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59-62: cf. *Od.* 19; next person to receive letter= Odysseus...

59 *mihi*: dative of agent.

62 physicality of letter.

63 "we" ..; imitation of *Od.* 3.4-5.

*incerta*: stressing Penelope's lack of sure information.

64-5: cf. Fear p46-7 on change in presentation of Nestor as valuable source.

65 disingenuous (Knox ad loc: cf. *Od.* 17.118-49). Menelaus informative in Odyssey.

66 *lentus* and *abes*: repetition of diction.

67-74: return to Troy; takes viewpoint further (Fear p49); significance of *levis*?

69 sc. "if Troy still stood"; "only" war to fear (and note emphasis on fear words eg 71)...; contrast Troy as source of fear earlier.

70 *multis* = *cum querelis multarum mulierum* (brachylogy); *querela*; cf. 8 *quererer* (elegiac resonance).

71 fearing everything: elegiac perspective.

74 *morae*; see Fear (p52) on move from singular to plural. Delay motif again.

75ff suspicious. Fear suggests she doesn't want to appear too shrewish.

75 see Knox on diction register; Knox ad loc "knowing you men and your lust"; Knox on Ovid putting into Penelope's mouth accusation made against Propertius, Prop. 3.19.1-2.

76 what foreign lover? Has heard about Calypso; see also references in Knox ad loc for Hellenistic tradition of amorous Odysseus.

77 *tibi*: dative of possession.

77 *rustica* "provincial" (cf. *rudes*, of wool); cf. *Od.* 5.214-20 (Odysseus to Calypso). Nb weaving of Penelope should be praised not mocked.

78 *sinat*: generic subjunctive ("quae...": "the sort who..."). Knox: "the sort of wife who objects to coarseness only in wool".

80 *reuertendi* ... *abesse* contrast.

80 *reuertendi liber*: gerund. "free to return"

81-96 contrast between Penelope keeping constant under strain and Odysseus whose fidelity she suspects. For pressure cf *Od.* 15.16-17 (Athena to Telemachus) and 19.158-9 (Penelope to "beggar").

81 *uiduo* ... *lecto*: deserted bed but cf. 10.

82 *cogit*: "tries to force"; *moras*: theme of delay.

83 *inrepet*: subjunctive due to *licet*.

83 *tua* (cf. Lindheim p48 on locating herself in relation to her husband) ; see Knox ad loc for

prosaic *oportet* (indignation?).

83 *dicar*: subjunctive because of *oportet*.

84: Lindheim (2003: 48) discusses her formulaic way of speaking about herself.

84: *semper*; contrast the *Odyssey* (bow contest to chose husband). Sense that Penelope is responding to her literary persona, as faithful wife of Odysseus? Is that what it means to “be” Penelope?

Lindheim (p48) discusses in terms of frozen and epitaphic image. “Ovid’s first heroine connects her name to her marital status, as she claims *Penelope coniunx semper Vlixis ero* (*Her.* 1.84, ‘Penelope, the wife of Ulysses, ever I shall be’). By thus referring to the great epic hero Ulysses, Penelope underscores her epic dignity and Homeric origin. At the same time, she is firmly placed within the realm of Latin love elegy, a genre in which female characters regularly appear not as wives, but *puellae* (‘girls’).” (Thorsen, p.40) (and see on n 116).

87: i.e. from the islands of Dulichium and Samos (Cephalonia).

88 hostile, possibly with hint of sexual aggression.

89 *nullis prohibentibus*: ablative absolute.

90 *viscera nostra / tuae ...opes*. NB word order.

91 *quid*: “why”?

91 Medon: name not found in Odyssean list of suitors? See Green 2004 for reference interpreted in light of Penelope’s characterisation.

92 for word patterning see Knox.

94 *sanguine*: (dependent on *partis*, from *pario*): but how much did Odysseus get his hands dirty?

95 see Knox ad loc for unusual rhythm; see Knox ad loc. for engagement with Odyssean presentation of Melanthius.

97-116 see Knox ad loc on disorganized sequence of thoughts.

97 *uxor*: see Knox.

97-8 cf. *Od.* 14.173-4; impression of powerlessness but see Lindheim p49; Telemachus still *puer*? See Knox ad loc.

97 *in numero*: ablative of respect.

99-100: see Knox. Muddled?

103 Philoetius the cowherd and Eurykleia the nurse.

105 *ut qui sit*: causal.

115 End: cf. Lindheim (p50) on as seen through gaze of others.

116: Herself as *anus* (insecure? NB earlier as catch; beautifully young, though not according to Penelope in *Od.*): what of Odysseus? (who will turn up as aged beggar...). Contrast *puella*. Knox suggests ironic reference to Prop. 2.9.8 *illum expectando facta remansit anus*. “These girls are threatened by the coming of age, which will eventually turn them into *anus* (‘old women’).

Penelope thus personifies the fusion of poetic genres that is so inherent to the literary project of Ovid’s *Heroides* as she captures a particularly epic-elegiac paradox by closing her letter with the following observation on her own person: *ego, quae fueram te discente puella, | protinus ut uenias, facta uidebor anus* (*Her.* 1.115–6, ‘As for myself, who when you left my side was but a girl, though you should come straightway, I surely shall seem grown an aged dame’).” (Thorsen 2014, 40).