

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Furies: 'Erinyes (Euménides) The *Appearance of the Furies in Literature*.

Furies (Mod. Grk: 'Ερινύες/Φούρια - Φούρια). Hesiod, writing in Greek, before the Latin works of Virgil, characterises the Furies differently to that of Virgil's casting. This article describes the deployment of the Furies ('Erinyes) in *written* text and *will*, to achieve this, contrast and compare the Fates, the Furies ('Erinyes) and the Hesperides, in Ancient, Classical, Early Modern and Modern to Contemporary-modern *Literature*. A composite view of the cast that has been used for narrative, allegory and historical example *will* generate a clearer picture (conceptually) of the political commentary (historically) cultural identity (linguistically) and the staged situation (philosophically) that a comparative study of translated *texts* and similar literary genera examples *will* produce, through the study of a process of translation across time, language and space: 1). A process of translation, passage and adaption that has *taken* place in time which spans thousands of years. 2). A process of translation, passage and adaption that spans different language groups. 3). A process of translation, passage and adaption that spans various geographical locations. The casting, characterisation and the identification of the Furies *will* become clear by identifying, with the use of a comparative analytical method, these points of deployment.

Furies: 'Erinyes (1)

Virgil, in the *Æneid*, ^[1] describes three named female characters *as* the Furies. ^[1.1] A group of identifiable characters described *as* Furies, ^[1.2] it can be deduced, *first* appear, *with* attributable names in textual sources, *as* Hesiod's Furies, in the *Theogony*. ^[2] Referentially, in the *Odyssey*, ^[3] Homer portrays the Cyclops (Grk: Κύκλωπας - Kýklopos) *as* an avenging force. ^[3.2] Comparatively, Homer's ^[1.3] description of the Cyclops' behaviour ^(see p. 11., top 3rd, below) provides an *element of* confirmation that Hesiod writes about the Furies using the Cyclops - Æschylus ^[1.3] ^[2.15] ^[4] can be deemed to have a similar opinion - *as* an example. ^[1.8] ^[2.3]

Virgil's *Furies* have names: Tisiphone, Alecto and Megæra. These names are neither used by Hesiod nor used by the *other* pre-Hellenic Greek authors. Plato, however, talks about Eucleides ^[2.13] the Megarian, in the dialogue *Theætetus* (Fowler (1921) *Theætetus* (Plato) lines: 01-04., p. 03 and lines: 03-06., p. 09). ^[1.4] ^[5] Eucleides ^[2.13] is a philosopher from Megara. ^[3.3] Consequently, neither the name Megæra nor, in the context of philosophy *with* mythology, the location Megara are used by any *other* early (pre-Hellenic) Greek author (*as* adjective word signifier or *noun* word signifier, in the remaining and circulating texts *extant*) to name the Furies. Plato, however, in *The Republic of Plato* (Davis (1849) *The Republic of Plato* (Plato) Chap. 14., Book 10., lines: 04-09., p. 308) ^[1.5] ^[6] writes about Fates. Plato names the Fates, described and associated *with* the Furies by Homer and *named* and associated, along *with* the identified Furies, by Hesiod, *as* Lachesis, Clotho and Atropos. Therefore, the Fates, *written* about by Plato, are also named *with* the same names *as* used by Hesiod: ^[1.6] ^[1.7] 'Klotho, Lachesis, and Atropos' (Lattimore (1965) *Theogony* (Hesiod) lines: 210-220., p. 136). ^[7] Virgil, does *not* name the *Fates*. Homer, does name the *Fates*. Plato, does *not* write about the Furies. Hesiod, identifies the Furies, he names the Fates and then names the Hesperides. Hesiod, Homer and Plato write in Greek, before the writings, in Latin of Virgil. The contrast and the comparison between Hesiod's Fates, Furies and Hesperides are important points of reference for the identification and characterisation of Virgil's *Furies*.

Hesiod ^[1.8] names, in the *Theogony*, the Cyclops *as* Brontes, Steropes and Agres (they *who* are

[1]. Long (1879) *The Æneid of Virgil*, Boston., [1] (<http://archive.org/stream/neidofvirgil00ovir#page/n3/mode/2up>).

[2]. Lattimore (1965) *Hesiod. Works and Days, Theogony, Shield of Herakles.*, [2] (<http://archive.org/stream/hesiodlatt00hesi#page/n9/mode/2up>).

[3]. Pope (1845) *The Odyssey of Homer*, [3] (<http://archive.org/stream/odysseyofhomer01home1845?ref=ol#page/n9/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

thought, 'of the violent spirit'). He also, names the Gorgon sisters: Sthenno, Euryale and Medusa ^[1.10] who are described *as* the 'singing Hesperides'. The three Gorgon sisters, the 'Singing Hesperides', ^[1.14] are neither referenced *as* Fates ^[2.4] nor *as* Furies ^[1.11] by Hesiod. They are a separate female trio, *apart* and separated descriptively, from the Fates and Furies, in Hesiod's *Theogony*.

The 'Singing Hesperides', *as* the Fates and *as* the Furies are *not* an exclusive group *without* associates, however: Persephone, ^[1.11] Mnemosyne ^[2.4] and Cronus ^[2.3] are three examples of *extra* group associates. Dante, ^[1.12] characterises three females in *The Divine Comedy*. ^[4] They each have the same names, *as* used by Virgil: Tisiphone, ^[1.13] Alecto ^[1.14] and Megæra. ^[1.15] Dante, also, characterises Medusa (Medusa is described by Hesiod but is *not* portrayed by Homer, or any *other* early Greek (pre-Hellenic) author. Virgil, the later author, writing in Latin, also, does *not* use a direct reference to her) in the *stage-casting* of a Fury. ^[1.1] ^[1.3] ^[1.12] ^[3.7] Furthermore, Dante does *not* use a reference for Hesiod's Hesperides, 'Singing Hesperides', or Sirens, unlike the allusions in metaphors and the direct references used by Homer, Hesiod (Hesiod does *not* directly reference Sirens *as* both Homer and Virgil do *not* directly reference *Hesperides*) and Virgil. Dante, uses his stage-casting of the Furies ^[1.1] (Tisiphone, Alecto and Megæra) *as* the guards of 'Hell', substituting the locational setting of the 'Singing Hesperides' who guard the *distant* 'orchards' ^[1.10] *with* the *allusional* metaphor of 'Hell', *as* a location and *region*. The distant (*islands* and) *regions* away, of the Hesperides are substituted by Dante for the *conceptual* proximity, of the *place* of the Furies, in 'Hell'. Therefore, it is all too *easy* for the reader of Dante's *The Divine Comedy* to assume, *without* knowledge of the earlier *foundation* works, that the occupants of 'Hell' are all 'Furies' when perhaps they are, *rather*, but all Hesiod's 'Singing Hesperides'; which all resembles Virgil's references to the journey *down* the 'Abyss' to the *Underworld* and to the descriptions of the entrance to Tartarus. ^[1.12] ^[1.13] ^[2.8] ^[3.9]

In Consequence, Medusa and 'night' ^[1.16] are characterised by Dante, *with* an unusually *allusive* narrative structure: ^[1.5] ^[1.10] ^[1.15] The 'Singing Hesperides', by *another* name, of Hesiod's description (Virgil's *Furies*, by name, also used by Dante, *as* Furies: Tisiphone, Alecto and Megæra) become Medusa in turn, *as* necessary, ^[1.7] *with* 'night', ^[1.15] *as* the Sun sets, when Medusa - or, one other of the sisters - *appears* in the *guise* of an *active* Medusa (*dreaded*, wailing, becomes *dread*, duty bound (*cursed*) at night-time *after* Sun-set). ^[1.12] Dante portrays Hesiod's Medusa, a 'Hesperide', *as* a *Fury* next to, in the staging of events, Virgil's casting of the *Furies*. In so doing he is the *first* author to combine Hesiod's early Greek named example of Medusa *with* the later named examples (from the Latin text, *as* the *Furies* of the *Underworld*) described by Virgil. ^[2.8] The character description and identification, numerically, of the historic correctness of the use of three *or more* castings (of Furies) described by any single author, in discussion, is blurred by Dante's deployment. Should there be seven Furies *written* about by the authors? ^[1.8] ^[2.3] Homer does *not* have a fixed reference number of Furies in his texts. When the Furies are named, there are three names given. Conversely, if the Furies are *not* named, by the author, there are no references to the number of Furies in deployment.

Nevertheless, Medusa having *not* been *portrayed* (excepting for Hesiod) by any *other* early Greek (pre-Hellenic) author, is characterised, by association, *with* the descriptions of the *other* cast members who have been described variously by both Greek and Latin authors *as* unnamed Furies. Medusa is the *first*, *with* her sisters and only (described by Hesiod in Greek) of the 'Hesperides', to be named. ^[1.9] ^[2.10] Virgil's *Furies* (described by Virgil in Latin) *with* all the attributions, *latterly*, given to Medusa by Dante, are spoken about, in translation, *as* Furies by Dante. Leaving *only* to the reader's imagination questions *about* the Furies contribution to the narrative (historic) *thematic* quality, when doubling *as* dual 'Singing Hesperides' and *as* 'Singing Furies'. ^(see p. 07., lower 3rd, below) ^[1.11] ^[2.9] ^[3.6]

However, it is that the 'Singing Hesperides' described *latterly* by Virgil and Dante *as* Furies, in

[4]. Vincent (1904) *The Divine Comedy of Dante, The Inferno.*, [4] (<http://archive.org/stream/comedydante00dantrich?ref=ol#page/n7/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

narrative 'thematic retrospection', behave *in action as with* the verb (in English) of 'fury' - *the action* of being *furious* - *rather* than being a given group *with* a title, named and cast *as* Furies^{[1.3] [1.13] [1.14] [1.15]} - *the 'furious/ly* Singing Hesperides'. Therefore, the Hesperides become fury. The names of Virgil's *Furies* used by Dante are: Tisiphone, Alecto and Megæra. Comparatively, Hesiod's 'Singing Hesperides' are named: Stenno, Euryle and Medusa. Hesiod's Medusa is the fourth *Fury* cast by Dante and *whom* is staged extra, by Dante, next to Virgil's three *Furies*.^{[1.10] [1.12] [3.7]} The *age* of Æschylus and the Tragedians, however, suggests a different conclusion *after* the foundation of the Roman Republic (509 *bc*) with the introduction of a reversal of abstracted conceptual descriptions^[see p. 09., top 3rd, below]. Similarly, applied retrospectively (again, the sense of formality becomes 'ironic', further, euphemism becomes 'irony'. 'The chains' that *hold* the Furies, in the *Underworld*,^[1.7] *as* knight/satyr *without* honour become an adjective. To be a knight/satyr *is* to have *no* honour^{[2.9] [2.15]} from a point in history *after* the 'Battle of Pydna' (168 *bc*). 1). The Furies are compromised (their situation is reversed) *after* being *admonished* (c.509 *bc*- 399 *bc*) and 'placed in the *Underworld*';^[1.17] and then 2). The Furies are obligated further, in opposition to their 'duty bound benevolence' with 'new names', during the *colonisation* of Hellenistic Greece by the late Roman Republic (c.168 *bc*).^[3.9] The 'cross points', the *junctions* in history, *when* Hesiod's and Homer's 'Cyclops Fury' becomes Æschylus' 'singing Fury'; later to become Virgil's 'siren-Fury' *adopted* by Dante. The ancient Furies are passed through the *conditions* of the early Roman Republic, Hellenization and *colonisation* by the late Roman Republic and are judged, sequentially, by each successive political condition. Virgil's *Æneid* is written between c.50 *bc*- 20 *bc*.^{[1.3] [2.7] [2.9] [2.12] [2.15] [2.16] [2.17] [3.2]}

Furies: 'Erinyes (2)

Apollodorus of Athens *innovates* Hesiod's text:

- '(The) Apollodorus^[1.17] (Library, Holdings, MS text)^[2.10] differs from Hesiod (Hesiod's *Theogony*) in only a few details, although it was *written* almost a thousand years (the date *implied*, is referred from Caldwell, 1987) *after* the *Theogony*' (Caldwell (1987) *Theogony* (Hesiod/Apollodorus) lines: 37-39., p. 02).^{[2.16] [8]}

Apollodorus' works are *written before* the works of Virgil. Apollodorus *innovates* the text of Hesiod (for a new audience) *before* the writing of Virgil's *Æneid* and it can be assumed provides the examples for the names of Virgil's *Furies*. Presumably, with references of political significance, *whom* differ from the *implied* Furies of Hesiod's text. No *other* Greek author, *before* the writing of Apollodorus' version of Hesiod's *Theogony*, *had* given direct reference to the names of the Furies. Apollodorus writes between c.180 *bc*- 120 *bc*, in a period of political *consequence* (following the *term* of the Consul of the Roman Republic, Scipio Africanus the Elder, 205 *bc*- 202 *bc*, *after* the 'Battle of Zama' 202 *bc*, Nth Africa). Apollodorus, incidentally, was also a pupil of the Stoic philosopher, Diogenes of Babylon.^{[2.13] [2.14] [3.5]}

Other authors have, also, *taken* characters from the cast list, of the early Greek authors, for their study and descriptive works. Authors, scholars and academics have used examples from Hesiod's writings, including examples of the Fates, Furies and Hesperides through the whole of Historic time. From the very beginnings, of the *written* text - throughout pre-Christian, Christian and 'Schismatic Literature', the Fates, Furies and Hesperides have been identified *with* and characterised *as* 'parental mediators', administrators *with* the actions of *chaperone*, supervision and consequence and are portrayed *as*, omnipotent, omnipresent and *ominous* in the coordination of their behaviour. Omnipotent, omnipresent and *ominous*, evidentially through enforcement, creating the effects from the psychological implementation, that *inspire* self-restraint, compliance and cooperation. The characteristic behaviour *ideal*, of the *chaperoned* for a *parental* authority,^{[1.3] [1.8] [1.17] [2.3]} through guidance and control in a *chaperoned* environment. Therefore, *with* purpose through rule and law^[2.5] (crime^[2.6] and punishment^[2.7] for self-regulation) the creation of a 'conscience', by example, is produced. Two examples are that of Cronus and Uranus.^[1.17]

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Here are further examples, three each: of early Greek imagery and characterization used by two authors *not* writing in Greek, *within* similar traditions of literary texts. Each *with* a much later time-frame of reference than the early Greek, Greek and Latin authors. However, the abstract use of the imagery is no different, in allusion, to the early examples. The characterisation and examples of imagery have passed from a time of pre-Christianity through to a time of Christian *Schism*:

- '.. (K)ept in that state, had *not* the folly of man (L)et in these wasteful (*f*)uries, who impute (F)olly to me, so doth the Prince of (*h*)ell ...' (Vaughan (186-) *Paradise Lost* (Milton) Book 10, lines: 608-643., p. 254).^{[2.9] [9]}
- '.. (B)ut *fate withstands*, and to oppose th' attempt Medusa *with* Gorgonian terror guards ...' (Vaughan (186-) *Paradise Lost* (Milton) Book 02, lines: 587-618., p. 43).^[10]
- '.. by harpy-footed (*f*)uries haled, (A)t certain revolutions all the damned (A)re brought ...' (Vaughan (186-) *Paradise Lost* (Milton) Book 02, Lines: 587-618., p. 43).^[11]
- 'Out of the ground burst an infernal *Fury*, sent from Pluto at request of Saturn' (*Tatlock* (1921) *The Knight's Tale* (Chaucer) lines: 05-06., p. 45).^[12] (a *pastiche* par excellence).
- 'Out of the ground a *fyr* (Fury) infernal sterte (jump/leap/escape), from Pluto and at the request of Saturne (Saturn) ...' (Morris (1891) *The Knight's Tale* (Chaucer) Vol.2., lines: 1826-1827., p. 83).^[13] (The inclusion of Fury in *The Knight's Tale* is a satirical motive, poetically).
- 'The (*f*)uries thre (three) *with* al (all, each *with* a) hire mortel (dangerous) bronde (flamed torch/torch aflame)' - (Morris (1891) *Legende of Goode Women* (Chaucer) Vol.5., line: 25., p. 346).^[14] (Fury and *Cliché*, are the 'ironic' literary components of *Legende of Goode Women*).

There are various other literary works that provide examples of Medusa, and the *infamous* cast (of Gorgons) of Hesiod's *Theogony*. Medusa whose *appearance as* a Fury is characterised *with* snakes by Dante.^{[1.12] [3.7]} The Gorgons, all of who collectively compose the Hesperides, of Hesiod's original text monologue.^[1.10] The example of character descriptions and imagery, *found* in the text examples above and below, are represented in these Early Modern English texts *with* a different cast, a recasting of some of the familiar characters, some new characters and some historic characters in different situations. Unnamed imagery of Furies, the Medusa of snakes^{[1.1] [1.3] [2.10]} and Fates:

- 'Parolles: "he ... talked of *Satan*, and of limbo, and of (*f*)uries, and I know *not* what ..."' (Irving (19--) *All's Well That Ends Well* (Shakespeare) Act.5., Scene.3., lines: 23-25., p. 312).^[15]
- 'Antipholus of Syracuse: "O, train me *not*, sweet *mermaid* (of Medusa's ilk; suggestive of Gorgon) *with* thy note, (T)o drown me in thy sister's flood of tears: (S)ing, (*s*)iren, for thyself, and I *will* dote ..."' (Irving (19--) *The Comedy of Errors* (Shakespeare) Act.3., Scene.2., lines: 48-50., p. 387).^[16]
- 'Aaron: "... (T)o wait, said I? (t)o wanton *with* this queen, (T)his goddess (Tamora) this *Semiramis*, this nymph, (T)his (*s*)iren, that *will* charm Rome's *Saturnine*, (A)nd see his shipwreck and his commonweal's ..."' (Gollancz (1900) *The Tragedy of Titus Andronicus* (Shakespeare) Vol.9., Act.2., Scene.1., lines: 21-24., p. 32).^[17]
- 'Pyramus: "Sweet moon ... thy sunny beams ... I thank thee, moon, for shining now ... by thy gracious, golden, glittering streams ... to taste of truest Thirsby's sight. But stay ... O spite ... But mark ... poor knight, (W)hat *dreadful* dole is here ... Eyes, do you see? How can it be? O ... O dear ... Thy mantle good, (W)hat! (s)tained *with* blood? Approach, ye (*f*)uries fell! O (*f*)ates! .. rush, conclude, and quell! Theseus: .. passion, and the death of a dear friend, would ... make a man look sad"' (but, *not* you?) - (Irving (19--) *A Midsummer Night's Dream* (Shakespeare) Act.5., Scene.1., lines: 21-41., p. 188).^[18]
- 'Brutus: "*Fates*, we *will* know your pleasures: (T)hat we shall die, we know; 'tis but time, (A)nd drowning days out, that men stand upon"' (Gollancz (1900) *The Tragedy of Julius Cæsar* (Shakespeare) Vol.9., Act.3., Scene.1., lines: 98-100., p. 406).^[19]

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- 'Artemidorus: "If thou read this, O *Cæsar*, thou mayst live; If *not*, the *Fates with traitors do contrive*"' (Gollancz (1900) *The Tragedy of Julius Cæsar (Shakespeare)* Vol.9., Act.2., Scene.3., lines 15-16., p. 402).^[20]

The allusion of opposites, in the *form* of two, is more firmly fixed in the Latin texts, while the early Greek texts tend to use three *forms* (conceptual frames) for mediating and coordinating the structure of the text's narrative: good, bad; night, day; and male, female, of the Latin texts, was for the early Greeks: good, bad, evil; night, day, chaos; and male, female, monster. This structure is perhaps the reason why the Furies, in the Latin texts, are appointed structurally *as* parallel narratively *with* the Fates: described *as* Furies (female/demons) and Fates (female/demons) of night (ignoring the early Greek aspects of the Hesperides) *rather* than the Greek *form* *as* Furies (male) of day, Fates (female) of day and Hesperides (Demons) - also, the Hesperides can be described in Contemporary-modern English *as* monsters (demons) - of night (the *mortal*-dead) and of day and night (the *immortal*-dead). It could be that the Latin authors, do *not* accept the existence (in any conceptual *dimension* or list of adjectives: alive, chaos, day, dead, god, goddess, harpy, hero, *immortal*, *mortal*, night, nymph, satyr, sibyl or siren) of Cyclops and monsters. The *illusion* of the characterization and imagery, if used, in generalised *Literature*, beyond the early Greek texts *after* the Latins and in given genre examples is restrained, when used: by name and behaviour 'Jane', *as* the 'Hebe' person, personifies the characteristics of 'night'.^[1.16] She disregards her *fate* at the expense of *immortality*. 'Hebe' is *not* a Gorgon, although she can be seen in penance of the demonic *Underworld*.^{[3.3] [3.4] [3.8] [3.9]} Reference associations are transferred via the text *without* clarification.

- 'That female in black - *not* the one whom the Lord's-Day-Bill Baronet has just *chucked* under the chin; the shorter of the two - is "Jane": the Hebe of Bellamy's. Jane is *not as* great a character *as* Nicholas, in her way (Nicholas, the butler at Bellamy's). Her leading features are a thorough contempt for the great majority of her visitors; her predominant quality, love of admiration ... Jane is no bad hand at repartees and showers them about, *with* a degree of liberality and total absence of reserve or constraint ... She cuts jokes *with* Nicholas ...' (Boz (1854) *A Parliamentary Sketch (Dickens)* lines: 30-50., p. 97).^{[1.10] [1.15] [1.16] [21]}

Here are three extracts, that have been *taken* from: 1). *The Hebrew* version, of the *Book of Isaiah*; 2). *The Latin Vulgate* version, of the *Book of Isaiah*; and 3). *The Wycliffe* version, of the *Book of Isaiah*. The characterization, imagery and *staged* scene, portrayed, *within* these passages, albeit being red, by the reader, in Contemporary English, has, as can be red, familiar details when compared to the information provided from the, Classical, texts in Greek.^[2.9] It might be a good time, here, to think of the passage of time, the exchange of *word* reference and the varied geographic locations associated, referentially - and the possible translation adjustments conveyed that *will* naturally acquire and *will* have acquired, by association, over time, towards the conceptual references contained in each text sample - between a comparison of the *pre-Christian* Greek and Latin texts and the three versions (of the Apostolic *age*) of the 'Christian *Bible*', that follow: (Comparison of the given texts and '*Bible*' versions reveal a gender reversal).^[2.9]

- 1). An extract, for comparison, *taken* from *The Hebrew Bible, Isaiah* 13, Verses: '(20). It shall never be inhabited, neither shall it be dwelt in from generation to generation; neither shall the Arabian pitch tent there; neither shall the shepherds make their fold there. (21). But wild-cats shall lie there; (and) their houses shall be full of ferrets; (and) ostriches shall dwell there and *satyrs* shall dance there. (22). And jackals shall howl in their castles and wild-dogs in the pleasant palaces; (and) her time is near to come and her days shall *not* be prolonged' (*Bible, The Hebrew, Book of Isaiah*., Chap.13., Verses: 20-22).^{[9]. [2.9] [22]} (לִרְצוֹן הַכִּלְכִּילָה) (of Hebrew omitted).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- 2). An extract, for comparison, *taken* from *The Latin Vulgate Bible, Isaiah* 13, Verses: (Latin): '(20)., *non habitabitur usque in tinem et non tundabitur usque ad generationem et generationem nec ponet ibi tentoria Arabs nec pastores requiescent ibi*. (Eng): (20). It shall no more be inhabited for ever and it shall *not* be founded unto generation and generation: neither shall the Arabian pitch his tents there, nor shall shepherds rest there. (Latin): (21)., *sed requiescent ibi bestiae et replebuntur domus eorum draconibus et habitabunt ibi strutiones et pilosi saltabunt ibi*. (Eng): (21). But wild beasts shall rest there and their houses shall be filled with serpents and ostriches shall dwell there and the hairy ones shall dance there. (Latin): (22)., *et respondebunt ibi ululae in aedibus eius et sirenae in delubris voluptatis*. (Eng): (22). (And) owls shall answer one another there, in the houses thereof and sirens in the temples of pleasure' (*Bible, The Latin Vulgate, Book of Isaiah*., Chap.13., Verses: 20-22).^{[6]. [2.9] [23]}
- 3). An extract, for comparison, *taken* from *The Wycliffe Bible, Isaiah* 13, Verses: '(20). It shall *not* be inhabited till into the end (it shall *not* be inhabited again) and it shall not be founded till to generation and generation; a man of Arabia shall *not* set tents there, and shepherds shall *not* rest there. (21). But wild beasts shall rest there, and the houses of them shall be filled *with dragons*; (and) ostriches shall dwell there (and owls shall rest there) and *hairy beasts* shall skip there. (22). And *bitterns* shall answer there in the houses thereof and *flying serpents* in the temples of lust. It is nigh that the time thereof come and the days thereof shall *not* be made far; (and) *bitterns* shall cry there in its houses and *flying serpents* in its beautiful palaces. It is near, or very soon, when that time shall come and its days shall *not* be prolonged' - (*Bible, The Wycliffe, Book of Isaiah*., Chap.13., Verses: 20-22).^{[7]. [2.9] [24]}

The following three examples, are from Homer's *Odyssey*: The motives are *mortal* of night and therefore are hazardous. The elements of warning are signified using established reference examples.^{[1.5] [2.9] [3.6]} Homer's Sirens:

- '.. where the Sirens dwell, you plough the seas; (T)heir song is death and makes destruction please' (*Pope* (1845) *Odyssey (Homer)* Book 12., lines: 03-04., p. 223).^[25]
- 'In flowery meads the sportive Sirens play, (T)ouch the soft lyre and tune the vocal lay ... alone, *with* fetters firmly bound, (T)he *gods* allow to hear the dangerous sound. Hear and obey: if freedom ... fetter ... added ... to band' (*Pope* (1845) *Odyssey (Homer)* Book 12., lines: 03-08., p. 227).^[26]
- '(O)ur swift approach the Siren quire describes; (C)elestial music warbles from their tongue, (A)nd thus the sweet deluders tune the song ...' (*Pope* (1845) *Odyssey (Homer)* Book 12., lines: 28-30., p. 227).^[26]

Writing at the same time *as* Homer, Hesiod does *not* talk about Siren, *singular*, or Sirens, *plural* (**Note**: It should be recognised that the grammatical *case* references, *singular*^{[1.1] [2.9]} and *plural* are *not* in use *as* a numerical attribute, *rather* than *as being* used *as* a sense *locator* for a noun adjective - *sing:ular* - *as* an example of language in use, irregularities in descriptions between Homer and Virgil are visible. Translation, it can be assumed, is definitive *rather* than objective). However, Homer does use, in translation, the noun siren and sirens:^[2.9] (Grk: Σειρήνα - Eng: Siren) - (Grk: Σειρήνων - Eng: Sirens) - (Grk: δεινή - Eng: *plight*) - (Grk: Δεινή - Eng: *Plight*) - (*Maginn* (1850) *Odyssey (Homer)* Book 23., lines: 322-332., p. 198).^[27] Hesiod's 'Hesperides' sing,^[1.10] *as* do Plato's Sirens and Plato's Fates.^[1.5] (Eng: *night/plight* :: voice/s :: *nightmare* = *effigy*) - (Grk: νύχτα : νυξ :: φωνές :: επιφάντης = *effigy*).^{[1.1] [1.5] [1.17] [2.5] [2.6] [2.7] [3.9]} The Furies and Alcibiades in Plato's text and *age*, are *not* symmetrical.^{[2.17] [3.8]}

[6]. Bible, The Latin Vulgate, Old Testament, *Isaias*., *Book of Isaiah*., [6] (http://vulgate.org/ot/isaiiah_13.htm).

[7]. Bible, The Wycliffe, *Book of Isaiah*., [7] (<http://biblestudytools.com/wyc/isaiiah/13.htm>).

[5]. Bible, The Hebrew, *Book of Isaiah*., [5] (<http://mechon-mamre.org/p/pt/pt1013.htm>).

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Furies: ‘Erinyes (Euménides) (3)

Virgil’s description of the activities of Fates and Furies:

- ‘So the Fates (W)ho know *not* change have bid their spindles run, (A)nd weave for this blest age the web of doom’ (*Collins* (1877) *Pastorals* (*Virgil*) lines: 22-24., p. 23).^[28]
- ‘The Furies couch in *iron* cells (A)nd Discord maddens and rebels; (H)er snake-locks hiss, her wreaths drip gore ... Full in the midst an aged elm (B)roods darkly o’er the shadowy realm ... (T)here dream-land *phantoms* rest the wing, (M)en say, and ‘neath its foliage cling. And many *monstrous* shapes beside *within* the infernal gates abide; (T)here (C)entaurs, (S)cylas, fish and maid, (T)here Briareus’ hundred-handed shade, Chimæra armed *with* flame, Gorgons and Harpies make their den, *with* foul pest of Lerna’s fen, (A)nd Geryon’s triple frame’ (*Collins* (1877) *Æneid* (*Virgil*) lines: 01-15., p. 111).^{[1.13] [1.14] [1.15] [2.3] [29]}

The Fates and the Furies of Virgil. The apparent absence, in Virgil’s text, of the Hesperides is made visibly *obvious* by the comparative *dualistic* narrative of, animal *as*: male and female; Satyr/Cyclops (Centaur/Briareus)^{[2.2] [2.12] [2.15]} male, Chimæra Gorgon male and Harpy Gorgon female. ‘*Monstrous* shapes’ of masculine and feminine. ‘Fish and maid’, animal (beast) and female (domestic).^[1.10] Virgil’s texts do *not* reference the Hesperides directly. The Fates and Furies, *dwell* in Virgil’s *Underworld* and exist next to individuals *without* a group reference index. They do *not* have a group *locator*. The translations do *not* identify the Hesperides. The Furies are individually identified by Virgil; however, the Fates are *not*. There are no ‘monsters’ and the dead are *held* in a process of penance and suffrage.^{[2.8] [3.9]}

Hesiod however, provides the additional group *locator* description, *as* the example (demon/monster) that of the ‘Singing Hesperides’,^[1.10] which Virgil does *not* use. It is suggested^(see p. 05., top 3rd, above) that the Hesperides *taken* together *as* a group are demons. Therefore, Hesiod writes using group *locators* *as*: Fates,^[2.4] Furies^[2.3] and Hesperides^[1.10] (collectively, the Hesperides *as* the *dead* - conceptually, of *another* world - are demons, *as* a group *locator*, described separately *as* either, the infamously *mortal* of night or the illustriously *immortal* of both day and night).^{[1.10] [1.15]}^[1.16] Homer writes using group *locators*, *as*: Fates, Furies and Sirens. Virgil, writes, using group *locators*, *as*: Fates, Furies and separately attributed individuals with given names (Homer’s Gorgon Sirens and Hesiod’s Gorgon ‘Singing Hesperides’). Consequently, Virgil does *not* have a separate *category locator* *as* Hesiod does *with* his ‘Singing Hesperides’ (Demons). However, *as* Homer, Virgil does write (retrospectively and collectively albeit *unrepresentatively* - an assumption can be inferred that Gorgon *infamy* is ignored or negativized) about:

- ‘.. (T)he *islands* of the Sirens, dangerous once, (A)nd bleached *with* many sailors’ bones’ (*Long* (1879) *Æneid* (*Virgil*) lines: 1083-1084., p. 168).^[30]

Virgil, does *not* provide descriptions attributing grouped values to the dead. The dead are known for their previous living achievements, *rather* than *being* known for an unsettled *searching* existence, composed of waiting for a final judgement to return to the world of the living *with illustrious* acclaim. There is no release (conceptually). Penance and suffrage are eternal. Virgil is a pre-Christian Latin author of the late Roman Republic. Similarly, the early Greek, Hellenic Greek and Græco authors do *not* write in Latin. The structure of their thought is conditioned by the predominant philosophical views of their day.^{[2.5] [2.6] [2.7] [2.8] [2.14] [3.9]} Cannibalism, polygyny and slavery for example.

The Greek Tragedian Æschylus, describes Furies that both sing and have songs sung about them:

- ‘Herald: “.. the (of) Furies / (τόν(δ) ‘Ερινύων) /^[a] hymn of joy”’ (*Davis* (1868) *Agamemnon* (*Æschylus*) line: (Grk.) 645., p. 64 and line: (Eng.) 645., p.65).^[31]

The translations from Æschylus describe the ‘Singing Furies’ as ‘Erinnyes (Ερινύες - ‘Erinnyes) -

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

(‘Erinyes - Ερινύες) *erinnic*,^[2.9] euphemistically, through *irony* - the descriptions are satirical (*Davis* (1868) *Agamemnon* (*Æschylus*) lines: 05-08., p. 07., also, line: (Grk.) 663., p. 46 and line: (Eng.) 663., p.47).^{[1.3] [2.4] [3.6] [32]} It can be assumed that among the translations of the early Greek and Latin *Græco* Classics, during the *period* of the late Roman Republic (‘Byzantine’)^[1.1] (*with* a necessity for methods of monitoring and cultural adjustments) the *dramatic* narrative of the Greek texts became *lyric* in its presentation. Therefore, the early translations of this *period* of the *first* Greek authors (Hesiod and Homer) introduce the Proper noun, attribution, ‘Erinnyes (*as* adjective or preposition, *later* to become ‘Erinyes).^{[1.1] [3.1] [3.4] [3.8]} Similarly, amended adjustments are made to the casting dialogues in the available manuscripts, of the *tenth century AD*, which have *dramatis personae* ‘*parenthesis*’ (*Davis* (1868) *Agamemnon* (*Æschylus*) lines: 15-22., p. 10).^[33]

Consequently, it can be assumed that the transliteration of the noun ‘siren’:^[2.9] (Grk: Σειρήνα - Eng: Siren) - (Grk: Σειρήνων - Eng: Sirens) - (Grk: δεινή - Eng: *plight*) - (Grk: Δεινή - Eng: *Plight*) - (*Maginn* (1850) *Odyssey* (*Homer*) Book 23., lines: 322-332., p. 198)^{[1.5] [1.10] [27]} and similarly, of the noun ‘*iron*’ provides the signifying code for “Erinnyes’ from the references ‘of *iron*’: eironikos (*ironic* - Grk: ειρωνικός - eironikós - *ironic*). Also, the transliteration of ‘*irony*’ provides the reference: eironeia (*irony* - Grk: ειρωνεία - eironeia - *irony*).^[2.9] Both, *ironic* and *irony* have a similar *tonal* value, phonetically, and *written* representation, in English (red from the Greek) to that of Euménides. Therefore, providing similarly, the signifying code for ‘Euménides’ *as* for “Erinnyes’ (Euménides - Grk: Εὐμενίδες - Evmenides - Euménides) and ‘*euphemism*’, of *satire*, formed from the same etymological root - ‘*Iron* Furies’, ‘Furies in *iron*’. Euménides therefore, satirically describing the Furies and used as the name of the Greek tragedy play about the Furies in *active* pursuit (the tragic *irony* (*as* (of) *satire*) contained, became proverbial) by Æschylus (*Morshead* (1909) *The Furies* (*Æschylus*) p. 115 and *Plumptre* (1906) *Eumenides* (*Æschylus*) p. 137).^{[34] [35]} Euphemistically, the Furies are *placated*, *as* motive, *with* the epithet^[2.11] ‘Euménides’, in the form of a ‘propitiate’: *kindly* goddesses, ‘gracious power’, ‘gentle ones’ (*Morshead* (1909) *The Furies* (*Æschylus*) lines: 08-14., p. 155 and *Plumptre* (1906) *Eumenides* (*Æschylus*) lines: 980-990., p. 183).^{[36] [37]} ‘Serenities’, also, is an *Antonym* of Furies. The examples suggest the opposite to the Furies ‘propitiate’ description:^[3.2]

- ‘Cassandra: “.. now having drunk men’s blood, and so (G)rown wilder, bolder, see, the revelling band, ‘Erinnyes of the race, still haunt the halls, (N)ot easy to dismiss”’ (*Plumptre* (1906) *Agamemnon* (*Æschylus*) lines: 1160-1163., p. 65).^{[8] [38]}
- ‘Orestes: “Ah! Ah! ye handmaids: see, like Gorgons these, (D)ark-robed and all their tresses hang entwined (W)ith many serpents. I can bear no more” ... ““(T)hese are no *phantom* terrors that I see: (F)ull clear they are mother’s vengeful hounds”’ (*Plumptre* (1906) *The Libation Pourers* (*Æschylus*) lines: 1038-1043., pp. 135-136).^{[8] [39]}
- ‘Chorus of the Erinnyes: “(T)he bloodless food of demons, a mere shade. Wilt thou *not* answer? Scornest thou my words, (A) victim reared and consecrate to me? Alive thou’lt feed me, *not* at alter slain; (A)nd thou shalt hear our hymn *as* spell to bind thee”’ (*Plumptre* (1906) *Eumenides* (*Æschylus*) lines: 292-296., p. 153).^{[8] [40]}

An over casting description of the Furies *as* being goddesses (*implied*, Titan Gorgon *heirs*) *rather* than *gods* (Titan Cyclops, the sons of Uranus brothers of Cronus – Olympian *heirs*)^[1.17] creates an *ironic tension* that is lost *with* reference to the Latin translations and in the later texts of the late Roman Republic.^[1.3] The assumption *being* that the Furies are *not* men *now*, having been men ‘in days gone by’. It has been suggested, that in the works of the Ancient Greek authors, Hesiod and Homer, that there are textual examples for the reader to infer that the Furies are generally described *as* male and that they are likely to be the Cyclops.^(see p. 01., middle 3rd, above) It has been suggested that Æschylus

[8]. The Oresteia trilogy (the house of Atreus) of tragic dramas, 458 *ac* by Æschylus: Agamemnon, The Libation Bearers (Choephori) also, Euménides (The Furies).

[a]. Of p. 07., see p. 14., below.

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

himself describes (originally) the Furies *as* the Cyclops.^{[1.3] [2.3]} Which places the conceptualisation of *irony as* conceptual euphemism, references of 'Erinnyes and Euménides (originally, both Proper nouns used for the representations of euphemism and exclamation *pointedly* assigned) and questions about female or male explanations, describing the Furies, at a time *after* the original works of Æschylus, in translations and foreign observations. Translations and foreign observations towards and *not* from Æschylus, towards and *not* from Homer and towards and *not* from Hesiod. Additionally, Æschylus' plays and their *style of attitude*, away from their translations (*apart*) should be interpreted *with* a view that acknowledges, the establishment of the Roman Republic in 509 *bc*, overthrowing the 'Etruscan' Lucius Tarquinius Superbus' Kingdom of Rome. Æschylus writes at a time for an audience, of unknown *political bias*, which it can be assumed has been humiliated and is self-conscious, if *not* in a position of compromise, about its past *victorious* cultural expectations and its future philosophical motives. Cultural motivations *would* have adapted in the environment in which they were created. In consequence, *Ironie* and euphemistic portrayals were the resulting response to the situation and newly forming expectations.^{[2.16] [2.17]} *Antonym as* consequence.

Irony it can be assumed, in consequence, is the root construction of the Proper noun 'Erinnyes ('Erinyes) and Euménides when used across translations of the Greek, Latin and English languages. Therefore, Æschylus' Furies are 'Erinnyes Furies (Furies 'Erinnyes) positive : *agency* :: negative : *agency* (*agency* : positive :: *agency* : negative).^[1.1] The following example of a translation has been interpreted 'euphemistically' to be: /('Eumenides: "... the sweet-voiced lyre ...")/ ^[b] ^{[2.9] [3.6] [45]} of *ironically* described and represented behaviour; for their foul presence, the Furies are *sweetly* named. The sense of the grammatical structure, in context, is that of an adjective *case*, that describes the Furies *as*: the singing, 'Singing Furies' of song. Not described *as* such by Hesiod or Homer the Furies are portrayed *with* the characteristics and the behaviour of the Hesperides. Hesiod's Furies do *not* 'sing' and the Furies do *not* 'sing' in Homer's text. Consequently, the *dramatic* presentation of the text becomes *lyrical*. Plato provides some testimony for a cross motive, in behaviour between the Furies and the Hesperides, with a description of the Sirens and the Fates, *without* attribution towards the Furies, generating a Siren *parity* and Fate *parity* in opposition (Homer's Sirens are staged alongside Hesiod's named Fates for the first time) and does *not* use a third group *locator* example for the Furies (*as* the Hesperides).^{[1.5] [1.10] [1.12]} Both Plato's Sirens and Fates sing. There are no Furies in Plato's texts. Alcibiades is a student of Socrates at this junction.

Similarly, the above principle can be applied to Virgil's Sirens;^[1.15] when it is recognised that Homer's Sirens are Hesiod's Hesperides. A Siren is, we can consider, a 'siren-Fury'. A Fury, of the grouped *locator* Furies, described *as* a 'Siren-Fury' or 'Siren'. Medusa and her sisters are examples historically of this type of adjective description, *demonic - as* Hesiod's Hesperides - and Sirens: *as* originally of Homer's texts. However, they are the Hesperides when given *as* a group *locator as* Hesiod describes. They should *not* be confused with Hesiod's Furies (the Cyclops).^[1.3] The context here that conditions this *case*, *as* an abstract consideration, is *irony - as* the 'Erinnyes Furies - they are a vehicle of *fate*, but *not* Fates.^[1.7] The *irony* of their behaviour - but, *not* the motive governed by *fate* - is a 'kindly' portrayal *as* the 'Singing Sirens', singing, *with* an Ulterior purpose unknown to the *victim*. As either, *attraction*, or singing *as* defence (*demonically*). Sirens are unhelpful. The negative factor conditions the *victim* and *not* the Siren. The *victim* needs to identify the '*irony* of the context' *before* the Siren profits from the exchange at a loss to the *victim*. Sirens and separately the Furies, are governed by *fate*.^[1.7] Notably the Cyclops, *as* the female Furies (presumably, duty bound Sirens) of the later *ages*, have a 'foul presence' and bearing (Satyr is used in context of masculinity). They are both, however, welcomed *as* friendly and helpful benefactors, when their appearance is ordained.^[2.9] Contemporary texts of Æschylus,^{[1.3] [2.16]} Virgil and Dante do *not* contain the Cyclops of Hesiod and Homer.^{[2.2] [2.12]}
^[2.15] Virgil portrays Briareos as Gorgon male. (see p. 07., top 3rd, above) [2.2]

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Virgil^{[1.13] [1.14] [1.15]} brings the two *locator* groups together, *as* does Dante,^[1.12] *as* Furies, *with* reference to the translation (the acknowledgement of the Furies *as* a composite reference is described by Pausanias *as* attributed to Æschylus).^[3.7] The early Greek authors Hesiod and Homer, nevertheless, describe the two separate *locator* groups (Fates and Hesperides/Sirens) in addition to the Furies, separately. Æschylus' 'Fates', 'Furies of song' and the 'Singing Furies' (Singing 'Erinnyes'):

- 'Herald: "... many a man from many a home is driven, (A)s banned by double scourge that Ares loves, (W)oe doublybarbed, (D)eath's two-horsed chariot this ... (W)hen *with* such grief *as* freight a herald comes, (T)is meet to chant the 'Erinnyes' dolorous song; (B)ut for glad messenger of good deeds wrought (T)hat bring deliverance, coming to a town (R)ejoicing in its triumph ... how shall I (B)lend good *with* evil, telling of a storm (T)hat smote the Achæns *not without* God's ('.. the gods' ...)' ^[c] wrath? (*Fury!* - Ἀπὸνύς - *fury* - μανία - mania). For they a compact swore who erst were foes, (O)cean and (F)ire and their pledges gave, (W)recking the ill-starred army of the Argives ..." (*Plumptre* (1906) *Agamemnon* (Æschylus) lines: 625-637., p. 40).^{[3.7] [41]} 'Herald: "... the gods' anger smote ..." ^[c] (*Morshead* (1909) *Agamemnon* (Æschylus) line: 05., p. 29).^[42]
- 'Herald: "... should make his song of triumph at the Furies' door" (*Grene* (1959) *Agamemnon* (Æschylus) line: 645. p. 55).^[43]
- 'Herald: "A pæan to the Furies would become (T)he bearer of such pond'rous heap of ills" (*Potter* (1909) *Agamemnon* (Æschylus) lines: 04-05., p. 202).^[44]
- 'Eumenides: "... (T)he *victim* whom we claim, (T)hat we his mother's blood may wash away; (A)nd over him *as* slain (S)ing we dolorous, frenzied, maddening strain, the song that we, the 'Erinnyes, love so well, (T)hat binds the soul *as with* enchanter's spell (*W)ithout* one note from out the sweet-voiced lyre, ^[b] (W)ithering the strength of men *as with* a blast of fire" (*Plumptre* (1906) *Eumenides* (Æschylus) Verses: 297-374., lines: 21-26., p. 219 and lines: 01-02., p. 220).^[b] ^{[1.3] [1.7] [3.6] [45]}

The Furies became a 'sombre' (earnest) *category* of Demons when the *supernatural*^[3.5] became separated from the realm of the living (*with* the concept of: male, female and monsters from the *Underworld*). The Tragedians (Æschylus, Euripides, Sophocles and the playwright Aristophanes) made much of the Furies appearance in their *Literature*. Consequence, revenge and the Furies became one *identifiable* conceptual *category*. The audience learn from the experience of the performance and the narrative details that the Furies *will* be in attendance for a transgression from the moral strictures of the *gods*. The Stoic philosophers^[2.13] interpreted this *as* the beginning of behaviour *with* and in view of a 'conscience'.^[2.14] In Consequence, portrayals about the authority of policies and practises of political theology, changed from philosophical cosmology^[3.5] to social *satire*.^{[2.15] [2.16] [3.2]}

- 'Blepsidemus: "Tis' perchance some 'Erinnys, some Fury, from the theatre; there's a kind of wild tragedy look in her eyes" (*Liveright* (192-) *Plutus* (Aristophanes) lines: 12-13., p. 437).^{[2.16] [2.17] [46]}
- 'Chorus of Women: "... Timion, a tough customer and whimsical, a true son of the Furies, *with* a face that seemed to glare out of a thorn-bush" (*Liveright* (192-) *Lysistrata* (Aristophanes) lines: 05-07., p. 268).^[47]
- 'Medea .. to her children: "... No! By 'Hell's' avenging (*f*)uries it shall *not* be - (T)his shall never be, that I should suffer my children (T)o be the prey of my enemies' insolence" (*Grene* (1955) *The Medea* (Euripides) lines: 1059-1061., p. 95).^{[3.2] [3.3] [3.8] [48]}

The English Romantic poet Percy Bysshe Shelley writes *after* the Tragedians' *satire*^[2.12] (in a translation from the text of *Faust*, originally by Goethe) of Medusa^{[1.9] [1.10] [1.12]} (*after*, Hesiod):

- 'Faust: "Seest thou *not* a pale (F)air girl, standing alone, far, far away? She drags herself now

^[b]. Of p.10., see p. 09., above and p. 19., below. ^[c]. Of p. 10., only on this page.

^[b]. Of p. 09., see p. 10 and p. 19., below.

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

forward *with* slow steps, (A)nd seems *as* if she moved *with* shackled feet: I cannot overcome the thought that she (I)s like poor Margaret. Mephistopheles: Let it be - pass on - (N)o good can come of it - it is an enchanted *phantom*, (A) lifeless idol; *with* its numbing look, (I)t freezes up the blood of man; (and) they (W)ho meet its ghastly stare are turned to stone, (L)ike those who saw Medusa. Faust: .. too true ... the eyes of a fresh corpse (W)hich no beloved has closed ... strangely does a single blood-red line ... (A)dorn her ... neck ...” (Warne (1902) *Scenes from the Faust of Goethe (Shelley)* lines: 10-30., p. 617).^[49]

Furies: 'Erinyes (Euménides) (4)

Hesiod's Furies,^[1.1a]^[1.1]^[1.8]^[2.3]^[1.17] Homer's Cyclops^[1.11]^[2.2] and Æschylus' '*phantom*' shadows.^(see p. 08., middle 3rd, above)^[1.3]^[1.7] Comparative examples of Homer's named Cyclops, Fates and unnamed Furies:

- Homer's Cyclops: '... he answered me *not* ... sprang up ... laid his hands upon my fellows ... dashed them ... Then cut he them up ... and made ready his supper ... devouring entrails and flesh and bones ... *after* the Cyclops had filled ... he lay in his cave, stretched out ...' (*Butcher* (1912) *Odyssey (Homer)* Book 09, lines: 283-313., p. 143).^[2.2]^[2.9]^[50]
- Polyphemus (Homer's Cyclops) '... (he) *spake* to them *again* from the cave ... "Nay, pray thou to thy father, the lord Poseidon"' (*Butcher* (1912) *Odyssey (Homer)* Book 09, lines: 403-433., p. 147).^[2.2]^[51]
- '... and all the evil violence of the haughty Cyclops, the man-eater' (*Butcher* (1912) *Odyssey (Homer)* Book 10, lines: 176-206., p. 159).^[2.9]^[52]
- Homer's Fates: 'A task of grief his ornaments of death (Ulysses, in death): (L)est when the (*f*)ates his royal ashes claim, (T)he Grecian *matrons* taint ... spotless fame; (W)hen he, whom living mighty realms obey'd (S)hall want in death a shroud to grace his shade ...' (*Pope* (1845) *Odyssey (Homer)* Book 02., lines: 01-05., p. 25).^[1.3]^[2.8]^[3.9]^[53]
- '... "sons of wo! (d)ecreed by *adverse* (*f*)ates (A)live to pass through (*h*)ell's eternal gates ... soon or late, are doom'd that path to tread ..."' (*Pope* (1845) *Odyssey (Homer)* Book 12., lines: 17-19., p. 222).^[1.11]^[2.7]^[2.8]^[54]
- Homer's Furies: 'The *gods with* all their (*f*)uries rend his breast (the breast of Oedipus): (I)n lofty Thebes he wore the imperial crown, (A) pompous wretch! (a)ccurs'd upon a throne' (*Pope* (1845) *Odyssey (Homer)* Book 02., lines: 06-08., p. 207).^[1.3]^[2.11]^[55]

From the ensuing conclusions of the Peloponnesian War (431 *bc*- 404 *bc*) it can be assumed that the Furies were provided *with* the appellations Alecto, Tisiphone and Megaera by and in the *age* of Apollodoros (c.180 *bc*- 120 *bc*).^[2.10]^[2.16] Prominent political figures were no doubt lambasted *with* their portrayal *as* the avenging officials, from a demonic *Underworld*.^[3.2]^[3.3]^[3.8] Their associated behaviour and mutual heresies, through recording the details *within* a format suitable for *archival* storage, would be held for future generations to view. The Athenian statesman Alcibiades, the Persian *Satrap*, Tissaphernes and the population of the territorial location of Megara^[3.4]^[3.8] are the most obvious examples to be *parodied* in this way;^[2.5]^[2.6]^[2.7]^[2.15] their contrasting interests, compared to those of the Athenians, can be judged to be reason enough for their ostracised, *outsider*, situation. Politicians, statesmen, generals and political thinkers, of their day and 'the people' of a territorial *region*, placed on the *outside* of an Elysian *environment*.^[2.8]^[2.9] Consequently, the Roman *colonists* patronise Hellenistic Greece with a theological parody of the historic political divisions.^[1.17]

- 1). '... the Milesians (of Miletus - modern-day, Turkey) ... were ... on their way to Sparta chiefly to denounce his (Tissaphernes') conduct and had *with* them Hermocrates (a Syracusan of Syracuse - modern-day Sicily) who was to accuse Tissaphernes of joining *with* Alcibiades to ruin the Peloponnesian cause and of playing a double game (against Sparta)' (*Crawley* (1914) *Alcibiades Recalled (Thucydides)* Chap. 26., lines: 27-32., p. 595).^[56]

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- 2). 'Meanwhile (432 *bc*) the Lacedaemonians ... by the complaints of their allies, summoned a general meeting of the Peloponnesian confederacy at Sparta. Besides the Corinthians other members of it had heavy grievances to allege against Athens ... among these were the Megarians, who complained that their commerce had been ruined by a recent decree of the Athenians which excluded them from every port *within* the Athenian jurisdiction. The pretexts for this severe measure were that the Megarians had harboured runaway Athenian slaves and had cultivated pieces of unappropriated and consecrated land upon the borders. These reasons seem frivolous ... the real cause of the decree must no doubt be ascribed to the hatred which the Athenians entertained towards Megara, since her revolt from them fourteen years before' (*Smith* (1887) *Meeting the Peloponnesian Allies (Thucydides)* Chap. 25., lines: 07-20., p. 277).^[2.15]^[2.16]^[2.17]^[3.1]^[3.3]^[3.4]^[3.8]^[3.9]^[57]

Following the 'Battle of Pydna' (168 *bc*)^[58] (*Baker* (1823) *Preface* (Baker) lines: 17-21., p. 08 and *M'devitte* (1900) Book 44., pp. 2110-2114 and Book 45., pp. 2115-2116)^[59]^[60] Rome, *with* victory through Lucius Aemilius Paullus (229 *bc*- 160 *bc*) and *with* the expulsion of Perseus of Macedonia (c.212 *bc*- 166 *bc*) becomes a benevolent protectorate over Greece. Conditionally, together *with* their Hasmonean reign in Judea the Maccabees (revolt, 167 *bc*- 160 *bc*, reign, 164 *bc*- 63 *bc*)^[9] nurture the abstract conceptual *category* of *purgatory* (before the dead's material *resurrection*)^[3.9] for the *blessed* (*latterly*) who require atonement and introduce traditional (Hebrew) Judaic worship back to the Temple in Jerusalem (*Bickerman* (1962) pp. 164-165., also, *Bible, The Latin Vulgate, Maccabees II.*, Chap. 07., Verses: 27-29., also, *Streane* (1893) pp. 216-217 and *Wordsworth* (1871) pp. 10-11).^[61]^[62]^[63]^[64] Therefore, acknowledging the end of Hellenic hegemony in the Mediterranean. The previous Macedonian-Greek-Persian composite administration (of the central eastern Mediterranean) at this point in history is held (it is reasonable to consider from the available texts) to a *satirical* appraisal by their newly acquired '*colonial*' authority. In consequence, the Furies are provided *with* characteristic titles to emphasis their condition and the 'necessary'^[1.7] process of attribution and appeasement required to obtain *eternal salvation*, 'individually' and *peace of mind*, for the 'populace' whole. Their *bearings* and action becomes *ironic* to their existence. The helpful are duty bound.^[1.5]^[1.7]

The High-priest's name in Jerusalem (171 *bc*- 161 *bc*) at the time of the Maccabean Revolt (167 *bc*- 160 *bc*) was Menelaus.^[2.9] Incidentally, another Menelaus (Grk: Μενέλαος - Menélaos) Agamemnon's son and of the house of Atreus^(see Æschylus' Oresteia Trilogy, p. 08., middle 3rd, above) is the name of the King of Sparta, the husband of Hellen, at the time of the Trojan War (c.1260 *bc*- 1180 *bc*).^[10]^[11] Phonetically, the name 'Menelaus' and the title of Æschylus' 'play', 'Euménides', have very similar *tonal* values. The assumption *drawn* is that the play's 'schedule of action' creates a definition for the title. However, the Euménides (Furies/'Erinyes) 'behave in action' on behalf of the 'decision (for each *period*) of the High-priest's judgement', no doubt. They are representative of his authority. Atonement is pursued by the *spirits* of those held in purgatory.^[3.9] Æschylus' Euménides are in attendance to the house of Atreus.

The Furies became the Euménides and (*as* Furies for the readers of - *the fifth century bc* Tragedians, signify in use, a perceived generalised referenced *noun*; *typified* with the use of an adjective - identified in the texts of Æschylus) 'for their foul presence the Furies are sweetly named' and known

[9]. Latin Vulgate: Maccabees I., Chap. 01., [8] (http://vulgate.org/ot/1maccabees_1.htm).

Latin Vulgate: Maccabees II., Chap. 07., lines: 27-29., [9] (http://vulgate.org/ot/2maccabees_7.htm).

[10]. Norgate (1864) Homer. The Iliad; Or, Achilles' Wrath; At the Siege of Ilion., [10] (<http://archive.org/stream/iliad00home?ref=ol#page/n7/mode/2up>).

[11]. Evelyn-White (1920) Hesiod, The Homeric Hymns and Homeric (Intro., p. 33), [11] (<http://archive.org/stream/hesiodhomericym00hesi#page/n5/mode/2up>).

[1.1a]. Of p. 11., see p. 14 and p. 17., below.

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

as the ‘Erinyes (and by *extension*, through further elaboration of the use of the concept, of the euphemism in their *behaviour* as the Euménides - ‘very good Furies/agency’). Metaphysically abstract ‘spirits’, from this point in time the Furies are, of the dead from a similarly conceptually abstracted *Underworld*, as reproached, duty bound, foul and unhelpful servants of a *higher* authority. Therefore, the Furies are *appropriately* named in reverse of their existence, *pointedly* - ‘Furies: ‘Erinyes (Euménides): /(Noun : adjective : (Proper noun) :: Sniffer-dog : unhelpful : Phido)/. Hesiod’s and Homer’s Furies (the undead – of the living world) later to become ‘Erinyes Euménides (the dead – of *another* world) for the *age* of Æschylus. In consequence Hesiod’s and Homer’s Cyclops Furies (c.725 *BC*) albeit retrospectively *after* both Hellenization and the *colonization* of the late Roman Republic, are *written* about (as of Æschylus’ ‘phantom’ shadows) by Virgil (c.50 *BC*) as three females who are associated *with* aspects of Medusa - unlike Hesiod’s Cyclops - who, however, are *not* Medusa: Alecto, Tisiphone and Megaera. From these details and from the information contained above, a grammatical code is signified that resembles: ‘Furies/agency from Menelaus’ (red as either helpful or unhelpful) prepositioned (from/of/about: *iron*) - indicating Gorgon responsibility for the authority of the Furies behaviour at a time during and from the *age* of Virgil; originating from the *age* of Æschylus and the Tragedians (c.450 *BC*) sixty years *after* the foundation of the Roman Republic, *with* the *admonishment* of the ancient Furies as ‘singing Furies’ of song and their further *ironic* ascription *after* being ‘placed in the *Underworld*’. Associated aspects of Medusa and the Furies are contextualised by Dante (c.AD 1320).

The Furies: Phase 1). Hesiod’s and Homer’s Cyclops: Bronte, Steropes and Argos - Hesiod’s ‘Furies’ (Cyclops); Polyphemus - Homer’s ‘Fury’ (Cyclops). Phase 2). Æschylus’ unnamed cloaked ‘phantom’ shadows. Phase 3). Apollodorus’ and Virgil’s three females (*not* the Cyclops) are provided *with* the appellations Alecto, Tisiphone and Megaera (c.399 *BC*-19 *BC*, close to 160 *BC*). Phase 4). Dante introduces a fourth *female* as a Fury (Hesiod’s Medusa). Phase 5). Authors *after* Dante, choose examples of the Furies from the previous phases (generally, unnamed examples).

...

Notes, line: 1.

^{1.1} In Dante Alighieri’s, *The Divine Comedy of Dante, The Inferno*, ^[65] Dante writes about the Furies, as: ‘.. (T)hree *hellish* Furies, stained *with* blood ... little snakes for hair ...’. Dante, in translation, then goes on to describe them as “Erinnyes” (‘Erinyes’ ^[3.1] [3.4] [3.8] and names the three (Vincent, (1904) *The Divine Comedy* .., Canto. 09., lines: 30-40., p. 57) ^[66] *with* the names of Virgil’s *Furies*, Tisiphone, Alecto and Megaera, from the *Æneid*. ^[1.13] [1.14] [1.15] ^[67] The translations of Dante, use the Proper noun ‘Erinnyes for ‘Erinyes. Both ‘Erinnyes and ‘Erinyes, are used to enhance a description of the Proper noun Furies. Therefore, the ‘Erinnyes are the Furies. Latterly, however, the Proper noun ‘Erinnyes has been reduced, in its spelling, to the Proper noun ‘Erinyes. This is a very recent trend, probably from *the* (Victorian) *nineteenth century AD*. Therefore, in modern translations, by some publishers, we now have the Proper noun ‘Erinyes used as a referral noun to acknowledge the Proper noun Furies. Erinn and Erin (‘Erinnyes - ‘Ερινύς/α and ‘Erinys - ‘Ερινύς/α) *being* the singular form as ‘Fury’, when *taken* as an example from the Greek suffix word form ‘... ες’ (plural case) and the Greek suffix word form ‘... ων’ (possessive clause) to do or, to have. ‘Erinnyes, ‘Erinnyes, ‘Erinyes and ‘Erinys can be expected, when reading. However, it is, modern usage that has introduced the Proper noun ‘Erinyes. Therefore, both ‘Erinnyes and ‘Erinyes can still be found to clarify a referral of the Proper noun Furies, in the remaining extant texts circulating. The earliest use of ‘Erinnyes as a Proper noun for the Furies, in ancient and classical texts, is, perhaps, dated from or during and between the beginning of the early Hellenic *period* of the Mediterranean *locale* and the late Roman Republic. Before this period, both ‘Κήρες and ‘Μοίραι(ες) ^[1.2] would be the *expected* Proper nouns used to described the conceptual *categorization* of the Furies. The Latins during the late Roman Republic (early ‘Byzantine’ *period*, *BC*) it can be assumed identified the ‘Κήρες as a unit *category*, divided, which for the Latins (which for the Greeks, originally was a unit *category* divided in to three, *with* one single administration, by the Ancient Greeks – ‘Kingly’ *heir* leadership by, ‘dead : protagonist : *heir*’) was divided in to two separately administrated groups, by the Roman Republic – Consul leadership by, ‘protagonist *elect* : vice-*elect*’. In consequence (a). The ‘Κήρες who take assertive action and are the ‘Erinnyes (‘Ερινύς(ων) - Furies) become a vindictive militia. (b). The ‘Κήρες ^[1.2] who use considered thought and are the Fates (‘Μοίραι(ες) - Fates) become an allusive patrol of virtue. (c). The ‘Κήρες who are *dead* guardian benefactors and who are among the (singing) Hesperides of the early Greek texts (‘Σειρήνες - Sirens/Siren-Hesperides of *plight* - των δεινών/Δελνή) become lost in background allusions in the Latin texts and are replaced, *nominally* and somewhat generally, by the descriptions of the Furies, because of a change in *political* structures between and represented by three or two, *heirs* or Consuls. ^[2.9] The three unified groups, of the Ancient Greeks, as one *category* (familial *heirs*) of the ‘Κήρες are portrayed to a greater extent, by the Latins, as two separate groups (‘Secretaries’ of State). Consequently, the identification of the Fates, the Furies and the ‘Singing Hesperides’ is *not* as clearly defined for the Latins as is seen in the text’s Ancient Greek origins, described by Hesiod. Apollodorus of Athens,

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

writing later, ^[1.1a] a Greek, has a different index schedule, to both the Ancient Greeks and the Classical Latins, inasmuch, as that a third way is identified by the *category* schedule used in the Apollodorus’ Library holdings. ^[1.17] [2.10] ^{1.2} [2.1] Hesiod’s ‘Fates’, ‘Furies’ ^[a] and (the singing) ‘Hesperides’:- (Grk) ‘.. Κήρες: ^[2.1] *not* Fates (‘Μοίραι) :: (‘Μοίραι - Fatal :: μοίραι - fatal :: μοίραες - fatality :: ‘Μοίρες - Fates :: ‘Μοίρα - Fate :: μοίρα - fate - destiny :: πεπρωμένω - destiny - fate :: προορισμός - destination) nor precisely Furies (‘Ερινύες - ‘Erinnyes) :: /(‘Ερινύες - ‘Erinyes :: the (of) Furies - ‘τόν(δ) ‘Ερινύων)’ ^[a] though much nearer in character to the latter). They are in fact goddesses of death (*not* of destiny) ...’ (Paley (1883) *Theogony (Hesiod)* line: 249., p. 144). ^[68] ‘.. it was easy to mistake the Κήρες of death for the Κήρες of destiny ...’ (Paley (1883) *Theogony (Hesiod)* lines: 258-260., p. 145). ^[69] ‘.. the Fates are represented ... Clotho ... Lachesis ... and Atropos ...’ (Paley (1883) *Theogony (Hesiod)* lines: 258-259., p. 145). ^[69] ^{1.3} Comparatively (see p. 11., top 3rd, above) Homer’s Cyclops and Æschylus’ Furies, descriptively, in their behaviour, are very similar ‘.. slaughter of his ... Vengeance for gallant comrades slain, (A)nd by the Cyclops made a prey; (A)nd how ...’ (Maginn (1850) *Odyssey (Homer)* Chap. 08., pars: 06-07., pp. 195-197 of, *Book Chap. 23.*, lines: 302-312). ^[70] ‘.. in front of him, crouched on the altar-steps, a grisly band ^[2.2] (Æschylus’ priestess, incorrectly views a temple scene, when approached for the first time) of women slumbers - *not* like women they (Oh? She thinks that she recognises them!) (B)ut Gorgons *rather*; nay, that word is weak, nor may I match the Gorgons’ shape *with* theirs! Such have I seen in painted semblance erst (she has seen an image of the Gorgons before that day, in picture form) - Winged Harpies, snatching food ... But these are wingless, black and all their shape (T)he eye’s abomination (each eye, separately, can be seen) to behold. Fell (foul) in breath - let none draw nigh to it ... they snort in slumber; from (each eye) their eye’s ... dammed drops of poisonous ire. (And) such their garb as none should dare to bring to statues (to compare) of the *gods* or homes of (*other*) men’ (Morshead (1909) *The Furies (Æschylus)* lines: 08-22., p. 117). ^[71] ^{1.4} ‘In Plato’s *Theaetetus*, Euclides, the Megarian, repeats to his friend Terpsion a conversation between Socrates, the mathematician Theodorus and the youth Theaetetus, ...’ (Fowler (1921) *Theaetetus (Plato)* lines: 01-04., p. 03). ^[72] ‘Terpsian: “That is *not* at all strange ... But why did he *not* stop here in Megara?”’ (Terpsion asks Euclides a question about Theaetetus - Fowler (1965) *Theaetetus (Plato)* lines: 03-06., p. 09). ^[73] ^{1.5} ‘.. the daughters of Necessity, the Fates, clothed in white vestments and having crowns on their heads; Lachesis, Clotho and Atropos, singing to the harmony of the Sirens; Lachesis singing the past, Clotho singing the present and Atropos the future’ (Davis (1849) *The Republic of Plato (Plato)* Chap. 14., Book 10., Lines: 04-08., p. 308). ^[74] ‘.. and that on each of its circles there was seated a Siren ...’ (Davis (1849) *The Republic of Plato (Plato)* Chap. 14., Book 10., lines: 38-39., p. 307). ^[75] ^{1.6} Example, 1). ‘.. and she bore the destinies, the moirai, and the cruelly never-forgetful Fates ... Klotho, Lachesis and Atropos, who at birth bestow upon mortals their portion of good and evil, and these transgressions of both men and divinities and these goddesses never remit their *dreared* anger until whoever has done wrong gives them satisfaction’ (Lattimore (1965) *Theogony (Hesiod)* lines: 215-225., p. 136). ^[76] Example, 2). ‘Also(.) she bare(s) (bore) the (D)estinies and ruthless avenging Fates, Clotho, Lachesis and Atropos: Clotho (the Spinner) is she who spins the thread of man’s life; Lachesis (the Disposer of Lots) assigns to each man his destiny; Atropos (She who cannot be turned) is the “~~ἔμψα~~” (sic. *Evelyn-White* (1920) *furiosus/fury*) with the abhorred shears”; who give men at their birth both evil and good to have, and they pursue the transgressions of men and of *gods*; these goddesses never cease from their *dead* anger until they punish the sinner *with* a sore penalty’ (Evelyn-White (1920) *Theogony (Hesiod)* lines: 19-25., p. 95). ^[77] ^{1.7} ‘.. when the Spirits had sated ... Klotho and Lachesis stood over them ... and Atropos ...’ (Lattimore (1965) *The Shield of Herakles (Hesiod)* lines: 255-260., p. 206). ^[78] ‘Prometheus: “*Not* yet has *fate* that brings to fulfilment these things to be thus. I must be twisted by ten thousand pangs and agonies, as I now am, to escape my chains at last. Craft is far weaker than necessity. Chorus: Who then is the steersman of necessity? Prometheus: The triple-formed Fates and the remembering Furies. Chorus: Is Zeus weaker than these? Prometheus: Yes, for he, too, cannot escape what is *fated*. Chorus: What is fated for Zeus besides eternal sovereignty? Prometheus: Inquire of this no further ...”’ (Grene (1959) *Prometheus Bound (Æschylus)* lines: 511-520., p. 329). ^[3.5] ^[79] ^{1.8} ‘She brought forth also the Kyklopes (Cyclops - Grk: Κύκλωπας - Kýklopas) whose hearts are proud and powerful, Brontes and Steropes, and Agres of the violent spirit’ (Lattimore (1965) *Theogony (Hesiod)* lines: 135-140., p. 131). ^[80] ‘Strength and force, and contriving skills, were in all their labor (labour)’ - (Lattimore (1965) *Theogony (Hesiod)* lines: 145-150., p. 132). ^[81] ^{1.9} ‘But when Perseus had cut off the head of Medusa there sprang from her blood great Chrysaör and the horse Pegasos ...’ (Lattimore (1965) *Theogony (Hesiod)* lines: 280-285., pp. 139-140). ^[82] ^{1.10} ‘.. and the Hesperides, who across the fabulous stream of the Ocean keep the golden apples and the fruit-bearing orchards ...’ (Lattimore (1965) *Theogony (Hesiod)* lines: 215-225., p. 136). ^[83] ‘.. by the singing Hesperides ... Sthenno, Euryale, and Medusa, whose *fate* was a sad one, for she was *mortal*, but the other two *immortal* and ageless both alike’ (Lattimore (1965) *Theogony (Hesiod)* lines: 275-280., p. 139). ^[84] ‘.. and the Gorgons who dwell beyond glorious Ocean in the frontier land towards (N)ight where are the clear-voiced Hesperides, Sthenno, and Euryale, and Medusa who suffered a woeful *fate*: she was mortal, but the two were undying and grew *not* old’ (Evelyn-White (1920) *Theogony (Hesiod)* lines: 26-29., p. 99). ^[85] ^{1.11} Homer does *not* name, individually, the Furies in any of his *written* works. They are characterized as a *force of conscience*: ‘when thus had been said, the avenging (F)uries checked further speech’ (Norgate (1884) *The Iliad (Homer)* Chap. 19., Book 19/T., lines: 415-420., pp. 546-547). ^[86] ‘(H)ighest and best of *gods*, now foremost Zeus (B)e witness; (W)itness too be Earth and Hêlios, (A)nd the *dead* (F)uries, who beneath the Earth (C)hastise mankind, whose’ er shall

[1.1a]. Of p. 14., see p. 11., above and p. 17., below. [a]. Of p. 14., see p. 07., above.

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

swear false oath ...' (*Norgate* (1864) *The Iliad* (*Homer*) Chap. 19., Book 19/T., lines: 255-260., p. 540).^[87] '... her I obeyed (A)nd did her bidding: whereupon my father, (S)traight away suspecting, called down many a curse, (A)nd prayed the hateful (F)uries, how that never (O)n his knees might a darling son be set ... (B)oth by the Stygian Zeus beneath the Earth (A)nd dread Persephoneia' (*Norgate* (1864) *The Iliad* (*Homer*) Chap. 09., Book 09/I., lines: 450-460., p. 243).^[88]

^{1.12}- '... in an instant, (T)hree *hellish* (F)uries (Hesiod's Hesperides)^[1.10] stained *with* blood, who (whom) had (have) (T)he limbs and mien of women, were girt with greenest hydras: little snakes for hair, (A)nd serpents horned they had, with which were bound (T)heir savage temples' (*Vincent* (1904) *The Divine Comedy* (*Dante*) Canto. 09., lines: 37-43., p.57).^[89] '... the handmaids of the Queen of the eternal wailing ... "(S)ee the 'Erinyes ('Ερινύες - 'Erinyes - 'Ερινύες) fierce! Megaera is (O)n the left side: that is Alecto, who (l)js weeping on the right: Tisiphone (l)js 'bixt the two" ... (E)ach one her breast was tearing *with* nails; (T)hey beat them *with* their palms, and cried so loud ... "now let Medusa (the structure of this abstract staging, in this way, is introduced by Dante - both *Virgil* and *Homer* do *not* mention Medusa. Hesiod is the first author, in the *Theogony*, to characterise her. Dante's is the first described portrayal to give Medusa her mythical overtones; beyond the general introduction, all but if leading in content, by Hesiod)^[1.9] come (the time cast, is at Sun-set) ... as they looked down: ... (B)ackwards turn (light is being lost, time is short)^[2.8] (A)nd keep thine eyes shut; for if shows herself (T)he Gorgon, and thou should'st ('t upon her look, (R)eturning upward would be nevermore" (*Vincent* (1904) *The Divine Comedy* (*Dante*) Canto. 09., lines: 44-58., p.57).^[89]

^{1.13}- 'In front, (H)uge gates, their posts of solid adamant, (T)hat mortal arm nor e'en celesial might (C)an shatter, stand. An iron turret mounts (T)he air, and there enthroned, Tisiphone, (G)irt in her bloody robe, guards day and night (W)ith sleepless vigilance the vestibule ...' (*Long* (1879) *Æneid* (*Virgil*) lines: 720-726., p. 192).^[90] 'Tisiphone, (W)ith scourge uplift, in vengeance revel(l)ing, (M)akes quake the guilty soul, her left hand thick (W)ith loathsome snakes, while her side she calls (T)he grim assemblage of her sister hags' (*Long* (1879) *Æneid* (*Virgil*) lines: 743-747., p. 193).^[90]

^{1.14}- '... on vengeance bent from the grim (F)uries (Hesiod's Hesperides) home and shades of (*hell*) ... Alecto, mischief-hatcher ... (W)hose happiness is in malignant strife, (l)n feuds and plots and all inhuman crimes. E'en father Pluto hates the monster, nay, (H)er *hell*-hag sisters hate the sight of her, (S)o many a face she makes, so grim her look, (B)lack *with* so many snakes she spouts *withal*!' (*Long* (1879) *Æneid* (*Virgil*) lines: 406-414., p. 221).^[91] '... *with* the venom of the Gorgons ... Alecto wends *forthwith* ...' (*Long* (1879) *Æneid* (*Virgil*) lines: 428-429., p. 222).^[92] '... at this Alecto's anger flashes fire ... so fixed *with* snakes (T)he (F)ury (of, Hesiod's Hesperides) hisses and so terrible ... from her hair she reared (T)win serpents, lashed her scourage and spoke from lips (A)foam *with* wrath ... "from the abode (O)f the (D)ire Sisters ... I (Alecto) am hither come. Battle and death(!) I bear *within* my hand" (*Long* (1879) *Æneid* (*Virgil*) lines: 526-572., p. 226).^[93]

^{1.15}- 'Tis said there are two pests (C)alled Diræ and that Midnight gave them birth - (T)hem and *hell*-hag *Megaera* all at once - (C)rowning them all ... *with* squirming snakes, (A)nd fitting them *with* buoyant wings' (*Long* (1879) *Æneid* (*Virgil*) lines: 1128-1132., p. 426).^[94] '... she shrinks ... suddenly (l)nto the small figure of a bird, (S)uch as ... sit on sepulchres (O)r lonely roofs and in darkness shrek (shriek) (l)ts late and bonding notes' (*Long* (1879) *Æneid* (*Virgil*) lines: 1149-1153., p. 427).^[94]

^{1.16}- 'And (N)ight bare (bore) hateful (D)oom and black (F)ate and (D)earth ...' (*Evelyn-White* (1920) *Theogony* (*Hesiod*) line: 13., p. 95).^[95] 'But (N)ight bore horrible Moros and black Ker, (E)nd and (F)ate ...' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 210-215., pp. 135-136).^[96]

^{1.17}- 'She bore the strong 'Erinyes and great Giants, shining in armour, holding long spears in their hands' (*Caldwell* (1987) *Theogony* (*Hesiod*/*Apollodorus*) lines: 85-86., p. 40).^[97] Hesiod's MS text, is a little different: 'She brought forth the powerful Furies and the tall Giants shining in their armour and holding long spears in their hands ...' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 285-290., p. 134).^[98] 'The 'Erinyes, according to Apollodorus (*The Apollodorus' Library* Holdings, MS text) are, Alekto, Tisiphone and Megaera (Megaera) - (*Caldwell* (1987) *Theogony* (*Hesiod*/*Apollodorus*) line: 01., p. 40).^[99] 'Gaia ... persuaded the Titans to attack their father (Uranus) ... Kronos (Cronus) cut off his (limbs) ... and threw them into the sea (*as* a publicly endorsed sanction, *after* a judgment had been decided); Alekto, Tisiphone, and Megaera (Megaera) the 'Erinyes (Furies), were born from the drops of flowing blood' (*Caldwell* (1987) *Theogony* (*Hesiod*/*Apollodorus*) lines: 11-16., p. 108).^[100] The implied reference, for the names of the Furies, is towards all *heirs* born before the death of Uranus (the Titans); *with* the named masculine Cyclops, most likely to be the *appointed* attendant-assailants. Hesiod's original text and the Hesiod/Apollodorus text are different in that Hesiod does *not* name the Furies, directly. The Titans born *close* to the death of Uranus become the Gorgon *heirs*, whilst the *earlier* born and elder *heirs* become the Olympian *heirs*. The 'Singing Hesperides' appear in the text - in both texts - *as* Gorgon *heirs*, *after* the death of Uranus.^[2.2]^[2.3]^[2.10]

Notes, line: 2.

^{2.1}- Lost for Words, 'Κήρες',^[1.2]^[101] The translation, through a process of transliteration, of the appellation *penelope(s)*. (The) 'penelope(s)' (a) violent, female, guard(s) of a 'mythical orchard grove',^[1.10] from near the orchard gate, watch(ing) the approach:^[12]^[13] a, 'Κήρες'; -/(Κήρες: key/aperture/watch) :: (Eng: army/guard) :: (pen:elope:e)/ :: /(Κήρες: key/hook/aperture) :: (**Hebrew**: כַּוַּח): :: (Eng: pop) :: (Grk: κλειδί): :: (Hebrew: פֶּרֶץ): :: (Eng: plp) :: (Eng: pen:elope:e)/ :: /(Κήρες: key/aperture/watch) :: (Eng: army) :: (Hebrew: כַּוַּח): :: (Eng: guard) :: (Grk: φρουρά): :: (Eng: watch) :: (Grk: φρουρός)/ :: /(Κήρες: guard/watch ...) :: (Hebrew: בִּרְטֵר): :: (Eng: vindictive/vengeful) :: (Eng: watch) :: (Ltn: vigiliāt/vigilia) :: (Eng: guard) :: (Ltn: vigili) :: (aperture/gate/portal) :: (Hebrew: בּוּרְתָּה): :: (Eng: sentinel /warder /warden) :: (Ltn:

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

excubitor)/. However, κήρες could simply be an adjective for a person from the Peloponnese peninsula of Greece. Similarly, in Homer's *Odyssey*, Ulysses' wife's name is Penelope (*Maginn* (1850) *The Introduction of Penelope, Odyssey* (*Homer*) Chap. 07., Book I., p. 177 and *The Last Appearance of Penelope, Odyssey* (*Homer*) Chap. 08., Book 23., p. 190).^[102]

^{2.2}- Homer's Cyclops^[2.3] is the son of Poseidon (*Grene* (1968) *The Cyclops* (*Euripides*/*Arrowsmith*) line: 05., p. 07)^[103] - (Poseidon is also known as Briareos. Both names are used by Hesiod for the same person. Poseidon-Briareos, is one of many brothers, of Cronus and sons of Uranus) named in the texts by Homer as Polyphemus (Hesiod's Triton) a Gorgon through, his mother Amphitrite's (Thoosa) father, Phorkys (*Maginn* (1850) *Odyssey* (*Homer*) lines: 06-07., pp. 195-197);^[104] (*Merry* (1886) *Odyssey* (*Homer*) lines: 106-107., pp. 363-364);^[105] and (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 145-150., p. 132 and lines: 815-820., p. 172 and lines: 930-935., p. 180).^[106]

^{2.3}- Some other possible Furies, by association, sourced from Hesiod's Theogony: '... three sons, big and powerful, so great they could *not* be told off(:) Kottos, Briareos,^[2.2] and Gyes, overmastering children. Each had a hundred intolerably strong arms ...' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 145-150., pp. 131-132).^[107] '... deep swirling Okeanos the ocean-stream; (and) Koios, Krios, Hyperion, Lapetos' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 130-135., pp. 130-131).^[108] Also, before the serial introduction - *drawn* from the narration of the text - of the Fates, it is possible, that: '... and Theia too, and Rheia and Themis and Mnemosyne,^[2.4] 'Phoibe of the Wreath of gold, and Tethys the lovely ... (and) her youngest-born ... devious-devising Kronos (Cronus) ...', were all thought and described *as* being associated to the Furies, *rather* than being thought *as* associated with the Fates or the Hesperides (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 135-140., p. 131).^[108]

^{2.4}- Some other possible Fates, by association, sourced from Hesiod's Theogony: 'Eurynome, (daughter of Okeanos) lovely in appearance, (bore to Zeus) the three Graces *with* fair cheeks; these are Aglaia and Euphrosyne and lovely Thalia and from the glancing of their lidded eyes bewildering' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 905-915., p. 178).^[109] Also, '(Zeus of the councils) .. loved Mnemosyne^[2.3] of the splendid tresses, from who she bore to him the Muses *with* veils of gold, the nine whose pleasure is all delightfulness and the sweetness of singing' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 910-920., p. 178).^[109] '... the Muses who have their homes on Olympus sang then and they are nine daughters (whose father is great Zeus: Kleio and Euterpe, Thaleia and Melpomene, Terpsichore and Erato, Polymnia and Ourania, *with* Kalliope' who of all holds the highest position' (*Lattimore* (1965) *Theogony* (*Hesiod*) lines: 75-80., p. 127).^[110]

^{2.5}- '... in *any* case, men *will* remember public exhibition, the pillory, torture and pain observed. And, from the point of view of the law that imposes it, public torture and execution must be spectacular, it must be seen by all almost *as* its triumph. The very excess of the violence employed is one of the elements of its glory: the fact that the guilty man should moan and cry out under the blows is *not* a shameful side-effect, it is the very ceremonial of justice being expressed by force. Hence no doubt those tortures that take place even *after* death: corpses burnt, ashes thrown to the winds, bodies dragged on hurdles and exhibited at the roadside. Justice pursues the body beyond all possible pain' (*Sheridan* (1977) *The Spectacle of the Scaffold* (*Foucault*) lines: 24-34., p. 34).^[111]

^{2.6}- '... in the authority and rôles of father, mother, teacher and possibly other publicly appointed figures. On theoretical grounds, these variations can be expected to be of considerable importance, since the conscience (the conscious portion of the super-ego) would appear to be largely formed by the incorporation of some aspects of the dominant figure or figures of authority in childhood, so that most people approve and disapprove of themselves and others in the light of the standards they have introjected in their formative years. Parents and parent surrogates demonstrate their authority by establishing rules of conduct which the child should follow, by punishing transgressions from these rules and (at least on Occasion) rewarding obedience' (*Gorer* (1955) *Bending the Twig* (*Gorer*) Chap. 11., lines: 15-27., p. 169).^[112]

^{2.7}- The behaviour *ideal*, of the *chaperoned* for a *parental* authority: 'He is vigorous, assertive, ambitious, self-assured and yet his relations *with* others are in general productive and pleasant, for he has learned the value of inhibition and restraint and he attempts to use his oppositional tendencies adaptively' (*Ames* (1971) *Twelve Years* (*Ames*) Chap. 12., lines: 18-21., p. 168).^[113] Similarly, some two thousand years earlier, this reference is *taken* from the transcripts of a legal trial. The Court-trial is held, in-time, towards the end of the Roman Republic - *after* the birth of Christ. The statesman and orator, Cicero, is the lawyer who is defending the accused. The extract is part of his speech: 'Cicero: "... *do not* believe, *as* you see it *written* in fables, that they who have done anything *impiously* and wickedly are *really* driven *about* and frightened by the Furies *with* burning torches. It is his own dishonesty and the terrors of his own conscience that especially harassed each individual; his own evil thoughts, his own evil conscience terrifies him. These are to the wicked their incessant and domestic Furies which night and day exact, from wicked sons, punishment for the crimes committed ..." (*Yonge* (1856) *The Oration for Sextus Roscius of Ameria* (*Cicero*) Chap. 24., lines: 33-41/01-02., pp. 57-58).^[114]

^{2.8}- Virgil is the guide, in Dante's *The Divine Comedy*. Nevertheless, similar in conception and *drawn* from the monologue, of *Collins'* account of *Vigil's* *Æneid*: 'But the Sibyl (Deiphobé) warns her companion (Æneas) who stands absorbed in grief at his comrade's (Hector's) fate, that the permitted hours of their visit are fast passing away. She guides him on to where the path they are treading divides, leading in one direction to the Elysian Fields, in the other to Tartarus ...' (*Collins* (1877) *Æneid* (*Virgil*) lines: 24-28., p. 118).^[115]

^{2.9}- Homer is the first, of the early Greek authors, to characterise the noun Siren in textual form. The development of the use, of the noun, between authors can be seen *with* its pluralization between the texts (the examples, it should be assumed, are 'unhelpful grammatically' because of the possessive *clause*) to that of Sirens, and to the *parody* of the verb *tempt*. These female protagonists are *singular* in their behaviour to their social environment; as are the other demons, *gods*, goddesses, heroes and nymphs of the Ancient Greek Pantheon. The *parody* of events, situations and consequences of the narrative in the texts (Cannibalism, incest, murder, polygyny, human sacrifice, slavery, *torture* and 'rape' of the use of the concept *tempt* as a verb and contrastingly *temptation* as a noun is the point at which the Greek and Latin authors separate stylistically. Satyr (*satire*)^[2.15] 'Erinyes (*erinnic*) Euménides (*irony*) - euphemistically - correspond to a

[12]. Maginn (1850) *Homeric Ballads*., Chaps. 07-08., [12] (<http://archive.org/stream/homericballads00home?ref=so%7C%page/n5/mode/2up>).

[13]. Evelyn-White (1920) *Hesiod, The Homeric Hymns and Homeric (The Epic Cycle, The Theogony., p. 531).*, [13] (<http://archive.org/stream/hesiodhomericym00hesi/page/530/mode/2up>).

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Latinized Grecian (*Græco*) exchange of similar conceptual representations. *The Christian Bible*, provides some good examples of the exchange of these and similar such abstract concepts, across and through the translations of centuries, drawn from the Hebrew, Latin and English versions of the *Bible*. Both conceptually and philosophically, Siren is found here also, in use, as an indication of *evil* behaviour. Consequently, from the Hebrew version of the *Bible*, through to the Latin Version of the *Bible*, through to the English version of the *Bible*, of the contextual use of the word Siren, each version compares, similarly, to that of the earliest, contextual use, of Homer (the word ‘Satyr’ can be found, also, in use as a masculine word form signifier). **Furthermore**, the transliteration of *irony* of fate produces the reference: eironeia tis týchis (*Irony* of fate - Grk: εἰρωνεία τῆς τύχης - eironeia tis týchis - *Irony* of fate). Referentially, tis týchis (‘of fate’) has a very similar phonetic value and *written* representation (in Greek) to that of the name of Virgil’s ^[1-14] *Fury*, Tisiphone. ^[1-1] ^[1-13] ^[1-14] ^[1-15] Similarly, the transliteration of ironic produces the reference: eironikos (*ironic* - Grk: εἰρωνικός - eironikós - *ironic*) and the transliteration of irony produces the reference: eironeia (*irony* - Grk: εἰρωνεία - eironeia - *irony*). Both, *ironic* and *irony* have a similar *tonal* value and *written* representation, in English (red from the Greek) to that of Euménides (Euménides - Grk: Εὐμενίδες - Evmenides - Euménides) the name of the Greek tragedy play, about the Furies, by *Æschylus* (*Plumtpre* (1906) *Eumenides* (*Æschylus*) p. 219). ^[1-16] Comparison of the given texts and ‘*Bible*’ versions reveal a gender reversal. ²⁻¹⁰ The Apollodorus’ Library’s Apollodorus attributed *Theogony* (originally of Hesiod) has, unlike Hesiod’s original text, the characters of Alecto (Grk: Ἀλκτώ) Tisiphone (Grk: Τισιφώνη) and Megaera (Grk: Μέγαιρα) included as the Furies. The text was originally transcribed, by Apollodorus, in Greek (*Frazer* (1921) *Theogony* (*Hesiod/Apollodorus*) lines: (Grk.) 18-19., p. 04 and line: (Eng.) 17., p. 05). ^[1-17] Medusa (Grk. Μέδουσα) is, also, characterised (*Frazer* (1921) *Theogony* (*Hesiod/Apollodorus*) line: (Grk.) 22., p. 156 and line: (Eng.) 22., p. 157). ^[1-18] Dante (in, *The Divine Comedy of Dante, The Inferno*). ^[1-1] ^[1-12] is, of all the Greek and Latin authors, the only other author, to place Alecto, Tisiphone, Megaera and Medusa together (*Vincent* (1904) *The Divine Comedy* (*Dante*) Canto.09., lines: 44-58., p. 57). ^[1-19] Stheno (Grk: Σθενά) and Euryale (Grk: Εὐρύαλη) Medusa’s sisters are, also, characterised (*Frazer* (1921) *Theogony* (*Hesiod/Apollodorus*) line: (Grk.) 21., p. 156 and line: (Eng.) 21., p. 157). ^[1-20] These six-character portrayals are *not* found together in the texts of any other early Greek or classical authors. ^[1-1] ^[1-10] Similarly, unlike the earlier authors, Apollodorus’ Hesperides ^[1-10] (in this particular translation) are Aegle (Grk: Αἴγλη) Erythia (Grk: Ἐρυθία) Hesperia (Grk: Ἑσπερία) and Arethusa (Grk: Ἀρέθουσα) - (*Frazer* (1921) *Theogony* (*Hesiod/Apollodorus*) line: (Grk.) 08-09., p. 220 and line: (Eng.) 09-10., p. 221). ^[1-21] Apollodorus does *not* characterise Medusa as a Fury. A total of, nine unfamiliar character portrayals together in one text.

²⁻¹¹ The *epithet* is a literary device, a tool, that has been attributed through translations to the characters in the texts by the original authors. The *epithet* adjective is associated *with* the translated name of the given character. Lewis Campbell (a translator of Sophocles’ seven plays) explains to the reader, that: ‘The scene is laid at Colonus, a suburb of Athens ... before the sacred grove of the Euménides, or Gentle Goddesses (a euphemistic title for the ‘Erinyes or Goddesses of vengeance’) - (*Campbell* (1896) *Oedipus at Colonus* (Sophocles) lines: 36-38., p. 322). ^[1-22] However, neither of the appellations, Euménides nor ‘Erinyes, are used in the translation of the original text. References to the use of the word form signifier Furies has also been omitted, in favour of the use of the *nomenclature* ‘Guardians’; to suit the works of Sophocles, perhaps, *rather* than taking a quotation from *Æschylus*. The three Theban plays (*King Oedipus*, *Oedipus at Colonus* and *Antigone*) of Sophocles each contain the continuous *saga* of the Oedipodean family history - creating a ‘cycle of legend’ (the ‘Theban cycle’ of plays by *Sophocles* or, the ‘Oedipus cycle’ of plays by Sophocles, which are index reference descriptions chosen by some of the translating authors’ at their discretion) an aggravated *trilogy* (*without* a publication sequence) - and have, to a greater extent than *that* of *Æschylus*’ plays (of the *roaming* and *wandering* Furies) a greater emphasis towards the use of *fate*. ^[1-23] *Gods*, goddesses and *ironically* demons are placated, in general, the Furies are *not* deployed. Therefore, *fate*’s measures are implemented *rather* than *overt* action taking place. However, the subtlety of Sophocles’ topical descriptions generates a contrasting view of the Greek mythological ‘panorama’, in comparison to that of the *overt* manoeuvres of the Furies in the plays of *Æschylus*.

²⁻¹² Shelley has *written after* ‘several’ Ancient Greek translations: one of which is Euripides’ *The Cyclops*. ^[1-24] Shelly’s transcription is, ‘*The Cyclops, A Satyric Drama, Translated from the Greek of Euripides*’ (Warne (1902) *The Cyclops* (Shelley) p. 577). ^[2-15] ^[1-25]

²⁻¹³ The Stoic philosophers: Zeno, Cleanthes and Chrysippus. The Stoics had separated, through Zeno, from Euclid’s earlier Megarian school, of philosophy. The Megarian school followers included, *after* Euclid: Eubulides, Diodorus Cronus and Philo (*Corazzon* (after, *Mates* (1953) 2: *Stoic Authors to be Considered* (*Mates*) Chap. 1., fig. 1., p. 05., also see, *The Rediscovery of Stoic Logic* (*Corazzon*) fig. 1 and also, *Arnim* (1964) Vol. IV.). ^[2-16] ^[1-27] ^[1-28]

²⁻¹⁴ Concerning ‘conscience’: Chrysippus *after* Zeno talks about the mortality of the *gods* in (*The Physical*, Chap. VII., *from, On the Nature of the Gods* (*Arnim*, 1964) - (c.279 BC- 206 BC). Chrysippus, uses Hesiod’s *Theogony* as the text example for his discussion (*Arnim* (1964) *Physical* (*Chrysippus*) Vol. II., Chap. VII., lines: 20-30., p.300). ^[2-16] ^[1-29] Similarly (concerning ‘conscience’) in *Ethics*, Vol. III., Chap. IV., *from, Desire and Selection* (*Arnim*, 1964) - (c.AD 45- AD 180) some of Chrysippus’ thoughts are itemised (*Arnim* (1964) *Ethics* (*Plutarch/Gellius*) Vol. III., Chap. IV., line: 05., p. 42 and line: 36., p. 43). ^[2-16] ^[1-30] Also, ‘Stoic theory ... their theory of conscience, for “the ruling faculty” is “conscience” and the very term conscience (συνείδησις) seems to have been coined in the Stoic mint and to have come to us from thence’ (*Davidson* (1907) *Ethics: Exposition* (*Davidson*) Chap. VIII., lines: 10-16., p.144). ^[2-16] ^[1-31]

²⁻¹⁵ ‘*Æschylus’ Dictyulci* (*The Net Fishers*/Diklyoulkoi, ‘Net-haulers’/Dictyulci, ‘The Net-pullers’): *an attempt at reconstruction of a satyric drama* (the remains, of the *second century AD* papyri (assumed to be originally dated to 499 BC- 456 BC) of a Satyr play by *Æschylus*) ^[1-32] provides some evidence of the possibility of the loss of many such plays. However,

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

there are remaining plays that still exist and that have been handed through time by successive generations to the following groups. Similarly, ‘Interest in Euripides’ *Cyclops* generally (in general is) justified historically: other than a chunk of Sophocles’ *Ichneutae* (*The Trackers*) it is the only (other) example of a Satyr-play, that ribald piece which in the dramatic festivals crowned a group of three tragedies or tragic trilogy (*with* a fourth play - the Satyr play)’- (*Grene* (1968) *The Cyclops* (*Euripides*) lines: 01-05., p.02). ^[1-33] ‘Unquestionably *Euripides* felt himself sometimes at liberty to modify the severity of tragedy and no doubt he considered himself more particularly free in the case of the fourth of a series of four plays. But other modifications were possible besides that extreme modification which is known as Satyric drama’ (*Walker* (1919) *The Nature of Satyric Drama* (*Sophocles/Walker*) Chap. 12., lines: 05-11., p. 352). ^[1-34] The structure of the sequence in the performance of the stage production, from drama tragedy to satyr *parody*, suggests some validity in the assumption that for Hesiod and for Homer that the Cyclops, men and *Satyr*i were the Furies. The character description and casting is provided by the given author’s text or authors’ texts. Similarly, the psychological associations, from the step to step of action to consequence, portrays a real-world example of a cause and effect situation. By example, behaviour follows behaviour. ^[2-5] ^[2-6] ^[2-7] ²⁻¹⁶ ‘The ... availability of all the texts from the Ancient and Classical worlds of the past, the study of which, should be approached ... *with* similar hindsight. Nevertheless, to say in general: Except for a few fragments, all the writings of the earlier stoics have been lost. We must therefore depend on secondary sources. But that is only half the difficulty. Since none of the later Stoics had much to say about logic, we are in the very unsatisfactory position of having to depend on the accounts of men who were *without* exception opponents of the Stoics’ (*Mates* (1953) 3: *Sources for Stoic Logic* (*Mates*) lines: 03-07., p. 08). ^[1-35] Similarly, ‘We must remember, moreover, that the materials for our knowledge of the *first period* (*the fourth century BC*) are very meagre - only fragments ... have come down to us and the Stoicism with which we are most familiar is that of the second Roman period (of the *second century AD*) ... the Stoicism which has been modified by the lapse of time, by change of country (from Greece to ‘Italy’, from Athens to Rome), and by assimilation of elements from other and competing philosophies’ (*Davidson* (1907) I: *Stoic Masters and their Writings* (*Davidson*) Chap. II., lines: 17-28., p. 26).

^[1-36] Therefore, the question of context has similar reverberations across all the available *Literature*. ^[2-13] ^[2-14]

²⁻¹⁷ Euripides’ drama *Andromache* provides a view of public opinion in his age: ‘In several passages, the Spartans are held up to universal *execration* ... It is evident ... that Euripides wrote the play at a time when the relations between Athens and Sparta were in a state of extreme *tension* and that he meant it as a direct incitement of his fellow-citizens to further efforts against the common foe’ (*Hyslop* (1900) *The Andromache of Euripides* (*Hyslop*) Intro., lines: 10-17., p. 14). ^[1-37] ‘In view of the general anti-Spartan complexion of the play, we may safely assume that it was composed during the Peloponnesian War’ (*Hyslop* (1900) *The Andromache of Euripides* (*Hyslop*) Intro., lines: 09-12., p. 17). ^[1-37] ‘The foregoing considerations fix the years 421 BC and 418 BC as the limits *within* which the play was probably written’ (*Hyslop* (1900) *The Andromache of Euripides* (*Hyslop*) Intro., lines: 24-26., p. 19). ^[1-37] Similarly, Thucydides (the Greek historian) provides testimony that: ‘During this intermediate lull (431 BC) which might be regarded *rather* as a truce than a peace, Thebes, one of the *confederacy* which acknowledged Sparta for its head, attempted, by a stratagem, to take possession of Plataea, a city of Boeotia and one of the warmest allies of Athens’ (*Collier* (1857) *The Plague of Athens* (*Collier*) Chap. 1., lines: 06-12., p. 02). ^[1-38]

Notes, line: 3.

³⁻¹ ‘The Greek historian Thucydides provides an example of the *treaty contract* that the Spartan confederacy - of the Peloponnesian War - and the Persians made against the Athenians: The Lacedemonians and their allies made a treaty (412 BC, the first treaty between Sparta and Persia) *with* the king (*Darius II*, d. 404 BC) and *Tissaphernes* (d. 395 BC) upon the following terms:-

- *1). *What country or cities the king has, or the king’s ancestors had, shall be the kings; (and) whatever came into the Athenians from these cities, either money or any other thing, the king and the Lacedemonians and their allies shall jointly hinder the Athenians from receiving either money or any other thing.*
- *2). *The war with the Athenians shall be carried on jointly by the king and by the Lacedemonians and their allies; (and) it shall not be lawful to make peace with the Athenians except both agree, the king on his side and the Lacedemonians and their allies on theirs.*
- *3). *If any revolt from the king they shall be the enemies of the Lacedemonians and their allies. (And) if any revolt from the Lacedemonians and their allies they shall be the enemies of the king in like manner.*

This was the Alliance’. (*Crawley* (1933) *Revolution at Samos* (*Crawley*) Chap. 24. Book 08., lines: 34-36., p. 501 and lines: 01-15., p. 502). ^[1-39]

³⁻² Ancient Greek mythology, from both Homer and Hesiod: ‘... I (Herodotus, 484 BC- 425 BC) consider Homer and Hesiod older than myself by four hundred years, certainly *not* more: they were the poets that framed the Hellenic (of Macedonia) theogony, gave distinctive names to the *gods*, distributed among them honours and professions and pointed out their respective forms’ (*Laurent* (1837) *Euterpe* (*Laurent*) Vol. I. Book II., lines: 56-61., p. 132., also see, *Laurent*, P. E (1827) *Euterpe* (*Laurent*) Vol. I. Book II., lines: 19-24., p. 123). ^[1-40] ^[1-41]

³⁻³ Megara and Megaris: ‘Megaris, ... A small country bounded 5th, by the Saronic gulf, and Argolis, Nth, by Boeotia, SEst, by Eleus and Attica, Wst, by the Isthmus of Corinth, the Corinthiac gulf and the Aleyonian sea. It was anciently a part of Attica, but the Peloponnesians, or Dorians, coming to attack Codrus, took possession of it; from which Megaris became a distinct state. It was separated from Attica by two mountains, still called Κέπατρα, or Horns. Megara (is) its capital’ (*Laurent* (1827) *Geographical Index* (*Laurent*) Column I., lines: 36-49., p. 432 and Column II., lines: 01-02., p. 432). ^[1-42] ‘Megara: 1). A town of Megaris in Greece ... 2). A town founded in Sicily, 728 BC by ... inhabitants of Megara in Greece; destroyed by Gelo,

[1-1a]. Of p. 17., see p. 11 and p. 14., above.

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

king of Syracuse, 428 BC. ... it bore the name Hybia previous to its foundation by the Megarians’ (Laurent (1827)

Geographical Index (Laurent) Column I., Line: 05 and lines: 22-28., p. 432).^[142]

^{34A} ‘Erinyes and ‘Erinyes: Erythræ, ‘... A town of Boeotia; inland, near to and Nth., of Mount. Cithæron, Est., of Plataæa (Note: the ‘Battle of Plataæa’ 479 BC and the ‘colonial alliances’, thereafter) Sth., of Thebes, Nth., by Est., of Eleutheræ, between Megara and Thebes ...’ (Laurent (1827) *Geographical Index (Laurent)* Column II., Lines: 40-45., p. 407).^[143]

^{35A} ‘(How specified written evidence is refuted, when given:) ... the one general, in respect to which there is an eternal dispute between Stoics and Epicureans, (is) whether the world is governed by a divine providence; the other special, in reference to * certain parts * of supernatural evidence, as they happen severally to affect the question’ (Watson (1903) *Written evidence (Quintilian)* Chap. 07., Book 05., par. 35., lines: 38-40., p. 327 and lines: 01-02., p. 328).^[144] * All the texts have *contra*, but we ought evidently to read ... *circa*. * As when we inquire, for example, whether a knowledge of the future can be obtained by inspecting the entrails of victims or *not* ...’ (Watson (1903) notes to par. 35., p.328).^[144]

^{36A} ‘Euménides: “.. (T)he victim whom we claim, (T)hat we his mother’s blood may wash away; (A)nd over him as slain (S)ing we dolorous, frenzied, maddening strain, the song that we, the ‘Erinnyes, love so well, (T)hat binds the soul as *with* enchanter’s spell (*W)ithout* one note from out the sweet-voiced lyre, ^[6] (W)ithering the strength of men, as *with* a blast of fire”’ (Plumptre (1906) *Eumenides (Æschylus)* Verses: 297-374., lines: 21-26., p. 219., and, lines: 01-02., p. 220).^[145] *Without* the use of physical apparatus (‘harp’, thumbscrew or bronde flamed torch)^[144] the Furies critically confound their *victim* to be ‘spell-bound’ and betwixt (*as* the Sirens do).^{[1.11] [2.9]} In stupor the *victim* is terminated.

^{37A} Pausanias (AD 110- AD 180). ‘Hard by is a sanctuary ... Hesiod in the *Theogony* ... calls them ““~~Erinyes~~’Furies”. It was Aeschylus who *first* represented them *with* snakes in their hair. But on the images neither of these nor any of the under-world deities is (are) there anything terrible ... by which sacrifice those who have received an acquittal on the (H)ill of Ares’ (Jones (1918) *Attica (Pausanias)* Chap. 28., Book I., pars. 04-07., lines: 20-28., p. 149).^{[1.12] [1.13] [1.14] [1.15] [2.8] [146]}

^{38A} An allegory of double dealing, a historic *transference* (by inclination, later, from Greek to Latin) of socio-political commentary and satirical in form. ‘Æschines to Thyonichus: “.. (T)he poor Megarian, nowhere in the race”’ (Calverley (1883) *The Love of Æschines (Theocritus)* *Idyll* XIV., line: 07., p. 80).^[147] ‘Æschines to Thyonichus: “.. (T)he poor Megarians, in the lowest place”’ (Halland (1901) *The Slighted Lover (Theocritus)* *Idyll* XIV., line: 05., p. 68).^[148] ‘As Megra’s race were once undone’ (Tytler (1793) *Epigrams XXVI (Callimachus, after, Theocritus)* line: 12., p. 228).^[149] ‘.. the inhabitants of Megara, the capital of a small state betwixt Boeotia and Attica, lying to the north of the Saronic Gulph (Gulf) once entertained a vain conceit that they were the bravest of the Greeks ... upon consulting the oracle of Delphi, the Pythoness ... answered, that far from excelling their neighbours in valour, they did *not* deserve to be admitted into the Grecian army. This response ... exposed them to the derision of the surrounding states and ... became a proverb’ (Tytler (1793) *Epigrams XXVI (Callimachus)* notes., pp. 228-229).^[150]

^{39A} ‘The ... adaptation of the Pythagorean doctrine of transmigration ... signifies that *after* the lapse ... in a kind of purgatory, these spirits are again summoned to play their part, in new bodies ...’ (Collins (1877) *The Sibyl and the Shade (Virgil)* lines: 11-16., p. 123).^[151] ‘Æneas’ father Anchises - in the *Æneid* - explains to him the process of a dead spirit’s rebirth, the rebirth of Rome through Romulus’ resurrection: ‘.. sons and sons of Rome ... Cæsar there and all his seed ... god by birth ... Restorer of the age of gold ...’ (Collins (1877) *The Sibyl and the Shade (Virgil)* pp. 123-124).^[152] Virgil’s commentary goes further with the practicalities of death and physical *transference*, with the *subject* incorporations of ‘flies’ and ‘Gauls’ into the poem’s narrative (Long (1879) *The Æneid (Virgil)* Book VIII., lines: 815-820., p.268 and Collins (1877) *Æneas Makes Alliance* ... (Virgil) p. 151).^{[153] [154]}

...

References

¹ Long, John D. (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[14] (<http://archive.org/stream/needofvirgil00virg/page/n3/mode/2up>).

² Lattimore, R. (1965) *Hesiod. Works and Days, Theogony, Shield of Herakles*, University Michigan Press, Ann Arbor.,^[15] (<http://archive.org/stream/hesiodatt00hesi/page/n9/mode/2up>).

³ Pope, Alexander (1845) *The Odyssey of Homer*, Translated by Alexander Pope, Vol.I. Philadelphia: Published by James Crissy.,^[16] (<http://archive.org/stream/odysseyofhomer01home/1845?ref=collpage/n311/mode/2up>).

⁴ Morshead, E D A. (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translations by E D A Morshead, E H. Plumptre, Gilbert Murray and B B. Rogers, P F. Collier & Sons, New York, edited by W. Elliot.,^[17] (<http://archive.org/stream/ninegreekdramas00aescuof/page/n5/mode/2up>).

⁵ Fowler, H N. (1921) *Plato*, with an English translation by H N. Fowler, Vol.II., London: William Heinemann, New York, G. P. Putnam’s Sons, MCMMXI.,^[18] (<http://archive.org/stream/platowithenglish02platuof/page/n13/mode/2up>),^[19] (<http://archive.org/stream/platowithenglish02platuof/page/8/mode/2up>).

⁶ Davis, Henry (1849) *The Works of Plato*, Vol.II., London: Henty G. Bohn, MDCCCXLIX.,^[20] (<http://archive.org/stream/worksofplatonew02platala/page/308/mode/2up>).

⁷ Lattimore, R. (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[21] (<http://archive.org/stream/hesiodatt00hesi/page/136/mode/2up>).

⁸ Caldwell, Richard S. (1987) *Hesiod’s Theogony*, Translated, with Introduction, Commentary and Interpretive Essay, Richard S. Caldwell, - fi-, focus information group inc., po box 523, cambridge ma, 02140., ISBN 0-94105100-5.,^[22] (<http://archive.org/stream/hesiodstheogony00hesi/page/2/mode/2up>).

⁹ Vaughan, Robert (186-) *Milton’s Paradise Lost*, illustrated by Gustave Doré, edited with notes and a life of Milton by Robert Vaughan, New York, Collier.,^[23] (<http://archive.org/stream/miltonsparadisel00miltuof?ref=collpage/754/mode/2up>).

¹⁰ Vaughan, Robert (186-) *Milton’s Paradise Lost*, illustrated by Gustave Doré, edited with notes and a life of Milton by Robert Vaughan, New York, Collier.,^[24] (<http://archive.org/stream/miltonsparadisel00miltuof?ref=collpage/42/mode/2up>).

¹¹ Vaughan, Robert (186-) *Milton’s Paradise Lost*, illustrated by Gustave Doré, edited with notes and a life of Milton by Robert Vaughan, New York, Collier.,^[25] (<http://archive.org/stream/miltonsparadisel00miltuof?ref=collpage/42/mode/2up>).

[b]. Of p. 19., see p. 09 and p. 10., above.

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

¹² Tatlock, John S. P and Mackaye, Percy (1921) *The Poetical Works of Geoffrey Chaucer*, by John S. P. Tatlock and Percy Mackaye, New York, The Macmillan Company.,^[26] (<http://archive.org/stream/completeworksofgeoffchaucer/page/n60/mode/2up>).

¹³ Morris, Richard (1891) *The Poetical Works of Geoffrey Chaucer*, edited by Richard Morris, In Six Volumes, Vol.II., London, George Hill and Sons, Covent Garden.,^[27] (<http://archive.org/stream/poeticalworksofgeoffchaucer/page/52/mode/2up>).

¹⁴ Morris, Richard (1891) *The Poetical Works of Geoffrey Chaucer*, edited by Richard Morris, In Six Volumes, Vol.V., London, George Hill and Sons, Covent Garden.,^[28] (<http://archive.org/stream/poeticalworksofgeoffchaucer/page/345/mode/2up>).

¹⁵ Irving, Henry (19–) *The Complete Works of William Shakespeare*, with an Essay on Shakespeare and Bacon, by Henry Irving and a Biographical Introduction, P. F. Collier & Son Company, New York.,^[29] (<http://archive.org/stream/completeworksofshak00hakirch?ref=collpage/312/mode/2up>).

¹⁶ Irving, Henry (19–) *The Complete Works of William Shakespeare*, with an Essay on Shakespeare and Bacon, by Henry Irving and a Biographical Introduction, P. F. Collier & Son Company, New York.,^[30] (<http://archive.org/stream/completeworksofshak00hakirch?ref=collpage/386/mode/2up>).

¹⁷ Gollancz, Israel (1900) *The Works of Shakespeare*, edited by Israel Gollancz, Vol.9., *The Tragedy of Titus Andronicus, The Tragedy of Romeo and Juliet, The Tragedy of Timon of Athens, The Tragedy of Julius Cæsar*, London, J. M. Dent & Co., Aldine House, 29 & 30 Bedford Street, WC.,^[31] (<http://archive.org/stream/worksofshakespeare09gollancz/page/n31/mode/2up>).

¹⁸ Irving, Henry (19–) *The Complete Works of William Shakespeare*, with an Essay on Shakespeare and Bacon, by Henry Irving and a Biographical Introduction, P. F. Collier & Son Company, New York.,^[32] (<http://archive.org/stream/completeworksofshak00hakirch?ref=collpage/186/mode/2up>).

¹⁹ Gollancz, Israel (1900) *The Works of Shakespeare*, edited by Israel Gollancz, Vol.9., *The Tragedy of Titus Andronicus, The Tragedy of Romeo and Juliet, The Tragedy of Timon of Athens, The Tragedy of Julius Cæsar*, London, J. M. Dent & Co., Aldine House, 29 & 30 Bedford Street, WC.,^[33] (<http://archive.org/stream/worksofshakespeare09gollancz/page/n405/mode/2up>).

²⁰ Gollancz, Israel (1900) *The Works of Shakespeare*, edited by Israel Gollancz, Vol.9., *The Tragedy of Titus Andronicus, The Tragedy of Romeo and Juliet, The Tragedy of Timon of Athens, The Tragedy of Julius Cæsar*, London, J. M. Dent & Co., Aldine House, 29 & 30 Bedford Street, WC.,^[34] (<http://archive.org/stream/worksofshakespeare09gollancz/page/n401/mode/2up>).

²¹ Boz, Sketches By (1854) *Illustrative of Every-Day Life And Every-Day People*, with frontispiece by George Cruikshank, London: Chapman And Hall, 193, Piccadilly.,^[35] (<http://archive.org/stream/illustrativeofeverydaylifeandeverydaypeople/page/796/mode/2up>).

²² Bible, *The Hebrew, Book of Isaiah*, According to the Masoretic Text and the JPS Edition.,^[35] ([http://mечон-мнчм.org/sites/gf1013.htm](http://mечон-мנחם.org/sites/gf1013.htm)).

²³ Bible, *The Latin Vulgate*, Old Testament, *Isaias., Book of Isaiah.,*^[36] (http://vulgatex.net/gt/isaiab_13.htm).

²⁴ Bible, *The Wycliffe, Book of Isaiah.,*^[37] (<http://bibliestudytools.com/wycl/b Isaiah/13.html>).

²⁵ Pope, Alexander (1845) *The Odyssey of Homer*, Translated by Alexander Pope, Vol.I. Philadelphia: Published by James Crissy.,^[38] (<http://archive.org/stream/odysseyofhomer01home/1845?ref=collpage/n311/mode/2up>).

²⁶ Pope, Alexander (1845) *The Odyssey of Homer*, Translated by Alexander Pope, Vol.I. Philadelphia: Published by James Crissy.,^[39] (<http://archive.org/stream/odysseyofhomer01home/1845?ref=collpage/n315/mode/2up>).

²⁷ Maginn, William (1850) *Homeric Ballads*, with Translations By The Late William Maginn, London, John W. Parker, West Strand, M.DCCC.,^[40] (<http://archive.org/stream/homericballads00magi?ref=rs7C?page/198/mode/2up#page/198/mode/2up>).

²⁸ Collins, W. Lucas (1877) *Virgil*, by the Rev. W. Lucas Collins, William Blackwood and Sons, Edinburgh and London 1870-reprint-1877.,^[41] (<http://archive.org/stream/virgil00colluof?ref=collpage/22/mode/2up>).

²⁹ Collins, W. Lucas (1877) *Virgil*, by the Rev. W. Lucas Collins, William Blackwood and Sons, Edinburgh and London 1870-reprint-1877.,^[42] (<http://archive.org/stream/virgil00colluof?ref=collpage/110/mode/2up>).

³⁰ Long, John D. (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[43] (<http://archive.org/stream/needofvirgil00virg/page/168/mode/2up>).

³¹ Davis, John Fletcher (1868) *The Agamemnon of Æschylus*, Revised and Translated by John Fletcher Davis, Williams and Norgate, London, Kemink and Son, Utrecht.,^[44] (<http://archive.org/stream/agamemnonretran00aescuof/page/64/mode/2up>).

³² Davis, John Fletcher (1868) *The Agamemnon of Æschylus*, Revised and Translated by John Fletcher Davis, Williams and Norgate, London, Kemink and Son, Utrecht.,^[45] (<http://archive.org/stream/agamemnonretran00aescuof/page/n9/mode/2up>),^[46] (<http://archive.org/stream/agamemnonretran00aescuof/page/46/mode/2up>).

³³ Davis, John Fletcher (1868) *The Agamemnon of Æschylus*, Revised and Translated by John Fletcher Davis, Williams and Norgate, London, Kemink and Son, Utrecht.,^[47] (<http://archive.org/stream/agamemnonretran00aescuof/page/n13/mode/2up>).

³⁴ Morshead, E D A. (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translations by E D A. Morshead, E H. Plumptre, Gilbert Murray and B B. Rogers, P F. Collier & Sons, New York, edited by W. Elliot.,^[48] (<http://archive.org/stream/ninegreekdramas00aescuof/page/114/mode/2up>).

³⁵ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[49] (<http://archive.org/stream/tragediesandfragments00aescuof/page/116/mode/2up>).

³⁶ Morshead, E D A. (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translations by E D A. Morshead, E H. Plumptre, Gilbert Murray and B B. Rogers, P F. Collier & Sons, New York, edited by W. Elliot.,^[50] (<http://archive.org/stream/ninegreekdramas00aescuof/page/154/mode/2up>).

³⁷ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[51] (<http://archive.org/stream/tragediesandfragments00aescuof/page/187/mode/2up>).

³⁸ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[52] (<http://archive.org/stream/tragediesandfragments00aescuof/page/64/mode/2up>).

³⁹ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[53] (<http://archive.org/stream/tragediesandfragments00aescuof/page/134/mode/2up>).

⁴⁰ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[54] (<http://archive.org/stream/tragediesandfragments00aescuof/page/152/mode/2up>).

⁴¹ Plumptre, E H. (1906) *Æschylus, Tragedies and Fragments*, Translated by the late E H. Plumptre, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers.,^[55] (<http://archive.org/stream/tragediesandfragments00aescuof/page/49/mode/2up>).

⁴² Morshead, E D A. (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translated by E D A. Morshead, E H. Plumptre, Gilbert Murray and B B. Rogers, P F. Collier & Sons, New York, edited by W. Elliot.,^[56] (<http://archive.org/stream/ninegreekdramas00aescuof/page/218/mode/2up>).

⁴³ Grene, David and Lattimore, Richmond (1959) *The Complete Tragedies*, Vol.I. Æschylus, edited by David Grene and Richmond Lattimore, The University of Chicago Press, USA, Chicago, Illinois.,^[57] (<http://archive.org/stream/aeschylusthecomp00grene/page/54/mode/2up>).

⁴⁴ Potter, Dr., Franklin, Dr and Wodhull, Mich (1909) *The Greek Tragic Theatre*, Vol.I., Containing Æschylus, Dr. Potter, Dr. Franklin and Mich Wodhull, In Five Volumes, Printed for John Walker; T. Payne; Vernor; Hood & Sharpe. Æschylus by Dr. Potter, Sophocles by Dr. Franklin and Euripides by Mich Wodhull Esq., with A Dissertation on Ancient Tragedy, By Thomas Franklin.,^[58] (<http://archive.org/stream/greektragictheat01wodhull/page/n80/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

⁴⁵ *Plumptre, E. H.* (1906) *Æschylos, Tragedies and Fragments*, Translated by the late *E. H. Plumptre*, with Notes and Rhymed Choral Odes, in Two Parts, Boston, USA, D. C. Heath & Co., Publishers.,^[50] (<http://archive.org/stream/tragediesfragmen00aeschyl/page/218/mode/2up>),^[61] (<http://archive.org/stream/tragediesfragmen00aeschyl/page/220/mode/2up>).

⁴⁶ *Liverright, Horace* (192-) *Aristophanes, The Eleven Comedies*, Literally & Completely Translated from the Greek Tongue into English with Translator's Forward, an Introduction to each Comedy & Elucidatory Notes, Two Volumes in One, *Horace Liverright*. New York.,^[61] (<http://archive.org/stream/elevencomedies00liverright/ref-olllpage/436/mode/2up>).

⁴⁷ *Liverright, Horace* (192-) *Aristophanes, The Eleven Comedies*, Literally & Completely Translated from the Greek Tongue into English with Translator's Forward, an Introduction to each Comedy & Elucidatory Notes, Two Volumes in One, *Horace Liverright*. New York.,^[62] (<http://archive.org/stream/elevencomedies00liverright/ref-olllpage/439/mode/2up>).

⁴⁸ *Grene, David and Lattimore, Richmond* (1955) *The Complete Greek Tragedies, Euripides*. I. *Alcestris*, translated by *Richmond Lattimore*; *The Medea*, translated by *Rex Warner*; *The Heracleidae*, translated by *Ralph Gladstone*; *Hippolytus*, translated by *David Grene*, edited by *Davis Grene and Richmond Lattimore* with an Introduction by *Richmond Lattimore*, The University of Chicago Press, Chicago & London.,^[63] (<http://archive.org/stream/euripidesalcestris00grene/page/94/mode/2up>).

⁴⁹ *Warne, Fredrick* (1902) *The Poetical Works of Percy Bysshe Shelley*, Reprinted from early editions with Memoir, Explanatory Notes, Etc., The Albion Edition, London, Fredrick Warne and Co. And New York.,^[64] (<http://archive.org/stream/workspoeeticalshelrich/ref-olllpage/616/mode/2up>).

⁵⁰ *Butcher, S. H and Lang, A.* (1912) *The Odyssey of Homer*: Done into English Prose, Macmillan and Co. Limited, St. Martins Street, London.,^[65] (<https://archive.org/stream/odysseyhomer00homelala/ref-olllpage/24/mode/2up>).

⁵¹ *Butcher, S. H and Lang, A.* (1912) *The Odyssey of Homer*: Done into English Prose, Macmillan and Co. Limited, St. Martins Street, London.,^[66] (<https://archive.org/stream/odysseyhomer00homelala/ref-olllpage/146/mode/2up>).

⁵² *Butcher, S. H and Lang, A.* (1912) *The Odyssey of Homer*: Done into English Prose, Macmillan and Co. Limited, St. Martins Street, London.,^[67] (<https://archive.org/stream/odysseyhomer00homelala/ref-olllpage/158/mode/2up>).

⁵³ *Pope, Alexander* (1845) *The Odyssey of Homer*, Translated by *Alexander Pope*, Vol.I., Philadelphia, Published by James Crissy.,^[68] (<http://archive.org/stream/odysseyhomer01home1845/ref-olllpage/24/mode/2up>).

⁵⁴ *Pope, Alexander* (1845) *The Odyssey of Homer*, Translated by *Alexander Pope*, Vol.I., Philadelphia, Published by James Crissy.,^[69] (<http://archive.org/stream/odysseyhomer01home1845/ref-olllpage/231/mode/2up>).

⁵⁵ *Pope, Alexander* (1845) *The Odyssey of Homer*, Translated by *Alexander Pope*, Vol.I., Philadelphia, Published by James Crissy.,^[70] (<http://archive.org/stream/odysseyhomer01home1845/ref-olllpage/413/mode/2up>).

⁵⁶ *Crawley, Richard* (1933) *Thucydides, History of the Peloponnesian War*, done into English by *Richard Crawley*, London & Toronto, J. M. Dent & Sons Ltd. New York, E. P. Dutton & Co. Everyman's Library, edited by *Ernest Rhys*, Classical, *Thucydides' Peloponnesian War*, translated by *Richard Crawley*, E. P. Dutton & Co., Ltd. 286-302 Fourth Avenue, New York, No. 455 of Everyman's Library.,^[71] (<http://archive.org/stream/thucydides00thucydide/ref-olllpage/994/mode/2up>).

⁵⁷ *Smith. W* (1887) *A History of Greece*, from the earliest times to the Roman conquest, with supplementary chapters on the History of Literature and Art, by *William Smith*, revised with an appendix by *George W. Greene*, New York: Harper & Brothers, publishers, Franklin Square.,^[72] (<http://archive.org/stream/historyofgreecenew00smithuoft/ref-olllpage/276/mode/2up>).

⁵⁸ *Livius.org, Articles on ancient history.*,^[73] (<http://livius.org/articles/battle/ivydra-168-bca>).

⁵⁹ *Baker, George* (1823) *The History of Rome*, by *Titus Livius*, translated from the original, with notes and illustrations, by *George Baker*, first American Volume from the last London edition, in Six Volumes, Vol. I., New York, Published by Peter, A. Miser, Collins & Co., J. Maxwell, printer.,^[74] (<http://archive.org/stream/historyrome29bvyssop/page/111/mode/2up>).

⁶⁰ *M'devitte, William, A.* (1900) *The History of Rome*, by *Titus Livius*; books thirty-seven to the end with the epitomes and fragments of the last books, literally translated by *William, A. M'devitte*, London, George Bell & Sons.,^[75] (<http://archive.org/stream/historyofrome04livy/ref-olllpage/2110/mode/2up>).

⁶¹ *Bickerman, Elias* (1962) *From Ezra to the Last of the Maccabees*, Foundations of Postbiblical Judaism, Schocken Books, New York, USA.,^[77] (<http://archive.org/stream/fromezratolastof00bick/page/164/mode/2up>).

⁶² *Bible, The Latin Vulgate, Old Testament, Maccabees I., Maccabees II.*,^[78] (http://vulgate.org/ot/1machabees_1.htm),^[79] (http://vulgate.org/ot/2machabees_2.htm).

⁶³ *Streane, A. W.* (1893) *The Age of the Maccabees*, with special reference to the religious *Literature of the period*, by *A. W. Streane*, Eyre and Spottiswoode, London, Great New Street, Fleet Street, EC, Edinburgh, Glasgow, Melbourne, Sydney and New York.,^[80] (<http://archive.org/stream/ageofmaccabeeew00stre/ref-olllpage/216/mode/2up>).

⁶⁴ *Wordsworth, Chr.* (1871) *The Maccabees and the Church*; or, The History of the Maccabees considered with reference to the present condition and prospects of the Church by *Chr. Wordsworth*, Rivingtons, London, Oxford and Cambridge.,^[81] (<http://archive.org/stream/cuj19241040945497/ref-olllpage/19/mode/2up>).

⁶⁵ *Vincent, Marvin R.* (1904) *The Divine Comedy of Dante, The Inferno*, New York, Charles Scribner's Sons.,^[82] (<http://archive.org/stream/comedydante00antrich/ref-olllpage/17/mode/2up>).

⁶⁶ *Vincent, Marvin R.* (1904) *The Divine Comedy of Dante, The Inferno*, New York, Charles Scribner's Sons.,^[83] (<http://archive.org/stream/comedydante00antrich/ref-olllpage/56/mode/2up>).

⁶⁷ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[84] (<http://archive.org/stream/neidofvirgil00vir/page/192/mode/2up>),^[85] (<http://archive.org/stream/neidofvirgil00vir/page/220/mode/2up>),^[86] (<http://archive.org/stream/neidofvirgil00vir/page/426/mode/2up>).

⁶⁸ *Paley, F. A.* (1883) *The Epics of Hesiod*, London, Whittaker and Co; George Bell and Sons.,^[87] (<http://archive.org/stream/epicsofhesiodw00hesuoft/page/144/mode/2up>).

⁶⁹ *Paley, F. A.* (1883) *The Epics of Hesiod*, London, Whittaker and Co; George Bell and Sons.,^[88] (<http://archive.org/stream/epicsofhesiodw00hesuoft/page/144/mode/2up>).

⁷⁰ *Maginn, William* (1850) *Homeric Ballads*, with Translations By The Late *William Maginn*, London, West Strand, John W. Parker, M.DCCC.L.,^[89] (<http://archive.org/stream/homericballadshome1ref-on57C/page/194/mode/2up>).

⁷¹ *Morshead, E. D. A.* (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translations by *E. D. A. Morshead, E. H. Plumptre, Gilbert Murray*, and *B. B. Rogers*, P. F. Collier & Sons, New York, edited by *W. Elliot.*,^[90] (<http://archive.org/stream/ninegreekdramas00aeschyl/page/716/mode/2up>).

⁷² *Fowler, H. N.* (1921) *Plato*, with an English translation by *H. N. Fowler*, Vol.II., London: William Heinemann, New York, G. P. Putnam's Sons, MCMXXI.,^[91] (<http://archive.org/stream/platowithenglish02plato/page/n13/mode/2up>).

⁷³ *Fowler, H. N.* (1921) *Plato*, with an English translation by *H. N. Fowler*, Vol.II., London: William Heinemann, New York, G. P. Putnam's Sons, MCMXXI.,^[92] (<http://archive.org/stream/platowithenglish02plato/page/8/mode/2up>).

⁷⁴ *Davis, Henry* (1849) *The Works of Plato*, Vol.II., London: Henry G. Bohn, MDCCCXLIX.,^[93] (<http://archive.org/stream/worksofplatonew02platala/page/308/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

⁷⁵ *Davis, Henry* (1849) *The Works of Plato*, Vol.II., London: Henry G. Bohn, MDCCCXLIX.,^[94] (<http://archive.org/stream/worksofplatonew02platala/page/306/mode/2up>).

⁷⁶ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[95] (<http://archive.org/stream/hesiodiatt00hesi/page/136/mode/2up>).

⁷⁷ *Evelyn-White, Hugh G.* (1920) *Hesiod, The Homeric Hymns and Homerica*, with an English translation, by *Hugh G. Evelyn-White*, London: William Heinemann, New York: G. P. Putnam's Sons, MCMXX.,^[96] (<http://archive.org/stream/hesiodhomericym00hesi/page/94/mode/2up>).

⁷⁸ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[97] (<http://archive.org/stream/hesiodiatt00hesi/page/226/mode/2up>).

⁷⁹ *Grene, David and Lattimore, Richmond* (1959) *The Complete Greek Tragedies*, Vol.I. *Æschylus*, edited by *David Grene and Richmond Lattimore*, The University of Chicago Press, USA, Chicago, Illinois.,^[98] (<http://archive.org/stream/aeschylusthecom00grene/page/238/mode/2up>).

⁸⁰ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[99] (<http://archive.org/stream/hesiodiatt00hesi/page/130/mode/2up>).

⁸¹ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[100] (<http://archive.org/stream/hesiodiatt00hesi/page/132/mode/2up>).

⁸² *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[101] (<http://archive.org/stream/hesiodiatt00hesi/page/138/mode/2up>).

⁸³ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[102] (<http://archive.org/stream/hesiodiatt00hesi/page/136/mode/2up>).

⁸⁴ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[103] (<http://archive.org/stream/hesiodiatt00hesi/page/138/mode/2up>).

⁸⁵ *Evelyn-White, Hugh G.* (1920) *Hesiod, The Homeric Hymns and Homerica*, with an English translation, by *Hugh G. Evelyn-White*, London: William Heinemann, New York: G. P. Putnam's Sons, MCMXX.,^[104] (<http://archive.org/stream/aeschylusthecom00grene/page/98/mode/2up>).

⁸⁶ *Norgate, T. S.* (1864) *Homer. The Iliad; Or, Achilles' Wrath; At the Siege of Iliou*, by *T. S. Norgate*, Williams and Norgate, London and Edinburgh.,^[105] (<http://archive.org/stream/iliad00homer1ref-olllpage/546/mode/2up>).

⁸⁷ *Norgate, T. S.* (1864) *Homer. The Iliad; Or, Achilles' Wrath; At the Siege of Iliou*, by *T. S. Norgate*, Williams and Norgate, London and Edinburgh.,^[106] (<http://archive.org/stream/iliad00homer1ref-olllpage/540/mode/2up>).

⁸⁸ *Norgate, T. S.* (1864) *Homer. The Iliad; Or, Achilles' Wrath; At the Siege of Iliou*, by *T. S. Norgate*, Williams and Norgate, London and Edinburgh.,^[107] (<http://archive.org/stream/iliad00homer1ref-olllpage/242/mode/2up>).

⁸⁹ *Vincent, Marvin R.* (1904) *The Divine Comedy of Dante, The Inferno*, New York, Charles Scribner's Sons.,^[108] (<http://archive.org/stream/comedydante00antrich/ref-olllpage/56/mode/2up>).

⁹⁰ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[109] (<http://archive.org/stream/neidofvirgil00vir/page/192/mode/2up>).

⁹¹ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[110] (<http://archive.org/stream/neidofvirgil00vir/page/220/mode/2up>).

⁹² *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[111] (<http://archive.org/stream/neidofvirgil00vir/page/222/mode/2up>).

⁹³ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[112] (<http://archive.org/stream/neidofvirgil00vir/page/226/mode/2up>).

⁹⁴ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company.,^[113] (<http://archive.org/stream/neidofvirgil00vir/page/426/mode/2up>).

⁹⁵ *Evelyn-White, Hugh G.* (1920) *Hesiod, The Homeric Hymns and Homerica*, with an English translation, by *Hugh G. Evelyn-White*, London: William Heinemann, New York: G. P. Putnam's Sons, MCMXX.,^[114] (<http://archive.org/stream/hesiodhomericym00hesi/page/94/mode/2up>).

⁹⁶ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[115] (<http://archive.org/stream/hesiodiatt00hesi/page/134/mode/2up>).

⁹⁷ *Caldwell, Richard S.* (1987) *Hesiod's Theogony*, Translated, with Introduction, Commentary and Interpretive Essay, *Richard S. Caldwell*, -fi-, focus information group inc., po box 523, cambridge ma, 02140., ISBN 0-94105100-5.,^[116] (<http://archive.org/stream/hesiodstheogony00hesi/page/40/mode/2up>).

⁹⁸ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[117] (<http://archive.org/stream/hesiodiatt00hesi/page/134/mode/2up>).

⁹⁹ *Caldwell Richard S.* (1987) *Hesiod's Theogony*, Translated, with Introduction, Commentary and Interpretive Essay, *Richard S. Caldwell*, -fi-, focus information group inc., po box 523, cambridge ma, 02140., ISBN 0-94105100-5.,^[118] (<http://archive.org/stream/hesiodstheogony00hesi/page/40/mode/2up>).

¹⁰⁰ *Caldwell, Richard S.* (1987) *Hesiod's Theogony*, Translated, with Introduction, Commentary and Interpretive Essay, *Richard S. Caldwell*, -fi-, focus information group inc., po box 523, cambridge ma, 02140., ISBN 0-94105100-5.,^[119] (<http://archive.org/stream/hesiodstheogony00hesi/page/108/mode/2up>).

¹⁰¹ *Paley, F. A.* (1883) *The Epics of Hesiod*, London, Whittaker and Co; George Bell and Sons.,^[120] (<http://archive.org/stream/epicsofhesiodw00hesuoft/page/144/mode/2up>).

¹⁰² *Maginn, William* (1850) *Homeric Ballads*, with translations by the late *William Maginn*, London, West Strand, John W. Parker, M.DCCC.L.,^[121] (<http://archive.org/stream/homericballadshome1ref-on57C/page/236/mode/2up>),^[122] (<http://archive.org/stream/homericballadshome1ref-on57C/page/290/mode/2up>).

¹⁰³ *Grene, David and Lattimore, Richmond* (1968) *The Complete Greek Tragedies*, edited by *David Grene and Richmond Lattimore*, *Euripides*. II. *The Cyclops*, translated by *William Arrowsmith*; *Heracles*, translated by *William Arrowsmith*; *Iphigenia in Tauris*, translated by *Witter Bynner*, introduction by *Richmond Lattimore*; *Helen*, by *Richmond Lattimore*, Washington Square Press Inc. New York, University of Chicago Press.,^[123] (<http://archive.org/stream/euripidesicyclop00eur/page/6/mode/2up>).

¹⁰⁴ *Maginn, William* (1850) *Homeric Ballads*, with Translations By The Late *William Maginn*, London, West Strand, John W. Parker, M.DCCC.L.,^[124] (<http://archive.org/stream/homericballadshome1ref-on57C/page/197/mode/2up>).

¹⁰⁵ *Merry, W. Walter* (1886) *Homer's Odyssey*, by *W. Walter Merry* and the late *James Riddell*, Second Edition Revised, Vol.I., Books I-XII., OUP, Dryford, at the Clarendon Press, Oxford, M DCCC LXXXVI.,^[125] (<http://archive.org/stream/homersodysseyed01home1ref-olllpage/362/mode/2up>).

¹⁰⁶ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[126] (<http://archive.org/stream/hesiodiatt00hesi/page/132/mode/2up>),^[127] (<http://archive.org/stream/hesiodiatt00hesi/page/172/mode/2up>),^[128] (<http://archive.org/stream/hesiodiatt00hesi/page/180/mode/2up>).

¹⁰⁷ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[129] (<http://archive.org/stream/hesiodiatt00hesi/page/132/mode/2up>).

¹⁰⁸ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[130] (<http://archive.org/stream/hesiodiatt00hesi/page/130/mode/2up>).

¹⁰⁹ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[131] (<http://archive.org/stream/hesiodiatt00hesi/page/178/mode/2up>).

¹¹⁰ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor.,^[132] (<http://archive.org/stream/hesiodiatt00hesi/page/126/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- ^[11] *Sheridan, Alan* (1977) *Michel Foucault, Discipline and Punish: The Birth of the Prison*, Translated from the French by *Alan Sheridan*, Vintage Books, A Division of Random House Inc., New York, Second Vintage Book Edition, May 1995, Translation copyright 1977, ^[139] ^[140] ^[141] ^[142] ^[143] ^[144] ^[145] ^[146] ^[147] ^[148] ^[149] ^[150] ^[151] ^[152] ^[153] ^[154] ^[155] ^[156] ^[157] ^[158] ^[159] ^[160] ^[161] ^[162] ^[163] ^[164] ^[165] ^[166] ^[167] ^[168] ^[169] ^[170] ^[171] ^[172] ^[173] ^[174] ^[175] ^[176] ^[177] ^[178] ^[179] ^[180] ^[181] ^[182] ^[183] ^[184] ^[185] ^[186] ^[187] ^[188] ^[189] ^[190] ^[191] ^[192] ^[193] ^[194] ^[195] ^[196] ^[197] ^[198] ^[199] ^[200] ^[201] ^[202] ^[203] ^[204] ^[205] ^[206] ^[207] ^[208] ^[209] ^[210] ^[211] ^[212] ^[213] ^[214] ^[215] ^[216] ^[217] ^[218] ^[219] ^[220] ^[221] ^[222] ^[223] ^[224] ^[225] ^[226] ^[227] ^[228] ^[229] ^[230] ^[231] ^[232] ^[233] ^[234] ^[235] ^[236] ^[237] ^[238] ^[239] ^[240] ^[241] ^[242] ^[243] ^[244] ^[245] ^[246] ^[247] ^[248] ^[249] ^[250] ^[251] ^[252] ^[253] ^[254] ^[255] ^[256] ^[257] ^[258] ^[259] ^[260] ^[261] ^[262] ^[263] ^[264] ^[265] ^[266] ^[267] ^[268] ^[269] ^[270] ^[271] ^[272] ^[273] ^[274] ^[275] ^[276] ^[277] ^[278] ^[279] ^[280] ^[281] ^[282] ^[283] ^[284] ^[285] ^[286] ^[287] ^[288] ^[289] ^[290] ^[291] ^[292] ^[293] ^[294] ^[295] ^[296] ^[297] ^[298] ^[299] ^[300] ^[301] ^[302] ^[303] ^[304] ^[305] ^[306] ^[307] ^[308] ^[309] ^[310] ^[311] ^[312] ^[313] ^[314] ^[315] ^[316] ^[317] ^[318] ^[319] ^[320] ^[321] ^[322] ^[323] ^[324] ^[325] ^[326] ^[327] ^[328] ^[329] ^[330] ^[331] ^[332] ^[333] ^[334] ^[335] ^[336] ^[337] ^[338] ^[339] ^[340] ^[341] ^[342] ^[343] ^[344] ^[345] ^[346] ^[347] ^[348] ^[349] ^[350] ^[351] ^[352] ^[353] ^[354] ^[355] ^[356] ^[357] ^[358] ^[359] ^[360] ^[361] ^[362] ^[363] ^[364] ^[365] ^[366] ^[367] ^[368] ^[369] ^[370] ^[371] ^[372] ^[373] ^[374] ^[375] ^[376] ^[377] ^[378] ^[379] ^[380] ^[381] ^[382] ^[383] ^[384] ^[385] ^[386] ^[387] ^[388] ^[389] ^[390] ^[391] ^[392] ^[393] ^[394] ^[395] ^[396] ^[397] ^[398] ^[399] ^[400] ^[401] ^[402] ^[403] ^[404] ^[405] ^[406] ^[407] ^[408] ^[409] ^[410] ^[411] ^[412] ^[413] ^[414] ^[415] ^[416] ^[417] ^[418] ^[419] ^[420] ^[421] ^[422] ^[423] ^[424] ^[425] ^[426] ^[427] ^[428] ^[429] ^[430] ^[431] ^[432] ^[433] ^[434] ^[435] ^[436] ^[437] ^[438] ^[439] ^[440] ^[441] ^[442] ^[443] ^[444] ^[445] ^[446] ^[447] ^[448] ^[449] ^[450] ^[451] ^[452] ^[453] ^[454] ^[455] ^[456] ^[457] ^[458] ^[459] ^[460] ^[461] ^[462] ^[463] ^[464] ^[465] ^[466] ^[467] ^[468] ^[469] ^[470] ^[471] ^[472] ^[473] ^[474] ^[475] ^[476] ^[477] ^[478] ^[479] ^[480] ^[481] ^[482] ^[483] ^[484] ^[485] ^[486] ^[487] ^[488] ^[489] ^[490] ^[491] ^[492] ^[493] ^[494] ^[495] ^[496] ^[497] ^[498] ^[499] ^[500] ^[501] ^[502] ^[503] ^[504] ^[505] ^[506] ^[507] ^[508] ^[509] ^[510] ^[511] ^[512] ^[513] ^[514] ^[515] ^[516] ^[517] ^[518] ^[519] ^[520] ^[521] ^[522] ^[523] ^[524] ^[525] ^[526] ^[527] ^[528] ^[529] ^[530] ^[531] ^[532] ^[533] ^[534] ^[535] ^[536] ^[537] ^[538] ^[539] ^[540] ^[541] ^[542] ^[543] ^[544] ^[545] ^[546] ^[547] ^[548] ^[549] ^[550] ^[551] ^[552] ^[553] ^[554] ^[555] ^[556] ^[557] ^[558] ^[559] ^[560] ^[561] ^[562] ^[563] ^[564] ^[565] ^[566] ^[567] ^[568] ^[569] ^[570] ^[571] ^[572] ^[573] ^[574] ^[575] ^[576] ^[577] ^[578] ^[579] ^[580] ^[581] ^[582] ^[583] ^[584] ^[585] ^[586] ^[587] ^[588] ^[589] ^[590] ^[591] ^[592] ^[593] ^[594] ^[595] ^[596] ^[597] ^[598] ^[599] ^[600] ^[601] ^[602] ^[603] ^[604] ^[605] ^[606] ^[607] ^[608] ^[609] ^[610] ^[611] ^[612] ^[613] ^[614] ^[615] ^[616] ^[617] ^[618] ^[619] ^[620] ^[621] ^[622] ^[623] ^[624] ^[625] ^[626] ^[627] ^[628] ^[629] ^[630] ^[631] ^[632] ^[633] ^[634] ^[635] ^[636] ^[637] ^[638] ^[639] ^[640] ^[641] ^[642] ^[643] ^[644] ^[645] ^[646] ^[647] ^[648] ^[649] ^[650] ^[651] ^[652] ^[653] ^[654] ^[655] ^[656] ^[657] ^[658] ^[659] ^[660] ^[661] ^[662] ^[663] ^[664] ^[665] ^[666] ^[667] ^[668] ^[669] ^[670] ^[671] ^[672] ^[673] ^[674] ^[675] ^[676] ^[677] ^[678] ^[679] ^[680] ^[681] ^[682] ^[683] ^[684] ^[685] ^[686] ^[687] ^[688] ^[689] ^[690] ^[691] ^[692] ^[693] ^[694] ^[695] ^[696] ^[697] ^[698] ^[699] ^[700] ^[701] ^[702] ^[703] ^[704] ^[705] ^[706] ^[707] ^[708] ^[709] ^[710] ^[711] ^[712] ^[713] ^[714] ^[715] ^[716] ^[717] ^[718] ^[719] ^[720] ^[721] ^[722] ^[723] ^[724] ^[725] ^[726] ^[727] ^[728] ^[729] ^[730] ^[731] ^[732] ^[733] ^[734] ^[735] ^[736] ^[737] ^[738] ^[739] ^[740] ^[741] ^[742] ^[743] ^[744] ^[745] ^[746] ^[747] ^[748] ^[749] ^[750] ^[751] ^[752] ^[753] ^[754] ^[755] ^[756] ^[757] ^[758] ^[759] ^[760] ^[761] ^[762] ^[763] ^[764] ^[765] ^[766] ^[767] ^[768] ^[769] ^[770] ^[771] ^[772] ^[773] ^[774] ^[775] ^[776] ^[777] ^[778] ^[779] ^[780] ^[781] ^[782] ^[783] ^[784] ^[785] ^[786] ^[787] ^[788] ^[789] ^[790] ^[791] ^[792] ^[793] ^[794] ^[795] ^[796] ^[797] ^[798] ^[799] ^[800] ^[801] ^[802] ^[803] ^[804] ^[805] ^[806] ^[807] ^[808] ^[809] ^[810] ^[811] ^[812] ^[813] ^[814] ^[815] ^[816] ^[817] ^[818] ^[819] ^[820] ^[821] ^[822] ^[823] ^[824] ^[825] ^[826] ^[827] ^[828] ^[829] ^[830] ^[831] ^[832] ^[833] ^[834] ^[835] ^[836] ^[837] ^[838] ^[839] ^[840] ^[841] ^[842] ^[843] ^[844] ^[845] ^[846] ^[847] ^[848] ^[849] ^[850] ^[851] ^[852] ^[853] ^[854] ^[855] ^[856] ^[857] ^[858] ^[859] ^[860] ^[861] ^[862] ^[863] ^[864] ^[865] ^[866] ^[867] ^[868] ^[869] ^[870] ^[871] ^[872] ^[873] ^[874] ^[875] ^[876] ^[877] ^[878] ^[879] ^[880] ^[881] ^[882] ^[883] ^[884] ^[885] ^[886] ^[887] ^[888] ^[889] ^[890] ^[891] ^[892] ^[893] ^[894] ^[895] ^[896] ^[897] ^[898] ^[899] ^[900] ^[901] ^[902] ^[903] ^[904] ^[905] ^[906] ^[907] ^[908] ^[909] ^[910] ^[911] ^[912] ^[913] ^[914] ^[915] ^[916] ^[917] ^[918] ^[919] ^[920] ^[921] ^[922] ^[923] ^[924] ^[925] ^[926] ^[927] ^[928] ^[929] ^[930] ^[931] ^[932] ^[933] ^[934] ^[935] ^[936] ^[937] ^[938] ^[939] ^[940] ^[941] ^[942] ^[943] ^[944] ^[945] ^[946] ^[947] ^[948] ^[949] ^[950] ^[951] ^[952] ^[953] ^[954] ^[955] ^[956] ^[957] ^[958] ^[959] ^[960] ^[961] ^[962] ^[963] ^[964] ^[965] ^[966] ^[967] ^[968] ^[969] ^[970] ^[971] ^[972] ^[973] ^[974] ^[975] ^[976] ^[977] ^[978] ^[979] ^[980] ^[981] ^[982] ^[983] ^[984] ^[985] ^[986] ^[987] ^[988] ^[989] ^[990] ^[991] ^[992] ^[993] ^[994] ^[995] ^[996] ^[997] ^[998] ^[999] ^[1000] ^[1001] ^[1002] ^[1003] ^[1004] ^[1005] ^[1006] ^[1007] ^[1008] ^[1009] ^[1010] ^[1011] ^[1012] ^[1013] ^[1014] ^[1015] ^[1016] ^[1017] ^[1018] ^[1019] ^[1020] ^[1021] ^[1022] ^[1023] ^[1024] ^[1025] ^[1026] ^[1027] ^[1028] ^[1029] ^[1030] ^[1031] ^[1032] ^[1033] ^[1034] ^[1035] ^[1036] ^[1037] ^[1038] ^[1039] ^[1040] ^[1041] ^[1042] ^[1043] ^[1044] ^[1045] ^[1046] ^[1047] ^[1048] ^[1049] ^[1050] ^[1051] ^[1052] ^[1053] ^[1054] ^[1055] ^[1056] ^[1057] ^[1058] ^[1059] ^[1060] ^[1061] ^[1062] ^[1063] ^[1064] ^[1065] ^[1066] ^[1067] ^[1068] ^[1069] ^[1070] ^[1071] ^[1072] ^[1073] ^[1074] ^[1075] ^[1076] ^[1077] ^[1078] ^[1079] ^[1080] ^[1081] ^[1082] ^[1083] ^[1084] ^[1085] ^[1086] ^[1087] ^[1088] ^[1089] ^[1090] ^[1091] ^[1092] ^[1093] ^[1094] ^[1095] ^[1096] ^[1097] ^[1098] ^[1099] ^[1100] ^[1101] ^[1102] ^[1103] ^[1104] ^[1105] ^[1106] ^[1107] ^[1108] ^[1109] ^[1110] ^[1111] ^[1112] ^[1113] ^[1114] ^[1115] ^[1116] ^[1117] ^[1118] ^[1119] ^[1120] ^[1121] ^[1122] ^[1123] ^[1124] ^[1125] ^[1126] ^[1127] ^[1128] ^[1129] ^[1130] ^[1131] ^[1132] ^[1133] ^[1134] ^[1135] ^[1136] ^[1137] ^[1138] ^[1139] ^[1140] ^[1141] ^[1142] ^[1143] ^[1144] ^[1145] ^[1146] ^[1147] ^[1148] ^[1149] ^[1150] ^[1151] ^[1152] ^[1153] ^[1154] ^[1155] ^[1156] ^[1157] ^[1158] ^[1159] ^[1160] ^[1161] ^[1162] ^[1163] ^[1164] ^[1165] ^[1166] ^[1167] ^[1168] ^[1169] ^[1170] ^[1171] ^[1172] ^[1173] ^[1174] ^[1175] ^[1176] ^[1177] ^[1178] ^[1179] ^[1180] ^[1181] ^[1182] ^[1183] ^[1184] ^[1185] ^[1186] ^[1187] ^[1188] ^[1189] ^[1190] ^[1191] ^[1192] ^[1193] ^[1194] ^[1195] ^[1196] ^[1197] ^[1198] ^[1199] ^[1200] ^[1201] ^[1202] ^[1203] ^[1204] ^[1205] ^[1206] ^[1207] ^[1208] ^[1209] ^[1210] ^[1211] ^[1212] ^[1213] ^[1214] ^[1215] ^[1216] ^[1217] ^[1218] ^[1219] ^[1220] ^[1221] ^[1222] ^[1223] ^[1224] ^[1225] ^[1226] ^[1227] ^[1228] ^[1229] ^[1230] ^[1231] ^[1232] ^[1233] ^[1234] ^[1235] ^[1236] ^[1237] ^[1238] ^[1239] ^[1240] ^[1241] ^[1242] ^[1243] ^[1244] ^[1245] ^[1246] ^[1247] ^[1248] ^[1249] ^[1250] ^[1251] ^[1252] ^[1253] ^[1254] ^[1255] ^[1256] ^[1257] ^[1258] ^[1259] ^[1260] ^[1261] ^[1262] ^[1263] ^[1264] ^[1265] ^[1266] ^[1267] ^[1268] ^[1269] ^[1270] ^[1271] ^[1272] ^[1273] ^[1274] ^[1275] ^[1276] ^[1277] ^[1278] ^[1279] ^[1280] ^[1281] ^[1282] ^[1283] ^[1284] ^[1285] ^[1286] ^[1287] ^[1288] ^[1289] ^[1290] ^[1291] ^[1292] ^[1293] ^[1294] ^[1295] ^[1296] ^[1297] ^[1298] ^[1299] ^[1300] ^[1301] ^[1302] ^[1303] ^[1304] ^[1305] ^[1306] ^[1307] ^[1308] ^[1309] ^[1310] ^[1311] ^[1312] ^[1313] ^[1314] ^[1315] ^[1316] ^[1317] ^[1318] ^[1319] ^[1320] ^[1321] ^[1322] ^[1323] ^[1324] ^[1325] ^[1326] ^[1327] ^[1328] ^[1329] ^[1330] ^[1331] ^[1332] ^[1333] ^[1334] ^[1335] ^[1336] ^[1337] ^[1338] ^[1339] ^[1340] ^[1341] ^[1342] ^[1343] ^[1344] ^[1345] ^[1346] ^[1347] ^[1348] ^[1349] ^[1350] ^[1351] ^[1352] ^[1353] ^[1354] ^[1355] ^[1356] ^[1357] ^[1358] ^[1359] ^[1360] ^[1361] ^[1362] ^[1363] ^[1364] ^[1365] ^[1366] ^[1367] ^[1368] ^[1369] ^[1370] ^[1371] ^[1372] ^[1373] ^[1374] ^[1375] ^[1376] ^[1377] ^[1378] ^[1379] ^[1380] ^[1381] ^[1382] ^[1383] ^[1384] ^[1385] ^[1386] ^[1387] ^[1388] ^[1389] ^[1390] ^[1391] ^[1392] ^[1393] ^[1394] ^[1395] ^[1396] ^[1397] ^[1398] ^[1399] ^[1400] ^[1401] ^[1402] ^[1403] ^[1404] ^[1405] ^[1406] ^[1407] ^[1408] ^[1409] ^[1410] ^[1411] ^[1412] ^[1413] ^[1414] ^[1415] ^[1416] ^[1417] ^[1418] ^[1419] ^[1420] ^[1421] ^[1422] ^[1423] ^[1424] ^[1425] ^[1426] ^[1427] ^[1428] ^[1429] ^[1430] ^[1431] ^[1432] ^[1433] ^[1434] ^[1435] ^[1436] ^[1437] ^[1438] ^[1439] ^[1440] ^[1441] ^{[1442}

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- ⁰⁴ *Arnim, Ioannes Ab* (1964) *Stoicorum Veterum Fragmenta*, Collegit, Ioannes Ab Arnim, Volvmen IV, Qvo Indices Continentvr, Conscript, Maximilianvs Adler, Edito Stereotypa, editionis Primae (MCMLXIV - 1924) Stvtgardiae In Aedibus B. G. Teubneri, MCMLXIV., ^[186] (<http://archive.org/stream/stoicorumveterum04arnim/page/n3/mode/2up>).
- ⁰⁵ *Baker, George* (1823) *The History of Rome, by Titus Livius*, translated from the original, with notes and illustrations, by *George Baker*, first American Volume from the last London edition, In Six Volumes, Vol. I., New York, Published by Peter, A. Miser, Collins & Co., J. Maxwell, printer., ^[187] (<http://archive.org/stream/historyofrome29hyvvoos/page/n5/mode/2up>).
- ⁰⁶ *Bible, The Hebrew, Book of Isaiah*, According to the Masoretic Text and the JPS Edition., יְשַׁעְיָהוּ., ^[188] (<http://mechon-mamre.org/p/ps/isa0.html>).
- ⁰⁷ *Bible, The Latin Vulgate, Old Testament, Isaías., Book of Isaiah.,* ^[189] (<http://vulgatex.org>).
- ⁰⁸ *Bible, The Wycliffe, Book of Isaiah.,* ^[190] (<http://bibliotecaweb.com/wycl>).
- ⁰⁹ *Bickerman, Elias* (1962) *From Ezra to the Last of the Maccabees*, Foundations of Postbiblical Judaism, Schocken Books, New York, USA., ^[191] (<http://archive.org/stream/fromezratolastof00bick/page/n3/mode/2up>).
- ¹⁰ *Bloom, Harold* (1962) *Paradise Lost, Paradise Regained, Samson Agonistes, John Milton*, with an Introduction by *Harold Bloom*, Collier Books, New York, Collier-Macmillan Ltd. London., ^[192] (<http://archive.org/stream/paradiseparadiseregainedsamsonagonistesjohnmilton/page/n3/mode/2up>).
- ¹¹ *Boz, Sketches By* (1854) *Illustrative of Every-Day Life and Every-Day People*, with frontispiece by *George Cruikshank*, London: Chapman and Hall, 193, Piccadilly., ^[193] (<http://archive.org/stream/sketchesbyboz00dick/tref=oilpage/n7/mode/2up>).
- ¹² *Butcher, S. H and Lang, A.* (1912) *The Odyssey of Homer: Done into English Prose*, Macmillan and Co. Limited, St. Martins Street, London, N12., ^[194] (<https://archive.org/stream/odysseyofhomer00homial/tref=oilpage/n3/mode/2up>).
- ¹³ *Caldwell, Richard S.* (1987) *Hesiod's Theogony*, Translated, with Introduction, Commentary, and Interpretive Essay, *Richard S. Caldwell*, - fi-, focus information group inc., po box 523, cambridge ma, 02140., ISBN 0-941051-00-5., ^[195] (<http://archive.org/stream/hesiodstheogony00cald/page/n3/mode/2up>).
- ¹⁴ *Calverley, C. S.* (1883) *Theocritus*, translated into English verse, by *C. S. Calverley*, second edition, revised, London, George Bell and Sons, York street, Covent Garden., ^[196] (<http://archive.org/stream/theocritus000h/eorich#page/n5/mode/2up>).
- ¹⁵ *Campbell, Lewis* (1896) *Sophocles. The Seven Plays in English Verse*, by *Lewis Campbell*, New Edition Revised, London, John Murray, Albemarle Street., ^[197] (<http://archive.org/stream/cu31924026676266/page/n7/mode/2up>).
- ¹⁶ *Collier, Charles* (1857) *The History of the Plague of Athens*; translated from *Thucydides*, with Remarks Explanatory of its Pathology, by *Charles Collier*, London, David Nutt, 270 Strand., ^[198] (<http://archive.org/stream/historyofplague00thuck/page/n3/mode/2up>).
- ¹⁷ *Collins, Lucas W.* (1877) *Virgil*, by the Rev. *Lucas W. Collins*, William Blackwood and Sons, Edinburgh and London 1870-reprint-1877., ^[199] (<http://archive.org/stream/virgilcoll00colluoft/tref=oilpage/n9/mode/2up>).
- ¹⁸ *Corazzon, Raul* (after, *Mates, Benson* (1953) *Stoic Logic*, University of California Press, Publications in Philosophy, Volume 26., editors: *G. P. Adams, W. R. Dennes and S. C. Pepper*, Berkeley and Los Angeles, Printed in the United States of America (and of) Cambridge University Press, London, England) *Stoic Logic: The Dialectic from Zeno to Chrysippus.*, ^[200] (<http://historyoflogic.com/logic-stoics.html>).
- ¹⁹ *Crawley, Richard* (1933) *Thucydides, History of the Peloponnesian War*, done into English by *Richard Crawley*, London & Toronto, J. M. Dent & Sons Ltd. New York, E. P. Dutton & Co. Everyman's Library, edited by *Ernest Rhys*, Classical, *Thucydides' Peloponnesian War*, translated by *Richard Crawley*, E. P. Dutton & Co., Ltd. 286-302 Fourth Avenue, New York, No. 455 of Everyman's Library. ^[201] (<http://archive.org/stream/peloponnesianwar00thuc/tref=oilpage/n7/mode/2up>).
- ²⁰ *Davidson, William L.* (1907) *Religion in Literature and Life, The Stoic Creed*, Edinburgh: T. & T. Clark, 38 George Street., ^[202] (<http://archive.org/stream/stoiccreed00davidu/tref=oilpage/n5/mode/2up>).
- ²¹ *Davis, Henry* (1849) *The Works of Plato*, Vol.II., London: Henry G. Bohn, MDCCCXLIX., ^[203] (<http://archive.org/stream/worksofplatonew02dallat/page/n5/mode/2up>).
- ²² *Davis, John Fletcher* (1868) *The Agamemnon of Æschylus*, Revised And Translated by *John Fletcher Davis*, Williams and Norgate, London, Kemink and Son, Utrecht., ^[204] (<http://archive.org/stream/agamemnonretran00aeschuoft#page/n5/mode/2up>).
- ²³ *Evelyn-White, Hugh G.* (1920) *Hesiod, The Homeric Hymns and Homeric*, with an English translation, by *Hugh G. Evelyn-White*, London: William Heinemann, New York: G. P. Putnam's Sons, MCMXX., ^[205] (<http://archive.org/stream/hesiodhomeric hymns00hewi/page/n5/mode/2up>).
- ²⁴ *Fowler, H. N.* (1921) *Plato*, with an English translation by *H. N. Fowler*, Vol.II., London: William Heinemann, New York, G. P. Putnam's Sons, MCMXXI., ^[206] (<http://archive.org/stream/platonwithengish02platuoft#page/n5/mode/2up>).
- ²⁵ *Frazer, Sir James George* (1921) *Apollodorus The Library*, with an English Translation by *Sir James George Frazer*, in two Volumes, Vol. I., London: William Heinemann, New York: G. P. Putnam's Sons, MCMXXI. The LOEB Classical Library, edited by E. Capps, T. E. Page, W. H. D. Rouse., ^[207] (<http://archive.org/stream/library00thecoo#page/n6/mode/2up>).
- ²⁶ *Gollancz, Israel* (1900) *The Works of Shakespeare*, edited by *Israel Gollancz*, Vol.9., *The Tragedy of Titus Andronicus, The Tragedy of Romeo and Juliet, The Tragedy of Timon of Athens, The Tragedy of Julius Cæsar*, London, J. M. Dent & Co., Aldine House, 29 & 30 Bedford Street, WC., ^[208] (<http://archive.org/stream/worksofshakespeare09gollancz#page/n7/mode/2up>).
- ²⁷ *Gorer, Geoffrey* (1955) *Exploring English Character*, by *Geoffrey Gorer*, Criterion Books, New York, printed in the USA., ^[209] (<http://archive.org/stream/explorengeish007463mbp/page/n7/mode/2up>).
- ²⁸ *Grene, David and Lattimore, Richmond* (1968) *The Complete Greek Tragedies*, edited by *David Grene and Richmond Lattimore, Euripides. II. The Cyclops*, translated by *William Arrowsmith; Heracles*, translated by *William Arrowsmith; Iphigenia in Tauris*, translated by *Witter Bynner*, introduction by *Richmond Lattimore; Helen*, by *Richmond Lattimore*, Washington Square Press Inc. New York, University of Chicago Press., ^[210] (<http://archive.org/stream/euripidesiisoclo00eur/page/n3/mode/2up>).
- ²⁹ *Grene, David and Lattimore, Richmond* (1955) *The Complete Greek Tragedies, Euripides. I. Alcestis*, translated by *Richmond Lattimore; The Medea*, translated by *Rex Warner; The Heracleidae*, translated by *Ralph Gladstone; Hippolytus*, translated by *David Grene*, edited by *David Grene and Richmond Lattimore* with an Introduction by *Richmond Lattimore*, The University of Chicago Press, Chicago & London., ^[211] (<http://archive.org/stream/euripidesiisoclo00eur/page/n3/mode/2up>).
- ³⁰ *Grene, David and Lattimore, Richmond* (1959) *The Complete Greek Tragedies*, Vol.I. Æschylus, edited by *David Grene and Richmond Lattimore*, The University of Chicago Press, USA, Chicago, Illinois., ^[212] (<http://archive.org/stream/æschylusthecomp00gre/page/n5/mode/2up>).
- ³¹ *Holland, James Henry* (1901) *The Idylls of Theocritus*, translated into English verse by *James Henry Holland*, Rivingtons, 34 King Street, Covent Garden, London., ^[213] (<http://archive.org/stream/idyllsoftheocrit00holland/page/n5/mode/2up>).
- ³² *Hyslop, A. R. F.* (1900) *The Andromache of Euripides, with an introduction and notes, A. R. F. Hyslop*, London, New York: The Macmillan Company, Classical Series., ^[214] (<http://archive.org/stream/andromacheofeur00eur/page/n5/mode/2up>).
- ³³ *Irving, Henry* (19--) *The Complete Works of William Shakespeare*, with an Essay on *Shakespeare and Bacon*, by *Henry Irving* and a Biographical Introduction, P. F. Collier & Son Company, New York., ^[215] (<http://archive.org/stream/completeworksofwilliamshakespearewithanessayonshakespeareandbacon/page/n13/mode/2up>).
- ³⁴ *Jones, W. H. S.* (1913) *Pausanias, Description of Greece*, with an English translation by *W. H. S. Jones*, in six Volumes, Vol. I, Book I and II, London: William Heinemann, New York: G. P. Putnam's Sons MCMXVIII, LOEB Classical Library, edited by *E. Capps, T. E. Page, W. H. D. Rouse.*, ^[216] (<http://archive.org/stream/pausaniasgree00pausuoft#page/n3/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

- ³⁵ *Lattimore, R.* (1965) *Hesiod. Works and Days, Theogony, The Shield of Herakles*, University of Michigan Press, Ann Arbor., ^[217] (<http://archive.org/stream/hesiodlatt00he/page/n9/mode/2up>).
- ³⁶ *Laurent, P. E.* (1827) *The Nine Books of the History of Herodotus*, translated from the text of *Thomas Gainsford*, notes, illustrative and critical, and a geographical index, defining the situation of every place mentioned in the History, an Introductory essay and a Summary of the History, by *Peter Edmund Laurent*, In two Volumes, Vol. I and Vol. II. Oxford: for Henry Slatter and Longman, Rees, Orme, Brown and Green, London, MDCCCXXVII., ^[218] (<http://archive.org/stream/ninebookshistor00herogoog/tref=oilpage/n12/mode/2up>).
- ³⁷ *Laurent, P. E.* (1837) *The Nine Books of the History of Herodotus*, translated from the text of *Thomas Gainsford*, notes, illustrative and critical, and a geographical index, defining the situation of every place mentioned by *Herodotus*, to which are prefixed a summary of the History and an Introductory essay, by *Peter Edmund Laurent*, Second edition, In two Volumes, Vol. I. Oxford: Henry Slatter, High Street, Longman & Co; Whittaker & Co; Simkin & Marshall; London, W. Jackson, New York, Richard Watts, printed Crowe Court, Temple Bar, London., ^[219] (<http://archive.org/stream/ninebookshistor00therogoog/tref=oilpage/n4/mode/2up>).
- ³⁸ *Liveright, Horace* (192-) *Aristophanes, The Eleven Comedies*, Literally & Completely Translated from the Greek Tongue into English with Translator's Forward, an Introduction to each Comedy & Elucidatory Notes, Two Volumes in One, Horace Liveright. New York., ^[220] (<http://archive.org/stream/elevencomedies08arsuoft/tref=oilpage/n5/mode/2up>).
- ³⁹ *Long, John D.* (1879) *The Æneid of Virgil*, Boston, Lockwood Books & Company., ^[221] (<http://archive.org/stream/neidofvirg00vir/page/n3/mode/2up>).
- ⁴⁰ *Maginn, William* (1850) *Homeric Ballads*, with Translations By The Late *William Maginn*, London, John W. Parker, West Strand, M.DCCC., ^[222] (<http://archive.org/stream/homericballads00home?ref=cn5C#page/n5/mode/2up>).
- ⁴¹ *Mates, Benson* (1953) *Stoic Logic*, University of California Press, Publications in Philosophy, Volume 26., editors: *G. P. Adams, W. R. Dennes and S. C. Pepper*, Berkeley and Los Angeles, Printed in the United States of America (and of) Cambridge University Press, London, England.
- ⁴² *M'devitte, William, A.* (1900) *The History of Rome, by Titus Livius*; books thirty-seven to the end with the epitomes and fragments of the last books, literally translated by *William, A. M'devitte*, London, George Bell & Sons., ^[223] (<http://archive.org/stream/historyofrome04by7ref=oilpage/n7/mode/2up>).
- ⁴³ *Merry, W. Watier* (1886) *Homer's Odyssey.* by *W. Watier Merry* and the late *James Riddell*, Second Edition Revised, Vol.I. Books I-XII., OUP, Rford, at the Clarendon Press, Oxford, M DCCC LXXXVI., ^[224] (<http://archive.org/stream/homerosodysseyed01home?ref=oilpage/n5/mode/2up>).
- ⁴⁴ *Morris, Richard* (1891) *The Poetical Works of Geoffrey Chaucer*, edited by *Richard Morris*, In Six Volumes, Vol.II., London, George Hill and Sons, Covent Garden., ^[225] (<http://archive.org/stream/poeticalworksofchauceri#d=oilpage/n4/mode/2up>).
- ⁴⁵ *Morris, Richard* (1891) *The Poetical Works of Geoffrey Chaucer*, edited by *Richard Morris*, In Six Volumes, Vol.V., London, George Hill and Sons, Covent Garden., ^[226] (<http://archive.org/stream/poeticalworksofgeoffreychaucer/n7/mode/2up>).
- ⁴⁶ *Morshhead, E D A.* (1909) *Nine Greek Dramas by Æschylus, Sophocles, Euripides and Aristophanes*, translations by *E D A. Morshhead, E H. Plumptre, Gilbert Murray and B B. Rogers*, P F. Collier & Sons, New York, edited by *W. Eliot.*, ^[227] (<http://archive.org/stream/ninegreekdramas00aeschuoft#page/n5/mode/2up>).
- ⁴⁷ *Norgate, T.S.* (1864) *Homer. The Iliad; Or, Achilles' Wrath; At the Siege of Iliou*, by *T.S. Norgate*, Williams and Norgate, London and Edinburgh., ^[228] (<http://archive.org/stream/iliad00norgate/tref=oilpage/n7/mode/2up>).
- ⁴⁸ *Paley, F.A.* (1883) *The Epics of Hesiod*, London, Whittaker and Co; George Bell and Sons., ^[229] (<http://archive.org/stream/epicsofhesiodwith00hesuoft#page/n7/mode/2up>).
- ⁴⁹ *Plumptre, E.H.* (1906) *Æschylus, Tragedies and Fragments*, translated by the late *E.H. Plumptre*, with Notes and Rhymed Choral Odes, In Two Parts, Boston, USA, D C. Heath & Co., Publishers., ^[230] (<http://archive.org/stream/tragediesfragments00aeschuoft#page/n5/mode/2up>).
- ⁵⁰ *Pope, Alexander* (1845) *The Odyssey of Homer*, Translated by *Alexander Pope*, Vol.I. Philadelphia, Published by James Crissy., ^[231] (<http://archive.org/stream/odysseyofhomer00pope/tref=oilpage/n6/mode/2up>).
- ⁵¹ *Potter, Dr., Franklin, Dr and Wodhull, Mich* (1909) *The Greek Tragic Theatre*, Vol.I., Containing *Æschylus*, *Dr. Potter*, *Dr. Franklin and Mich Wodhull*, In Five Volumes, Printed for John Walker; T. Payne; Vernor, Hood & Sharpe. *Æschylus* by *Dr. Potter, Sophocles* by *Dr. Franklin and Euripides* by *Mich Wodhull Esq.*, with a Dissertation on Ancient Tragedy, By *Thomas Franklin.*, ^[232] (<http://archive.org/stream/greektragicthe01wodhullgoog#page/n8/mode/2up>).
- ⁵² *Potter, Dr., Franklin, Dr and Wodhull, Mich* (1809) *The Greek Tragic Theatre*, containing *Æschylus* by *Dr. Potter, Sophocles* by *Dr. Franklin and Euripides* by *Mich. Wodhull, Esq.* In Five Volumes. Vol. IV., containing *Euripides*, London: Printed by John Walker; T. Payne; Vernor, Hood & Sharpe., ^[233] (<http://archive.org/stream/greektragicthe01wodhullgoog#page/n5/mode/2up>).
- ⁵³ *Rose, H. J.* (1967) *A Handbook of Latin Literature*, from the earliest times to the death of *St. Augustine*, *H. J. Rose*, with a supplementary bibliography by *E. Courtney*, University Paperbacks, Methuen & Co. Ltd., London., ^[234] (<http://archive.org/stream/in.emet.id.2015.114378/2015.114378-A-handbook-Of-Latin-Literature/page/n1/mode/2up>), ^[235] (http://en.wikipedia.org/wiki/Livius_Andronicus#Ovidius).
- ⁵⁴ *Sheridan, Alan* (1995) *Michel Foucault, Discipline and Punish: The Birth of the Prison*, Translated from the French by *Alan Sheridan*, Vintage Books, A division of Random House Inc., New York, Second Vintage Book Edition, May 1995, Translation copyright 1977., ISBN 0-679-73539-2.
- ⁵⁵ *Smith, W.* (1887) *A History of Greece*, from the earliest times to the Roman conquest, with supplementary chapters on the History of Literature and Art, by *William Smith*, revised with an appendix by *George W. Greene*, New York: Harper & Brothers, publishers, Franklin Square., ^[236] (<http://archive.org/stream/historyofgreecew00smithuoft/tref=oilpage/n7/mode/2up>).
- ⁵⁶ *Streane, A. W.* (1893) *The Age of the Maccabees*, with special reference to the religious Literature of the period, by *A. W. Streane*, Eyre and Spottiswoode, London, Great New Street, Fleet Street, EC, Edinburgh, Glasgow, Melbourne, Sydney and New York., ^[237] (<http://archive.org/stream/ageofmaccabee00streane/tref=oilpage/n5/mode/2up>).
- ⁵⁷ *Tatlock, John S. P., and Mackaye, Percy* (1921) *The Complete Poetical Works of Geoffrey Chaucer*, by *John S. P. Tatlock and Percy Mackaye*, New York, The Macmillan Company., ^[238] (<http://archive.org/stream/completepoeticalworksofgeoffreychaucer/page/n1/mode/2up>).
- ⁵⁸ *Tytler, H. W.* (1793) *The Works of Callimachus*, translated into English verse by *H. W. Tytler*, London, printed by T. Davison and sold by Charles Dilly, Bookseller in the Poultry, M.DCC.XCIII., ^[239] (<http://archive.org/stream/worksofcallimachus00calluoft#page/n5/mode/2up>).
- ⁵⁹ *Vaughan, Robert* (186-) *Milton's Paradise Lost*, Illustrated by *Gustave Doré*, with notes and a life of *Milton* by *Robert Vaughan*, New York, Collier., ^[240] (<http://archive.org/stream/miltonsparadiselost00vaughuoft/tref=oilpage/n7/mode/2up>).
- ⁶⁰ *Vincent, Marvin R.* (1904) *The Divine Comedy of Dante*, New York, Charles Scribner's Sons., ^[241] (<http://archive.org/stream/comedyofdante00dantrich/tref=oilpage/n7/mode/2up>).
- ⁶¹ *Walker, Richard Johnson* (1919) *The Ichnœutæ of Sophocles*, with notes and a translation into English, preceded by Introductory chapters dealing with the play, with Satiric Drama, and with various cognate matters, by *Richard Johnson Walker*, London: Burns and Oates Ltd., 28 Orchard Street, W., ^[242] (<http://archive.org/stream/cu3192410576206/tref=oilpage/n6/mode/2up>).
- ⁶² *Warne, Fredrick* (1902) *The Poetical Works of Percy Bysshe Shelley*, Reprinted from early editions with Memoir, Explanatory Notes, Etc., The Albion Edition, London, Fredrick Warne and Co. And New York., ^[243] (<http://archive.org/stream/worksofpercybysshesheley/tref=oilpage/n7/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

⁶³ *Watling, E. F.* (1962) *Sophocles, The Theban Plays, King Oedipus, Oedipus at Colonus and Antigone*, translated by *E. F. Watling*, Penguin Books, Baltimore, Maryland., ^[244] (<http://archive.org/stream/threethebanplays01sophocles/n3/mode/2up>).

⁶⁴ *Watson, Rev. John, Selby* (1903) *Quintilian's Nstitutes of Oratory*; or, Education of an Orator, in twelve books, translated with notes, Vol. I., of III. Volumes, by *Rev. John Selby Watson*, London, George Bell and Sons., ^[245] (<http://archive.org/stream/quintiliansinst00watsonqoe7ref-olajpe/n6/mode/2up>).

⁶⁵ *Were de Hass, Margaretha* (1961) *Æschylus' Dictyulci: an attempt at reconstrution of a satyric drama*, Lugdunum Batavorum, Brill Archive., ^[246] (http://books.google.co.uk/books/about/Æschylus_Dictyulci.html?id=6BQ3AAAAIAAJ&redir_esc=y), ^[247] (<http://www.csad.os.ac.uk/foony/exhibition/2161.htm>), ^[248] (<http://pages.os.ac.uk/ancient-performance/sources/355/>), ^[249] (http://www.papyrology.os.ac.uk/P-Ons/Exhibition/scribes_scholars/æschylus.html).

⁶⁶ *Wordsworth, Chr.* (1871) *The Macabees and the Church*; or, The History of the Maccabees considered with reference to the present condition and prospects of the Church by *Chr. Wordsworth*, Rivingtons, London, Oxford and Cambridge., ^[250] (<http://archive.org/stream/cu319241040945497/ref-olajpage/n5/mode/2up>).

⁶⁷ *Yonge, C. D.* (1856) *The Orations of Marcus Tullius Cicero*, literally translated by *C. D. Yonge*, Vol.I., containing: *Orations for Quintius, Sextus Roscius, Against Quintus Cæcilius*, and *Against Verres*, London, Henry G. Bohn, York Street, Covent Garden., ^[251] (<http://archive.org/stream/orationsofmarcus03cicerooflajpage/n3/mode/2up>).

Bibliography

⁰¹ *Apollonius of Rhodes* (235 BC- 181 BC) *Coleridge, Edward, P* (1899) *The Argonauts of Apollonius Rhodius*, translated into English prose from the text of *R. Merkel*, by *Edward, P. Coleridge*, London, George Bell and Sons, York Street, Covent Garden (the translation contains unidentified: Fates, Harpies and Muses), ^[252] (<http://archive.org/stream/theargonautsof00apolloniapage/n5/mode/2up>). ^[14]

⁰² *Apollonius of Rhodes* (235 BC- 181 BC) *Way, Arthur, S.* (1901) *The Tale of the Argonauts by Apollonius of Rhodes*, translated by *Arthur, S. Way*, The Temple Classics Edition, edited by *Israel Gollancz*, published by J M Dent and Co., Aldime House, London, WC, MDCCCCI, (the translation contains unidentified: Fates, Harpies and Muses), ^[253] (<http://archive.org/stream/taleoftheargonauts00apo17ref-olajpage/n7/mode/2up>).

⁰³ *Aristotle* (384 BC- 322 BC) *Butcher, S. H.* (1922) *The Poetics of Aristotle*, edited with critical notes and a translation by *S. H. Butcher*, fourth edition, Macmillan and Co. Limited, St. Martins Street, London, England., ^[254] (<http://archive.org/stream/poeticsofaristot00aristoflajpage/n5/mode/2up>).

⁰⁴ *Aurelius, Marcus* (AD 121- AD 180) *Meditations*, by *Marcus Aurelius*, translated by *Meric Casaubon*., *Meditations*. Wikisource., *Meditations*., ^[255] (http://en.wikisource.org/wiki/Meditations#THE_FIRST_BOOK).

⁰⁵ *Bloom, Harold* (1962) *Paradise Lost, Paradise Regained, Samson Agonistes, John Milton*, with an Introduction by *Harold Bloom*, Collier Books, New York, Collier-Macmillan Ltd. London., ^[256] (<http://archive.org/stream/paradiselostregainedsamson00miltlajpage/n3/mode/2up>).

⁰⁶ *Bagg, Robert and Scully, James* (2011) *The Complete Plays of Sophocles*, A New Translation, Harper Perennial, New York, London, Toronto, Sydney, New Delhi, Auckland, HarperCollins Publishers New York., ^[257] ([ISBN 978-0-14-062034-5](http://www.harcourt.com/9780140620345)).

⁰⁷ *Buss, Robin* (2013) *Albert Camus - The Plague* (pub. AD 1947) translated by *Robin Buss*, with an *Afterword by Tony Jukt* (contains, reference to, *Orpheus and Eurydice*, Part 04., pp. 155-156 and an *Afterword*) Penguin Books, Modern Classics, London, Penguin Books Ltd., WC2, Printed in Great Britain., ^[258] ([ISBN 978-0141185-132](http://www.penguin.co.uk/9780141185132) (see p. 30., 'Also, of further interest, see', Thucydides, below).

⁰⁸ *Carroll, Mitchell* (1907) *The Attica of Pausanias*, edited by *Mitchell Carroll*, Ginn & Company, Boston, New York, Chicago, London (contains: references to unnamed female Furies. *Areopagus*., p. 143), ^[257] (<http://archive.org/stream/atticafpausanias00pauusoflajpage/n3/mode/2up>).

⁰⁹ *Chekhov, Anton* (AD 1860- AD 1904) *Carson, Peter* (2000) *Plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters and The Cherry Orchard*, translated with notes by *Peter Carson*, with an introduction by *Richard Gilman*, Penguin Classics, Penguin Books Ltd. London, England., ^[259] ([ISBN 978-0-14-044733-0](http://www.penguin.co.uk/9780140447330)).

¹⁰ *Collier, Charles* (1857) *The History of the Plague of Athens*; translated from *Thucydides*, with Remarks Explanatory of its Pathology, by *Charles Collier*, London, David Nutt, 270 Strand., ^[258] (<http://archive.org/stream/historyofplague00thucplajpage/n3/2up>).

¹¹ *Frazer, J. G.* (1898) *Pausanias' Description of Greece*, translated by *J. G. Frazer*, in six volumes, Vol. IV., commentary on Books VI-VIII, London, Macmillan and Co., Limited, New York: The Macmillan Company (contains: references to unnamed Furies. *Arcadia, Black and White Spirits*, Ch. XXXIV., Book VIII., p. 357 and p. 358), ^[260] (<http://archive.org/stream/pausaniasdescrfpausasooflajpage/n5/mode/2up>).

¹² *Frazer, Sir James George* (1921) *Apollodorus The Library*, with an English Translation by *Sir James George Frazer*, in two Volumes, Vol. II., London: William Heinemann, New York: G. P. Putnam's Sons, MCMXXI. The LOEB Classical Library, edited by *E. Capps, T. E. Page, W. H. D. Rouse*., ^[261] (<http://archive.org/stream/apollodoruslibr02apollajpage/n7/mode/2up>).

¹³ *Frazer, Sir James, George* (1925) *The Golden Bough, A study in Magic and Religion*, by *Sir James George Frazer*, 1 Volume, abridged edition, New York, The Macmillan Company, printed in the USA (contains: unnamed Furies., p. 216 and p. 356), ^[262] (<http://archive.org/stream/cu319240215891288ajpage/n5/mode/2up>).

¹⁴ *Gilbert, Stuart* (1972) *Albert Camus - The Plague* (pub. AD 1947) translated from the French by *Stuart Gilbert* (contains, reference to, *Orpheus and Eurydice*, Part 04., pp. 185-186) Vintage Books, A division of Random House, New York, USA., ^[263] (http://archive.org/stream/plague00camu_khhblajpage/184/mode/2up).

¹⁵ *Gregory, John* (2007) *Josephus, Life of Herod*, translated from the Greek by *John Gregory*, introduction by *Martin Goodman*, London, The Folio Society, MMVII, the Orion Publishing Group Ltd (1998).

¹⁶ *Horace* (65 BC- 08 BC) *Lincoln, J. L.* (1858) *The Works of Horace*: with English notes (contains, reference to (Latin: *Eumendium*, trans., *Furies*, Eng: *Euménides*) *ODE XIII.*, Book II., p. 28., note: 33. *Quid mirum*, p. 360., see, *Horace/Lonsdale* (1874) for English translation, below) rendered by *J. L. Lincoln*, Fifth edition, New York, D. Appleton & Co., 346 & 348 Broadway, M.DCCC.LVIII., ^[264] (<http://archive.org/stream/worksofhoracew00horaj7ref-olajpage/n5/mode/2up>), ^[265] (<http://archive.org/stream/worksofhoracew00horaj7ref-olajpage/58/mode/2up>), ^[266] (<http://archive.org/stream/worksofhoracew00horaj7ref-olajpage/360/mode/2up>).

¹⁷ *Horace* (65 BC- 08 BC) *Lonsdale, James and Lee, Samuel* (1874) The Globe Edition, *The Works of Horace* (contains, reference to (a), *Horace's thoughts about the Stoic philosophers*, pp. 12-13., and pp. *et passim, Stoic/Stoics/Stoicism* and reference to (b), (Eng: *Furies*) *ODE XIII.*, Book II., p. 50., see, *Horace/Lincoln* (1858) for Latin text, above) rendered into English prose, with introduction, running analysis, notes and an index, by *James Lonsdale and Samuel Lee*, London: Macmillan and Co., ^[267] (<http://archive.org/stream/worksofhoracerem00horr7ref-olajpage/n3/mode/2up>), ^[268] (<http://archive.org/stream/worksofhoracerem00horr7ref-olajpage/132/mode/2up>), ^[269] (<http://archive.org/stream/worksofhoracerem00horr7ref-olajpage/50/mode/2up>).

^[14]. *Apollonius of Rhodes* (235 bc- 181 bc) *Coleridge, Edward, P* (1899) *The Argonauts of Apollonius Rhodius*, (the translation contains unidentified: Fates, Harpies and Muses), ^[270] (<http://archive.org/stream/theargonautcaof00apollaiifajpage/n5/mode/2up>).

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

¹⁸ *Humphreys, Edward Rupert* (1857) *The History of Rome by Titus Livius*, The Third Decade, by *Edward Rupert Humphreys*, London, Longman Brown, Green and Longman, MDCCCLVII, Baxter, Pinter, Oxford (contains, references to the 'Battle of Zama' p. 356), ^[271] (<http://archive.org/stream/historyromehi00livyooqoe7ref-olajpe/n8/mode/2up>).

¹⁹ *Joyce, James* (AD 1882- AD 1941) *Gillespie, Michael Patrick* (1995) *The Works of James Joyce*, with introduction by *Michael Patrick Gillespie* and Bibliography, Wordsworth Poetry Library, Wordsworth Editions Ltd., ^[272] ([ISBN 1-85326-427-X](http://archive.org/stream/workssofjamesjoy00joyoajpage/n3/mode/2up), ^[272] (<http://archive.org/stream/workssofjamesjoy00joyoajpage/n3/mode/2up>).

²⁰ *Joyce, James* (AD 1882- AD 1941) *Rodker, John* (1922) *Ulysses by James Joyce, published for the Egoist Press, London, by John Rodker, Paris.*, ^[273] (http://archive.org/stream/ulyssesbyjoyv_17ref-olajpe/n8/mode/2up).

²¹ *Juvenal* (c.AD 55/60- AD 130) *Leeper, Alexander* (1897) *Thirteen Satires of Juvenal*, translated into English by *Alexander Leeper*, new and revised edition, London, Macmillan and Co. Limited, New York: The Macmillan Company (unidentified Furies, p. 96 and p. 116), ^[274] (http://archive.org/stream/thirtensatiresof00juve_17ref-olajpage/n7/mode/2up).

²² *Machiavelli* (AD 1469- AD 1527) *Bull, George* (2009) *Niccolò Machiavelli, The Prince* (pub. AD 1513 /AD 1532) translated with an introduction by *George Bull*, Preface by *Tim Parks*, London, The Folio Society, MCMLXX.

²³ *Mallock, W. H.* (1878) *Lucretius*, by *W. H. Mallock*, William Blackwood and Sons, Edinburgh and London, MDCCCLXXVIII., ^[275] (<http://archive.org/stream/lucrtius04malloqoe7ref-olajpage/n10/mode/2up>), ^[276] (<http://archive.org/stream/lucrtius04malloqoe7ref-olajpage/n38/mode/2up>) (contains the sacrifice of

Iphianassa (*Iphigenia*) – with the authority of her father, *Agamemnon* - at Aulis), ^[277] (<http://archive.org/stream/lucrtius04malloqoe7ref-olajpage/n107/mode/2up>).

²⁴ *Milton, John* (AD 1608- AD 1674) *Toland's Life of John Milton*; containing, besides the history of his works, several extraordinary characters of men, and books, sects, parties and opinions. With *Amyntor*; or, *A Defence of Milton's life* and various notes now added, by *John Toland*, Roberts, Toronto., ^[278] (<http://archive.org/stream/thesoofjohnmilton00tolandoflajpage/n3/mode/2up>).

²⁵ *Muller, K. O and Donaldson, John William* (1858) *A History of the Literature of Ancient Greece*, by *K. O. Muller and John William Donaldson*, in three Volumes, Vol.II., London: Longman, Green and Co., ^[279] (<http://archive.org/stream/historyofliterat02mullotlajpage/n7/mode/2up>).

²⁶ *Munro, H. A. J.* (1886) *Lucretius, On the Nature of Things* (*De Rerum Natura*). Translated with an Analysis of the Six Books, by *H. A. J. Munro*, London, George Routledge & Sons, Limited, New York: E. P. Dutton & Co., ^[280] (<http://archive.org/stream/onnatureofthing00luc7ref-olajpage/n5/mode/2up>) (contains, the sacrifice of *Iphianassa* (*Iphigenia*) - with the authority of her father, *Agamemnon* - at Aulis) ^[281] (<http://archive.org/stream/onnatureofthing00luc7ref-olajpage/2/mode/2up>).

²⁷ *Ovid* (43 BC- AD 17) *Mozley, J H* (1957) *Ovid, The Art of Love and Other Poems: On Painting the Face, The Art of Love - Books I, II, III, The Remedies of Love* (*Remedia Amoris*, see also, separately, *Amories/Amores*, Translation: *Amores*. Wikisource., *Amores*) *The Walnut Tree, Ibis, On Sea-fishing and A Form of Consolation*, with English translation by *J H Mozley*, London: William Heinemann Ltd., Cambridge Massachusetts: Harvard University Press, MCMLVII, The LOEB Classical Library, edited by *T. E. Page, E. Capps, W. H. D. Rouse, L. A. Post and E. H. Warmington*, Printed in Great Britain., ^[282] (<http://archive.org/stream/OvidTheArtOfLoveAndOtherPoemsO2AnofLoveandother0ajpage/n3/mode/2up>), ^[283] (<http://en.wikisource.org/wiki/Translation:Amores>).

²⁸ *Ovid* (43 BC- AD 17) *Ars Amatoria: The Art of Love*, by *Ovid*, translated by *J. Lewis May* (trans. 1930)., *Ars Amatoria: The Art of Love*. Wikisource., *Ars Amatoria*., ^[284] (http://en.wikisource.org/wiki/Ars_Amatoria_The_Art_of_Love).

²⁹ *Ovid* (43 BC- AD 17) *Rouse, W. H. D.* (1904) *Shakespeare's Ovid*, Being *Arthur Golding's* Translation of the *Metamorphoses*, edited by *W. H. D. Rouse* (of, *Golding, A.* (1567) first translation and original printing. Note: *Orpheus, Eurydice* and *Medusa* are *not* represented, in explicit terms, as suggested by translations of the later texts) London: at the De La More Press., ^[285] (<http://archive.org/stream/shakespearesovid00vidoflajpage/n9/mode/2up>).

³⁰ *Ovid* (43 BC- AD 17) *Miller, Frank Justus* (1951) *Ovid, Metamorphoses*, with English translation by *Frank Justus Miller*, In Two Volumes, Vol. I., Books 01-08., London: William Heinemann Ltd., Cambridge Massachusetts: Harvard University Press, MCMLI, The LOEB Classical Library, edited by *T. E. Page, E. Capps, W. H. D. Rouse, L. A. Post and E. H. Warmington*, Printed in Great Britain (contains, featuring, with '*Medusa*', Book 04., p. 179., and, Book 05., p.239), ^[286] (<http://archive.org/stream/metamorphosesof00vidoflajpage/n5/mode/2up>), ^[287] (<http://archive.org/stream/metamorphosesof00vidoflajpage/178/mode/2up>), ^[288] (<http://archive.org/stream/metamorphosesof00vidoflajpage/738/mode/2up>).

³¹ *Ovid* (43 BC- AD 17) *Miller, Frank Justus* (1958) *Ovid, Metamorphoses*, with English translation by *Frank Justus Miller*, In Two Volumes, Vol. II., Books 09-15., London: William Heinemann Ltd., Cambridge Massachusetts: Harvard University Press, MCMLVIII, The LOEB Classical Library, edited by *T. E. Page, E. Capps, W. H. D. Rouse, L. A. Post and E. H. Warmington*, Printed in Great Britain., (contains, *Orpheus with Eurydice*, Book 10., p. 65 and Book 11., p. 121), ^[289] (<http://archive.org/stream/metamorphosesof02oviduoflajpage/n5/mode/2up>), ^[290] (<http://archive.org/stream/metamorphosesof02oviduoflajpage/64/mode/2up>), ^[291] (<http://archive.org/stream/metamorphosesof02oviduoflajpage/120/mode/2up>).

³² *Ovid* (43 BC- AD 17) *Metamorphoses*, by *Ovid*, translated by *Sir Samuel Garth, John Dryden, Alexander Pope, Joseph Addison and William Congreve* (pub. AD 1815.), *Metamorphoses* (tr. *Garth, Dryden*, et al.). Wikisource., *Metamorphoses* (contains, featuring '*Medusa*', Chaps. 11, 12, 13., Book 04 and *The Story of Orpheus and Eurydice*, Chap. 01., Book 10), ^[292] (http://en.wikisource.org/wiki/Metamorphoses_tr._Garth,_Dryden,_et_al.1), ^[293] (http://en.wikisource.org/wiki/Metamorphoses_tr._Garth,_Dryden,_et_al.1/Book_IV), ^[294] (http://en.wikisource.org/wiki/Metamorphoses_tr._Garth,_Dryden,_et_al.1/Book_X).

³³ *Pausanias* (AD 110- AD 180)/*Hyginus* (64 BC- AD 17, see *Preface*, p. 02) *Harrison, Jane, E.* (1890) *Mythology & Monuments of Ancient Athens*, being a translation of a portion of the 'Attica' of *Pausanias* by *Margaret De G. Verrall*, with introductory by *Jane E. Harrison*, Illustrated, London, Macmillan and Co. and New York (the translation contains references to, unnamed female 'Erinyes', 'Erinyes, Euménides and Furies, pp. 552-564), ^[295] (<http://archive.org/stream/mythologyandmon00pausiala7ref-olajpage/n5/mode/2up>).

³⁴ *Quintilian* (AD 35- AD 100) *Butler, H. E.* (1959) *The Institutio Oratoria of Quintilian*, with an English translation by *H. E. Butler*, in four volumes, Vol. III., Cambridge Massachusetts, Harvard university Press, London, William Heinemann Ltd., MCMLXI. The LOEB Classical Library, edited by *T. E. Page, E. Capps, W. H. D. Rouse and E. H. Warmington*, (the translation contains, unidentified Furies p. 473), ^[296] (<http://archive.org/stream/institutioorato03qunuoflajpage/n5/mode/2up>).

³⁵ *Rockwood, Camilla* (2009) *Brewer's Dictionary of Phrase and Fable*, 18th edition, Brewer's - Chambers Harrap Publishers Ltd., ^[297] ([ISBN 978-0550-104113](http://www.brewersdictionary.com/9780304309694page/472/mode/2up), *Furies* (*Lt: Furies*) for the purpose of the above article, the entry in *Brewer's Dictionary*, at this point of reference, is *not* considered to be correct (for, *Hesiod*/see, *Virgil*) *Furies* (*as of, Room, Adrian* (1999) 16th edition, Cassell., ^[297] (http://archive.org/stream/dsb_9780304309694page/472/mode/2up).

³⁶ *Sartre, Jean-Paul* (AD 1905- AD 1980) *Baldick, Robert* (2000) *Jean-Paul Sartre's Nausea* (pub. AD 1938) translated from the French by *Robert Baldick* with an introduction by *James Wood*, Penguin Modern Classics., ^[298] ([ISBN 978-0-141-18548-1](http://www.penguin.co.uk/9780141185481), Penguin Books.

³⁷ *Sartre, Jean-Paul* (AD 1905- AD 1980) *Clephane, Irene* (2000) *Les Mots* (pub. AD 1964) *Jean-Paul Sartre Words*, translated by *Irene Clephane*, Penguin Classics, In association with Hamish Hamilton, Penguin Books Limited, London England., ^[299] ([ISBN 014-11-8346-2](http://www.penguin.co.uk/9780141183462).

³⁸ *Sartre, Jean-Paul* (AD 1905- AD 1980) *Gilbert, Stuart* (1946) *Two Plays by Jean-Paul Sartre: The Flies* (*Les Mouches*) and *In Camera* (*Hois Clos* – Eng: fixed/no exit) translated by *Stuart Gilbert*, Hamish Hamilton Ltd. *The Flies*, Act 3. Contains, three *unnamed* 'female' Furies – the references are to the house of Atreus, just after Troy. Also, *In Camera* (a *claustrophobic* satirical allegory play (in one Act) of the 'trappings' in *purgatory*), ^[300] ([ISBN-13: 978-0241306705](http://www.penguin.co.uk/9780141183065)).

Furies: ‘Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

³⁹ *Sélincourt, Aubrey De* (1986) *Livy, The Early History of Rome*, Books I-V of The History of Rome from its foundation, translated by *Aubrey De Sélincourt*, with an introduction by *B. M. Ogilvie*, Penguin Classics, Penguin Books (contains, references to the early Roman Republic, pp. 98-105)., ^[398] ^[399] ^[400] ^[401] ^[402] ^[403] ^[404] ^[405] ^[406] ^[407] ^[408] ^[409] ^[410] ^[411] ^[412] ^[413] ^[414] ^[415] ^[416] ^[417] ^[418] ^[419] ^[420] ^[421] ^[422] ^[423] ^[424] ^[425] ^[426] ^[427] ^[428] ^[429] ^[430] ^[431] ^[432] ^[433] ^[434] ^[435] ^[436] ^[437] ^[438] ^[439] ^[440] ^[441] ^[442] ^[443] ^[444] ^[445] ^[446] ^[447] ^[448] ^[449] ^[450] ^[451] ^[452] ^[453] ^[454] ^[455] ^[456] ^[457] ^[458] ^[459] ^[460] ^[461] ^[462] ^[463] ^[464] ^[465] ^[466] ^[467] ^[468] ^[469] ^[470] ^[471] ^[472] ^[473] ^[474] ^[475] ^[476] ^[477] ^[478] ^[479] ^[480] ^[481] ^[482] ^[483] ^[484] ^[485] ^[486] ^[487] ^[488] ^[489] ^[490] ^[491] ^[492] ^[493] ^[494] ^[495] ^[496] ^[497] ^[498] ^[499] ^[500] ^[501] ^[502] ^[503] ^[504] ^[505] ^[506] ^[507] ^[508] ^[509] ^[510] ^[511] ^[512] ^[513] ^[514] ^[515] ^[516] ^[517] ^[518] ^[519] ^[520] ^[521] ^[522] ^[523] ^[524] ^[525] ^[526] ^[527] ^[528] ^[529] ^[530] ^[531] ^[532] ^[533] ^[534] ^[535] ^[536] ^[537] ^[538] ^[539] ^[540] ^[541] ^[542] ^[543] ^[544] ^[545] ^[546] ^[547] ^[548] ^[549] ^[550] ^[551] ^[552] ^[553] ^[554] ^[555] ^[556] ^[557] ^[558] ^[559] ^[560] ^[561] ^[562] ^[563] ^[564] ^[565] ^[566] ^[567] ^[568] ^[569] ^[570] ^[571] ^[572] ^[573] ^[574] ^[575] ^[576] ^[577] ^[578] ^[579] ^[580] ^[581] ^[582] ^[583] ^[584] ^[585] ^[586] ^[587] ^[588] ^[589] ^[590] ^[591] ^[592] ^[593] ^[594] ^[595] ^[596] ^[597] ^[598] ^[599] ^[600] ^[601] ^[602] ^[603] ^[604] ^[605] ^[606] ^[607] ^[608] ^[609] ^[610] ^[611] ^[612] ^[613] ^[614] ^[615] ^[616] ^[617] ^[618] ^[619] ^[620] ^[621] ^[622] ^[623] ^[624] ^[625] ^[626] ^[627] ^[628] ^[629] ^[630] ^[631] ^[632] ^[633] ^[634] ^[635] ^[636] ^[637] ^[638] ^[639] ^[640] ^[641] ^[642] ^[643] ^[644] ^[645] ^[646] ^[647] ^[648] ^[649] ^[650] ^[651] ^[652] ^[653] ^[654] ^[655] ^[656] ^[657] ^[658] ^[659] ^[660] ^[661] ^[662] ^[663] ^[664] ^[665] ^[666] ^[667] ^[668] ^[669] ^[670] ^[671] ^[672] ^[673] ^[674] ^[675] ^[676] ^[677] ^[678] ^[679] ^[680] ^[681] ^[682] ^[683] ^[684] ^[685] ^[686] ^[687] ^[688] ^[689] ^[690] ^[691] ^[692] ^[693] ^[694] ^[695] ^[696] ^[697] ^[698] ^[699] ^[700] ^[701] ^[702] ^[703] ^[704] ^[705] ^[706] ^[707] ^[708] ^[709] ^[710] ^[711] ^[712] ^[713] ^[714] ^[715] ^[716] ^[717] ^[718] ^[719] ^[720] ^[721] ^[722] ^[723] ^[724] ^[725] ^[726] ^[727] ^[728] ^[729] ^[730] ^[731] ^[732] ^[733] ^[734] ^[735] ^[736] ^[737] ^[738] ^[739] ^[740] ^[741] ^[742] ^[743] ^[744] ^[745] ^[746] ^[747] ^[748] ^[749] ^[750] ^[751] ^[752] ^[753] ^[754] ^[755] ^[756] ^[757] ^[758] ^[759] ^[760] ^[761] ^[762] ^[763] ^[764] ^[765] ^[766] ^[767] ^[768] ^[769] ^[770] ^[771] ^[772] ^[773] ^[774] ^[775] ^[776] ^[777] ^[778] ^[779] ^[780] ^[781] ^[782] ^[783] ^[784] ^[785] ^[786] ^[787] ^[788] ^[789] ^[790] ^[791] ^[792] ^[793] ^[794] ^[795] ^[796] ^[797] ^[798] ^[799] ^[800] ^[801] ^[802] ^[803] ^[804] ^[805] ^[806] ^[807] ^[808] ^[809] ^[810] ^[811] ^[812] ^[813] ^[814] ^[815] ^[816] ^[817] ^[818] ^[819] ^[820] ^[821] ^[822] ^[823] ^[824] ^[825] ^[826] ^[827] ^[828] ^[829] ^[830] ^[831] ^[832] ^[833] ^[834] ^[835] ^[836] ^[837] ^[838] ^[839] ^[840] ^[841] ^[842] ^[843] ^[844] ^[845] ^[846] ^[847] ^[848] ^[849] ^[850] ^[851] ^[852] ^[853] ^[854] ^[855] ^[856] ^[857] ^[858] ^[859] ^[860] ^[861] ^[862] ^[863] ^[864] ^[865] ^[866] ^[867] ^[868] ^[869] ^[870] ^[871] ^[872] ^[873] ^[874] ^[875] ^[876] ^[877] ^[878] ^[879] ^[880] ^[881] ^[882] ^[883] ^[884] ^[885] ^[886] ^[887] ^[888] ^[889] ^[890] ^[891] ^[892] ^[893] ^[894] ^[895] ^[896] ^[897] ^[898] ^[899] ^[900] ^[901] ^[902] ^[903] ^[904] ^[905] ^[906] ^[907] ^[908] ^[909] ^[910] ^[911] ^[912] ^[913] ^[914] ^[915] ^[916] ^[917] ^[918] ^[919] ^[920] ^[921] ^[922] ^[923] ^[924] ^[925] ^[926] ^[927] ^[928] ^[929] ^[930] ^[931] ^[932] ^[933] ^[934] ^[935] ^[936] ^[937] ^[938] ^[939] ^[940] ^[941] ^[942] ^[943] ^[944] ^[945] ^[946] ^[947] ^[948] ^[949] ^[950] ^[951] ^[952] ^[953] ^[954] ^[955] ^[956] ^[957] ^[958] ^[959] ^[960] ^[961] ^[962] ^[963] ^[964] ^[965] ^[966] ^[967] ^[968] ^[969] ^[970] ^[971] ^[972] ^[973] ^[974] ^[975] ^[976] ^[977] ^[978] ^[979] ^[980] ^[981] ^[982] ^[983] ^[984] ^[985] ^[986] ^[987] ^[988] ^[989] ^[990] ^[991] ^[992] ^[993] ^[994] ^[995] ^[996] ^[997] ^[998] ^[999] ^[1000] ^[1001] ^[1002] ^[1003] ^[1004] ^[1005] ^[1006] ^[1007] ^[1008] ^[1009] ^[1010] ^[1011] ^[1012] ^[1013] ^[1014] ^[1015] ^[1016] ^[1017] ^[1018] ^[1019] ^[1020] ^[1021] ^[1022] ^[1023] ^[1024] ^[1025] ^[1026] ^[1027] ^[1028] ^[1029] ^[1030] ^[1031] ^[1032] ^[1033] ^[1034] ^[1035] ^[1036] ^[1037] ^[1038] ^[1039] ^[1040] ^[1041] ^[1042] ^[1043] ^[1044] ^[1045] ^[1046] ^[1047] ^[1048] ^[1049] ^[1050] ^[1051] ^[1052] ^[1053] ^[1054] ^[1055] ^[1056] ^[1057] ^[1058] ^[1059] ^[1060] ^[1061] ^[1062] ^[1063] ^[1064] ^[1065] ^[1066] ^[1067] ^[1068] ^[1069] ^[1070] ^[1071] ^[1072] ^[1073] ^[1074] ^[1075] ^[1076] ^[1077] ^[1078] ^[1079] ^[1080] ^[1081] ^[1082] ^[1083] ^[1084] ^[1085] ^[1086] ^[1087] ^[1088] ^[1089] ^[1090] ^[1091] ^[1092] ^[1093] ^[1094] ^[1095] ^[1096] ^[1097] ^[1098] ^[1099] ^[1100] ^[1101] ^[1102] ^[1103] ^[1104] ^[1105] ^[1106] ^[1107] ^[1108] ^[1109] ^[1110] ^[1111] ^[1112] ^[1113] ^[1114] ^[1115] ^[1116] ^[1117] ^[1118] ^[1119] ^[1120] ^[1121] ^[1122] ^[1123] ^[1124] ^[1125] ^[1126] ^[1127] ^[1128] ^[1129] ^[1130] ^[1131] ^[1132] ^[1133] ^[1134] ^[1135] ^[1136] ^[1137] ^[1138] ^[1139] ^[1140] ^[1141] ^[1142] ^[1143] ^[1144] ^[1145] ^[1146] ^[1147] ^[1148] ^[1149] ^[1150] ^[1151] ^[1152] ^[1153] ^[1154] ^[1155] ^[1156] ^[1157] ^[1158] ^[1159] ^[1160] ^[1161] ^[1162] ^[1163] ^[1164] ^[1165] ^[1166] ^[1167] ^[1168] ^[1169] ^[1170] ^[1171] ^[1172] ^[1173] ^[1174] ^[1175] ^[1176] ^[1177] ^[1178] ^[1179] ^[1180] ^[1181] ^[1182] ^[1183] ^[1184] ^[1185] ^[1186] ^[1187] ^[1188] ^[1189] ^[1190] ^[1191] ^[1192] ^[1193] ^[1194] ^[1195] ^[1196] ^[1197] ^[1198] ^[1199] ^[1200] ^[1201] ^[1202] ^[1203] ^[1204] ^[1205] ^[1206] ^[1207] ^[1208] ^[1209] ^[1210] ^[1211] ^[1212] ^[1213] ^[1214] ^[1215] ^[1216] ^[1217] ^[1218] ^[1219] ^[1220] ^[1221] ^[1222] ^[1223] ^[1224] ^[1225] ^[1226] ^[1227] ^[1228] ^[1229] ^[1230] ^[1231] ^[1232] ^[1233] ^[1234] ^[1235] ^[1236] ^[1237] ^[1238] ^[1239] ^[1240] ^[1241] ^[1242] ^[1243] ^[1244] ^[1245] ^[1246] ^[1247] ^[1248] ^[1249] ^[1250] ^[1251] ^[1252] ^[1253] ^[1254] ^[1255] ^[1256] ^[1257] ^[1258] ^[1259] ^[1260] ^[1261] ^[1262] ^[1263] ^[1264] ^[1265] ^[1266] ^[1267] ^[1268] ^[1269] ^[1270] ^[1271] ^[1272] ^[1273] ^[1274] ^[1275] ^[1276] ^[1277] ^[1278] ^[1279] ^[1280] ^[1281] ^[1282] ^[1283] ^[1284] ^[1285] ^[1286] ^[1287] ^[1288] ^[1289] ^[1290] ^[1291] ^[1292] ^[1293] ^[1294] ^[1295] ^[1296] ^[1297] ^[1298] ^[1299] ^[1300] ^[1301] ^[1302] ^[1303] ^[1304] ^[1305] ^[1306] ^[1307] ^[1308] ^[1309] ^[1310] ^[1311] ^[1312] ^[1313] ^[1314] ^[1315] ^[1316] ^[1317] ^[1318] ^[1319] ^[1320] ^[1321] ^[1322] ^[1323] ^[1324] ^[1325] ^[1326] ^[1327] ^[1328] ^[1329] ^[1330] ^[1331] ^[1332] ^[1333] ^[1334] ^[1335] ^[1336] ^[1337] ^[1338] ^[1339] ^[1340] ^[1341] ^[1342] ^[1343] ^[1344] ^[1345] ^[1346] ^[1347] ^[1348] ^[1349] ^[1350] ^[1351] ^[1352] ^[1353] ^[1354] ^[1355] ^[1356] ^[1357] ^[1358] ^[1359] ^[1360] ^[1361] ^[1362] ^[1363] ^[1364] ^[1365] ^[1366] ^[1367] ^[1368] ^[1369] ^[1370] ^[1371] ^[1372] ^[1373] ^[1374] ^[1375] ^[1376] ^[1377] ^[1378] ^[1379] ^[1380] ^[1381] ^[1382] ^[1383] ^[1384] ^[1385] ^[1386] ^[1387] ^[1388] ^[1389] ^[1390] ^[1391] ^[1392] ^[1393] ^[1394] ^[1395] ^[1396] ^[1397] ^[1398] ^[1399] ^[1400] ^[1401] ^[1402] ^[1403] ^[1404] ^[1405] ^[1406] ^[1407] ^[1408] ^[1409] ^[1410] ^[1411] ^[1412] ^[1413] ^[1414] ^[1415] ^[1416] ^[1417] ^[1418] ^[1419] ^[1420] ^[1421] ^[1422] ^[1423] ^[1424] ^[1425] ^[1426] ^[1427] ^[1428] ^[1429] ^[1430] ^[1431] ^[1432] ^[1433] ^[1434] ^[1435] ^[1436] ^[1437] ^[1438] ^[1439] ^[1440] ^[1441] ^[1442] ^[1443] ^[1444] ^[1445] ^[1446] ^[1447] ^[1448] ^[1449] ^[1450] ^[1451] ^[1452] ^[1453] ^[1454] ^[1455] ^[1456] ^[1457] ^[1458] ^[1459] ^[1460] ^[1461] ^[1462] ^[1463] ^[1464] ^[1465] ^[1466] ^[1467] ^[1468] ^[1469] ^[1470] ^[1471] ^[1472] ^[1473] ^[1474] ^[1475] ^[1476] ^[1477] ^[1478] ^[1479] ^[1480] ^[1481] ^[1482] ^[1483] ^[1484] ^[1485] ^[1486] ^[1487] ^[1488] ^[1489] ^[1490] ^[1491] ^[1492] ^[1493] ^[1494] ^[1495] ^[1496] ^[1497] ^[1498] ^[1499] ^[1500] ^[1501] ^[1502] ^[1503] ^[1504] ^[1505] ^[1506] ^[1507] ^[1508] ^[1509] ^[1510] ^[1511] ^[1512] ^[1513] ^[1514] ^[1515] ^[1516] ^[1517] ^[1518] ^[1519] ^[1520] ^[1521] ^[1522] ^[1523] ^[1524] ^[1525] ^[1526] ^[1527] ^[1528] ^[1529] ^[1530] ^[1531] ^[1532] ^[1533] ^[1534] ^[1535] ^[1536] ^[1537] ^[1538] ^[1539] ^[1540] ^[1541] ^[1542] ^[1543] ^[1544] ^[1545] ^[1546] ^[1547] ^[1548] ^[1549] ^[1550] ^[1551] ^[1552] ^[1553] ^[1554] ^[1555] ^[1556] ^[1557] ^[1558] ^[1559] ^[1560] ^[1561] ^[1562] ^[1563] ^[1564] ^[1565] ^[1566] ^[1567] ^[1568] ^[1569] ^[1570] ^[1571] ^[1572] ^[1573] ^[1574] ^[1575] ^[1576] ^[1577] ^[1578] ^[1579] ^[1580] ^[1581] ^[1582] ^[1583] ^[1584] ^[1585] ^[1586] ^[1587] ^[1588] ^[1589] ^[1590] ^[1591] ^[1592] ^[1593] ^[1594] ^[1595] ^[1596] ^[1597] ^[1598] ^[1599] ^[1600] ^[1601] ^[1602] ^[1603] ^[1604] ^[1605] ^[1606] ^[1607] ^[1608] ^[1609] ^[1610] ^[1611] ^[1612] ^[1613] ^[1614] ^[1615] ^[1616] ^[1617] ^[1618] ^[1619] ^[1620] ^[1621] ^[1622] ^[1623] ^[1624] ^[1625] ^[1626] ^[1627] ^[1628] ^[1629] ^[1630] ^[1631] ^[1632] ^[1633] ^[1634] ^[1635] ^[1636] ^[1637] ^[1638] ^[1639] ^[1640] ^[1641] ^[1642] ^[1643] ^[1644] ^[1645] ^[1646] ^[1647] ^[1648] ^[1649] ^[1650] ^[1651] ^[1652] ^[1653] ^[1654] ^[1655] ^[1656] ^[1657] ^[1658] ^[1659] ^[1660] ^[1661] ^[1662] ^[1663] ^[1664] ^[1665] ^[1666] ^[1667] ^[1668] ^[1669] ^[1670] ^[1671] ^[1672] ^[1673] ^{[1}

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Date gallery

(in alphabetical order).

Æschylus: (c.525 BC- 455 BC) Ancient Greece.

Africanus, Scipio, the Elder: 236 BC- 183 BC, Roman Republic (the *era* of, Apollodorus: (c.180 BC- 120 BC) Hellenistic Greece).

Alcibiades: (c.450 BC- 404 BC) Athens, Ancient Greece.

Ames, Louise Bates, AD 1908- AD 1966, USA.

Apollodorus: (c.180 BC- 120 BC) Hellenistic Greece.

Aristophanes: (c.446 BC- 386 BC) Athens, Ancient Greece.

Callimachus: (c.365 BC- 240 BC) Cyrene, Libya.

Chaucer, Geoffrey: (c.AD 1343- AD 1400) England.

Chrysippi: (c.280 BC- 207 BC) Soli, Ancient Greece.

Cicero: 106 BC- 44 BC, Roman Republic.

Dante (Alighieri): AD 1265- AD 1321, Republic of Florence.

Darius II: (c.423 BC- 404 BC) Persia.

Diogenes of Babylon: (c.230 BC- 150 BC) Babylonia (the *era* of, Apollodorus: (c.180 BC- 120 BC) Hellenistic Greece).

Herodotus, 484 BC- 425 BC, Halicarnassus, Asia Minor.

Hyginus, Gaius Julius (c.64 BC- AD 17) Hispania/Nth Africa.

Euclides (Euclid): (c.430 BC- 360 BC) Ancient Greece.

Euripides: (c.480 BC- 406 BC) Athens, Ancient Greece.

Frazer, Sir James George. England.

Foucault, Michel: AD 1926- AD 1984, France.

Goethe: AD 1749- AD 1832, Frankfurt (German Confederation) Holy Roman Empire.

Gorer, Geoffrey, AD 1905- AD 1985, UK.

Hesiod: (c.750 BC- 650 BC) Ancient Greece.

Homer: (c.800 BC- 700 BC) Ancient Greece.

Isaiah: (c.740 BC- 686 BC) Kingdom of Judah.

Livius, Titus (Livy) 59 BC- AD 17, Patavium, Roman Republic.

Menelaus, High-priest: (c.161 BC, Hellenistic Greece).

Menelaus, King of Sparta: (c.1260 BC) Ancient Greece.

Milton, John: AD 1608- AD 1674, England.

Paullus, Lucius Æmilius: 229 BC- 160 BC, Roman Republic.

Pausanias: AD 110- AD 180, Anatolia.

Perseus of Macedonia: (c.213/12 BC- 165 BC) Roman Republic.

Plato: (c.428 BC- 347 BC) Classical Greece.

Pythagoras: (c.580 BC- 500 BC) Classical Greece.

Quintilian: AD 35- AD 100, Calahorra, Hispania.

Shakespeare, William: AD 1564- AD 1616, England.

Shelley, Percy Bysshe: AD 1792- AD 1822, England.

Socrates: (c.470/69 BC- 399 BC) Ancient Greece.

Sophocles: 497/6 BC- 406/5 BC, Athens, Ancient Greece.

Tarquinius Superbus, Lucius (c.520 BC- 495 BC) Cumæ, Kingdom of Rome.

Theaetetus: (c.415 BC- 369 BC) Ancient Greece.

Theocritus: (c.300 BC- 260 BC) Syracuse (Italy).

Tissaphernes: (c.445 BC- 395 BC) Colossae, Phrygia (Turkey)

Thucydides, 406 BC- 395 BC, Halimous, Ancient Greece.

Virgil: 70 BC- 19 BC, Roman Republic.

Furies: 'Erinyes (Euménides).

The When, Who and Where of the Fury in Mythology: a panorama.

Abbreviations

AD : Anno Domini (placed before the date numerals – AD 2017).

anc. : ancient.

BC : Before Christ (placed *after* the date numerals – 2017 BC).

c. : circa.

Chap. Chaps. : Chapter, Chapters.

Eng. : English.

Fr. : French.

Grk. : Greek.

Intro. : Introduction.

Ltn. : Latin.

Mod. : Modern.

MS. : Manuscript.

p. pp. : page, pages.

par., pars. : paragraph, paragraphs.

pub. : publication, date of.

trans. : translation.

UK. : United Kingdom.

Vol. Vols. : Volume, Volumes.

*Reference examples have been edited *with brackets* /(example)/ to adjust the typographical decisions, of the original texts, to suit the grammatical context of this article, *as* deemed necessary.

12/09/2017

Fuster, R. P. Mr.

End