I

Stylistically, this is Sidonius at his most mannered: **hoccine meruerunt?** ‘is this the reward?’: *hoccine* (with the archaic form *hocc*) is found in the comedians and after that in the archaizing authors of the second century CE; see GI Style. **flamma**: the policy of scorched earth (cf. *Ep*. 6.12.5). **pingues . . . macri** ‘satiated . . . emaciated’: *pingues* both ‘dripping’ (cf. Sidon. *Carm*. 7.260 *lorica*) and ‘soaked’ (Verg. *G.* 1.492 *campos*) with blood. artifice is the benchmark for emotion, the bizarre mirrors the tragic, in a socially acceptable, because literarily stylized, way; see GI Style and, for this passage in particular, Gualandri (1979) 40–43.

II

artifice is the benchmark for emotion, the bizarre mirrors the tragic, in a socially acceptable, because literarily stylized, way; see GI Style and, for this passage in particular, Gualandri (1979) 40–43.

III

Stylistically, this is Sidonius at his most mannered: **ar**tifice is the benchmark for emotion, *t*he bizarre **mirrors the tragic,** in a socially acceptable, be*cause l*iterarily stylized, way; see *GI S*tyle and*, for* this passage in partic*ul*ar, Gua*landri* (1979) 40–43. **hoccine meruerunt?** ‘is this the reward?’: *hoccine* (with the archaic form *hocc*) is found in the comedians and after that in the archaizing authors of the second century CE; see GI Style. **flamma**: the policy of scorched earth (cf. *Ep*. 6.12.5). **pingues . . . macri** ‘satiated . . . emaciated’: *pingues* both ‘dripping’ (cf. Sidon. *Carm*. 7.260 *lorica*) and ‘soaked’ (Verg. *G.* 1.492 *campos*) with blood.