...:</b> A calculated juxtaposition, *anadiplosis, in effect to reject the possibility of Antony's ignorance and examine his inconsistency. <b>nescis</b>, in *asyndeton, ushers in another series of *rhetorical questions, then to skewer Antony on the *dilemma which rounds off the chapter (<b>aut... conserva</b>).</p> <p><b>cur... cur...?:</b> The *anaphora builds insistence. <b>datum deseri...</b>: 'd' *alliteration enhances the force of the word <b>deseri</b>.</p>



	<p><b>an... noluisti?:</b> <b>an</b> often introduces an ironic suggestion [NLG § 162.4.a]. Cicero wants to make Antony appear inconsistent or illogical, though his own reasoning seems strained.</p> <p><b>usque quaque conserva:</b> Apart from the *clausula, this concluding shaft, summarising Antony's inconsistency by making a *dilemma from <b>aut... aut...</b> (which express mutually exclusive alternatives), is made more telling by the 'qu'/c' *alliteration and the 'a' *assonance.</p>
111	<p>This chapter consists, ironically enough since it taunts Antony for lack of eloquence, of a series of quick-fire, jabbing *rhetorical questions and sarcastic comments.</p> <p><b>pulvinar... flaminem:</b> This reprises the list at the beginning of the previous chapter (omitting <b>simulacrum</b>). Such self-echoing gives structural strength to Cicero's argument.</p> <p><b>Mihi vero nihil istorum placet:</b> The *chiastic response to <b>placeatne mihi?</b> in the previous sentence allows <b>mihi</b> (i.e. unlike Antony – <b>sed tu</b>, similarly stressed) to take the emphasis. By its very directness and completeness (<b>nihil</b>) it contrasts with Antony's inconsistency (<b>alia defendas, alia non cures</b>). <b>alia defendas, alia non cures:</b> This repeats the *dilemma at the end of the previous chapter, <b>aut... tolle, aut... conserva</b>.</p> <p><b>Nisi forte vis fateri:</b> The sarcasm is abetted by 'f' *alliteration. <b>quaestu tuo, non illius dignitate:</b> A *chiasmus to point the *antithesis between Antony's gain (material) and Caesar's glory (metaphysical).</p> <p><b>...eloquentiam. Disertissimum...:</b> This juxtaposition is carefully managed to prepare the way for Cicero's very back-handed compliments, that Antony is <b>apertior</b> ('more open' / 'uncovered') and <b>simplex</b> ('frank' / 'unrefined').</p> <p><b>Ille numquam..., tuum... pectus:</b> The *antithesis is between the grandfather and Antony's naked chest, for bathetic (ludicrous) effect.</p> <p><b>...oratione mea cui te...:</b> The juxtaposition of <b>mea</b> and <b>te</b> barely conceals Cicero's confidence in his own rhetorical superiority. <b>tam longa</b> is in contrast to the picture of Antony mouthing nothing (<b>omnino hiscere</b>). <b>respondere</b> is reiterated, as a challenge to Antony.</p>





**Sed praeterita omittamus:** This almost brusque change of direction begins a diatribe against Antony's intimidatory tactics; the brevity of this sentence makes the enraged spluttering of the next the more unexpected. **hoc unum... potes:** The repetition of **unum** and **diem** (\*conduplicatio), as well as the word-play of **hunc... hodiernum... hoc...** and the \*pleonasm of **hoc punctum temporis, quo loquor**, all contrive the build-up to an eruption at **defende, si potes** (a \*clausula, but it hardly matters). The 'd' assonance in **defende** helps the climax. Even **inquam**, by stalling, accentuates the mock-incoherence.

**Cur... in forum?:** A \*tetracolon crescens of angry \*rhetorical questions (\*anaphora of **cur**, \*asyndeton) depicts Antony's armed gang in all its threatening appearance in the shut temple. **in forum** is a fitting climax (and part of a \*clausula), because this was the heart of Rome and no place to bring a barbarian horde.

**Praesidi... dicit:** Another short sentence after the longer outburst; this is not \*variatio for its own sake, but allows Cicero to turn away from Antony, whom he has been addressing in the second person, to appeal the rest of his audience about the justice of his generalisation on life under arms.

**miliens... melius:** The \*hyperbaton and 'm' / 'l' \*alliteration remove **miliens** from cliché and give it due weight. **armatorum praesidium:** This links back to the **armatorum** three sentences ago and **praesidi** in the last sentence – concentrating minds on protection for Antony which is a threat for everyone else.

**Sed nullum... praesidium:** \*hyperbaton of **nullum** and disdain of **istuc** endow the third mention of **praesidium** (\*polyptoton) with pained scepticism. **mihi crede:** This interjection, which returns at the start of the next chapter, lends a sense of earnestness [Ramsey]. Cicero is ratcheting up the intensity as he approaches the end.

**caritate et benevolentia... non armis:** The \*doublet makes the contrast with the single word **armis** more potent; the recycling of the word **saepio** recalls the first torrent of \*rhetorical questions in the chapter, describing Antony's men. **caritate te et...** is no softening – the lack of connection with the previous sentence and the 't' \*alliteration indicate that Cicero is still exercised. The \*clausula **esse, non armis** is followed by a violent beginning to the next sentence.



113

**Eripiet et extorquebit:** The \*pleonasm of violent verbs, both beginning *e-*, starts off the sentence with great energy; the exclamation at the end of it, **utinam...!**, thus comes naturally. **ista** – this word occurs in each of the first three sentences in this chapter, in repudiation.

**Sed quoquo modo... esse diuturnus:** This sentence, accumulating clause upon clause (see § 112 for **mihī crede**) sounds inexorable. **esse diūturnus** produces a \*clausula, but **diuturnus** is not usually so scanned.

**minime avara:** The \*litotes allows Cicero to suggest, by tone of voice, that Fulvia is very **avara** indeed. **nimum diu debet... tertiam pensionem:** The word order, as well as creating a \*clausula, also delivers the macabre punchline: the debt (note the ‘d’ \*alliteration from **describo** onwards) that she owes is her third husband.

**Habet populus Romanus:** **Habet**, placed first (and again in the next sentence), has the force of ‘already is assured of’. **populus Romanus**, for the third time in this chapter, now yields the spotlight to **res publica** (five mentions) : Cicero is implying that the people of Rome is against Antony and for the Republic – which he all but personifies in what follows (**se... ulta est.... recuperavit**).

**praesidium:** Cicero deliberately contrasts genuine ‘protection’ here with the feigned **praesidium** of Antony’s in the previous chapter. Note the \*chiastic **rei publicae praesidium, vel potius ipsa res publica**, giving the Republic due prominence.

**adulescentes nobilissimos paratos defensores:** The four-word phrase concludes in heavy spondees (also a \*clausula, and a rare one) - and this makes the defenders sound all the more imposing.

**otio consulentes:** **otio** leads on to an extended \*antithesis between peace (**pax**) and slavery (**servitus**).

**Pax est... malorum omnium:** The word order, with \*asyndeton, juxtaposes **libertas** and **servitus** to let them jar strongly with each other. **postremum omnium malorum:** ‘m’ \*alliteration, if dwelt on, has an ungainliness which suits the meaning of the phrase. **etiam repellendum:** Another \*clausula.



114	<p><b>Quod si se ipsos...:</b> The ‘s’ *alliteration draws further attention to <b>nostri liberatores</b> – the <b>nostri</b> is important, as is the <b>nostro</b> in the ensuing phrase: Cicero is arguing that the liberators have set a precedent which ‘we’ have to follow.</p> <p><b>Illi quod nemo fecerat fecerunt:</b> <b>Illi</b> continues the celebration of their deed, the deed being emphasised in the *polyptoton of <b>fecerat fecerunt</b>. The brief sentence, unattached to what preceded, sets the theme for the rest of the chapter: assassination is now conceivable.</p> <p><b>Tarquinius:</b> First word as Cicero repeats the retrospect of usurpations averted in § 87, (where he was discussing Antony’s disruption of the processes of government).</p> <p><b>cum Romae esse licebat:</b> Tarquinius was the last of a dynasty of kings. Cicero again uses *polyptoton to stress what is at stake: <b>regni appetendi... regnum appetentem... regnantem</b>. Note the transition from <b>necati</b> to <b>impetum fecerunt</b> – those aspiring rulers were slain, while these men ‘attacked’ (and killed) an actual ruler.</p> <p><b>praeclarum... atque divinum:</b> A *doublet which paves the way (through <b>divinum</b>) for <b>vix caelo capi. expositum ad imitandum</b>: ‘Displayed for imitation’ – this is tendentious, as the assassins themselves had wished to avoid conflict (<b>otio consulentes</b> in the previous chapter). <b>caelo capi:</b> One of the more memorable of several alliterative pairs in this chapter, as Ramsey observes - <b>Brutus bello, facti fructus</b> and <b>mortali immortalitatem</b>. As he nears his conclusion, Cicero’s rhetoric becomes even more self-conscious.</p> <p><b>contemnendam:</b> A heavily spondaic *clausula lends solemnity to the close of this section.</p>
115	<p><b>Recordare... pone... confer...:</b> A *tricolon of imperatives all conjuring Antony to reflect on the rewards for virtue and vice. <b>M. Antoni:</b> The vocative, as well as adding to the formality of the appeal, makes <b>illum</b> just before it all the more emphatic.</p> <p><b>nundinatione tua tuorum:</b> The *polyptoton invites a degree of disgust in its delivery.</p>



	<p><b>laudem et lucrum:</b> This *alliteration (of ‘l’) continues the pairs in the previous chapter.</p> <p><b>Sed nimirum:</b> ‘But for sure...’ – Cicero abandons his appeal to Antony’s better nature because he is incapable of such moral feeling. <b>sensus stupor suavitatem... sentiunt, sic...:</b> the ‘s’ *alliteration lulls the listener before the *tricolon in *asyndeton of <b>libidinosi, avari, facinerosi. gustatum</b> prolongs the food metaphor.</p> <p><b>Sed si te laus... ne metus quidem:</b> Cicero here begins another series of *antitheses, now between praise (<b>laudis, laus, laudo</b>) and fear (<b>metus, metuis, timeat, timendum</b>). They take the form of conditionals (here, then in the next sentence <b>si... sin...</b>). The alternative motivations are further contrasted by <b>adlicere ad recte faciendum ... a foedissimis factis avocare</b> (a *chiamus ending in a *clausula, with ‘f’ *alliteration) and <b>propter innocentiam... propter vim...</b> . The whole sequence is ingeniously managed to end up with a *rhetorical question and on the *clausula <b>quid timendum sit</b>, whose final monosyllable has the starkness of a warning.</p>
116	<p><b>Quod si non metuis...:</b> The running theme of fear as a motivator is continued (also <b>timere</b> in the next sentence), but now Cicero develops it into an <i>a fortiori</i> argument – ‘if Caesar, who was so much greater than you, could not escape assassination by his own followers, how can you?’ <b>viros fortes egregiosque cives:</b> A *chiasmus, pairing manly (<i>virile</i>) and civic qualities (not necessarily in different people), both of which would be ranged against Antony. <b>tui te:</b> Cf. <b>tua tuorumque</b> in the previous chapter – Antony is at the same time leader of and vulnerable to his men – the juxtaposition communicates their closeness. <b>mihi crede:</b> See style note on these words in § 112.</p> <p><b>Quae est vita... a suis?:</b> The *rhetorical question gains impact from Cicero’s using <b>dies et noctes</b> instead of a colourless adverb such as ‘constantly’.</p> <p><b>Nisi vero aut... aut...:</b> The only way Antony could avoid this fear of assassination is if he has <b>either</b> procured total loyalty by gifts <b>or</b> has a charisma beyond Caesar’s. A second <b>aut</b> can balance two equal, mutually exclusive, alternatives or append a weaker one, as here. <b>ille quosdam habuit:</b> In these last chapters, Caesar is <b>ille</b>; it is as if he is a brooding presence that does not require naming. <b>comparandus</b> is given</p>



	<p>last place in the sentence because it suggests the inconceivable (and creates a *clausula). Cicero returns to it in the next chapter.</p> <p><b>Fuit in illo... diligentia: Fuit</b>, in *asyndeton, underlines the genuineness of the claim that follows, strong as it is – the accumulation of seven nouns (note the careful variety of their endings), also in *asyndeton, is the first of three such lists; Cicero is piling up a mountain of achievements for Antony to climb.</p> <p><b>gesserat</b>: The first of a series of verbs in the pluperfect – all the actions they describe precede the assessment summarised by <b>fuit... calamitosas... magnas</b>: This striking paradox allows Cicero to eulogise Caesar without endorsing him – and <b>magnas</b> then introduces the second list.</p> <p><b>multos annos... effecerat</b>: The juxtaposition of <b>multos</b> with <b>magnas</b>, the ‘m’ *alliteration with <b>meditatus</b>, and then with the double <b>magno... magnis</b>, all create a sense of Caesar’s effort. <b>cogitarat</b> follows up <b>meditatus</b> but also recalls <b>cogitatio</b> two sentences ago. The juxtaposition of <b>cogitarat</b> and <b>effecerat</b> make the realisation of Caesar’s intentions seem inevitable (and another *clausula).</p> <p><b>muneribus... delenierat</b>: Another list, of four nouns in *asyndeton, before the striking word <b>delenierat</b> (from <b>lenis</b>, ‘gentle’) – <b>imperitam</b> implies that the innocence of the <b>multitudo</b> was taken advantage of.</p> <p><b>suos praemiis, adversarios clementiae specie devinxerat</b>: The *antithesis is between both the victims of Caesar (<b>suos... adversarios</b>) and the methods he applied – generosity either substantial or insubstantial. Both end up in bondage – <b>devinxerat</b> – and this leads, after the expostulation <b>Quid multa?</b>, to <b>consuetudinem serviendi</b>.</p> <p><b>Attulerat... serviendi</b>: As well as concluding on servitude (and a *clausula), Cicero artfully sets <b>liberae civitati</b> almost at the start of the sentence and, by putting the means of the people’s subjugation in the middle, manages to suggest the entire process. <b>partim metu partim patientia</b>: The ‘pa’ and ‘m’ *alliteration makes these words hard to utter without a degree of repugnance.</p>
117	<p><b>Cum illo te ego...:</b> This concatenation of pronouns brings together Caesar, Antony and Cicero in intimate confrontation. It has the irony that Cicero, who seems in</p>



	<p>control here, in fact was not. <b>dominandi cupiditate</b>: This becomes the <i>leitmotif</i> of the end of the speech – it is why men will rise up to oppose Antony and why Cicero himself is willing to die. It is also the only characteristic of Antony in which he is comparable to Caesar (<b>nisi... tu es ulla re comparandus</b>, § 116, are here reprised by <b>conferre... comparandus es</b>).</p> <p><b>Sed ex plurimis malis... hoc tamen boni</b>: The *antithesis between <b>malis</b> (plural) and <b>hoc boni</b> (singular) is complemented by the contrast between <b>sunt inusta</b> (an infliction) and <b>didicit</b> (an action). <b>quantum... caveret</b>: A *tricolon of indirect questions whose verbs all start with ‘c’, while the idea of each clause is much the same – who to (mis)trust. Cicero dwells on the difficulty of the choice.</p> <p><b>Haec non cogitas, neque intellegis...?</b>: The insistence of <b>cogitas... intellegis</b> in the *rhetorical question communicates Cicero’s zealous attempt to penetrate Antony’s <i>torpor</i>. <b>didicisse</b> resumes <b>didicit</b> in the previous sentence: the Roman people has indeed learned –their lesson is expressed in another *tricolon, this time of adjectives (<b>pulchrum, gratum, gloriosum</b>). <b>tyrannum occidere</b> makes the second half of a iambic trimeter – as Ramsey comments, reminiscent of tragedy.</p> <p><b>An... ferent?</b>: This stark *rhetorical question is intended to sow the strongest possible doubt in Antony’s mind. That is the point of the double *antithesis <b>illum... te, non tulerint... ferent</b>.</p>
118	<p><b>Certatim posthac... mihi crede,... curretur</b>: The ‘c’ *alliteration adds vim to this prophecy. <b>Certatim</b> is emphasised by position to bring out that,so far from being reluctant, Antony’s opponents will vie for the glory of his undoing. The impersonal <b>curretur</b>, as the abstract <b>tarditas</b> and the passive <b>expectabitur</b>, give an impression of an implacable impulse against Antony.</p> <p><b>Respice... considera</b>: This sentence is a large *chiasmus based on the two imperatives and with the objects of those imperatives in the centre, pivoting about the vocative <b>M. Antoni</b>. The tone becomes more formal and exalted for this final appeal. <b>quaeso</b> also marks urgency. <b>rem publicam</b>: This is the ostinato of these last two chapters – the phrase or near equivalents, such as <b>civitas</b> or <b>populus Romanus</b>, recurs seven times.</p>



	<p><b>mecum, ut voles... in gratiam:</b> The first of three brief *antitheses (up till ...tuos), each more emotional than the last. This one hinges on <b>de te tu... de me ipse</b>. It is echoed by Livy (8.35.7).</p> <p><b>Defendi... tuos:</b> The next two *antitheses are exact *isocola, structured around a perfect, then a negative future verb. The complete absence of conjunctions imparts dignity. No word is wasted – <b>defendi</b> matches <b>non deseram</b>, <b>adulescens</b> matches <b>senex</b>; <b>contempsit</b> matches <b>non pertimescam</b>, <b>Calitilinae</b> matches <b>tuos</b>. The fear Cicero urged Antony to feel in § 115, he himself rejects. <b>pertimescam tuos</b> is a *clausula. Juvenal (<i>Satires</i> 10.122 – 126) quotes this very passage when he says he would rather (from the point of view of survival) read a bad line of Cicero’s poetry than the ‘divine second Philippic, of conspicuous renown’ – and if Cicero had stuck to doggerel, he could indeed have despised the swords of Antony (<i>Antoni gladios potuit contemnere</i>).</p> <p><b>corpus libenter:</b> These words are picked up by <b>morte mea</b> and <b>libertas</b> in the next clause. <b>si repraesentari:</b> This word is chosen and placed for dramatic effect – ‘be made a reality again’. <b>ut aliquando... parturit:</b> The suffering (<b>dolor</b>) of the Roman people is turned by Cicero into the birthpangs of a mother – an obviously emotive metaphor when Cicero has just spoken of his own death, and one made more prominent by ‘p’ *alliteration and the *figura etymologica <b>pariat... parturit</b>.</p>
119	<p><b>viginti:</b> This speech begins with the same numeral – ‘Why has it been my fate that, over the past twenty years, everyone who was opposed to the Republic also declared war on me?’ <b>negavi... consulari, ... negabo seni?:</b> Another strict *antithesis. The ‘m’ *alliteration in <b>mortem immaturam</b> causes the speaker to linger on the phrase.</p> <p><b>Mihi vero, patres conscripti,... optanda mors est:</b> The opposition now is between what Cicero chooses (<b>optanda, opto</b>) for himself (<b>mors</b>) and what he chooses in the next sentence for his country (survival in freedom – <b>liberum relinquam</b>; justice – <b>ut... quisque mereatur</b>). The equivalents in the last sentence to <b>mihi</b> at the start of the second sentence are therefore <b>populum Romanum</b> and <b>re publica</b>; it is not a neat grammatical fit. <b>patres conscripti:</b> Cicero turns finally to his fellow senators, away from Antony.</p>



**moriens:** Cicero takes the proximity of his death for granted. This last sentence, with **relinquam** and a virtual prayer to the gods (**hoc mihi... potest**) becomes a solemn final testament. It goes without saying that **quisque mereatur** is a \*clausula.