

Contents

<i>List of maps</i>	<i>page</i> x
<i>Preface</i>	xi
<i>List of abbreviations</i>	xii
Introduction (A) Chronotopes and cosmology; (B) Chronotopes and history; (C) Previous treatments; (D) Summary	I
PART I THE SOCIAL CONSTRUCTION OF SPACE, TIME AND COSMOLOGY	
1 Homer: the reciprocal chronotope (A) Homeric space; (B) Homeric time; (C) Social integration	13
2 <i>Demeter Hymn</i> : the aetiological chronotope (A) The space of ritual; (B) The emergence of the polis; (C) Shared space; (D) The outsider creates the community; (E) The aetiological chronotope; (F) The Iakchos procession; (G) Centre and periphery; (H) Conclusion	24
3 From reciprocity to money (A) Polis, cosmos and money; (B) Monetised geography; (C) Sixth-century Attica	52
PART II DIONYSIAC FESTIVALS	
4 Royal household and public festival (A) The procession to the theatre; (B) Agora and hearth; (C) Athenian Prutaneion; (D) The advent of Dionysos; (E) Political sex; (F) Royal house and public cult; (G) The demolition of the royal house; (H) Conclusion: the genesis of tragedy in ambivalent make-believe	75

5	Aetiologial chronotope and dramatic mimesis (A) Dionysia and dithyramb; (B) Thebes as aetiologial elsewhere; (C) Conclusion	96
6	Monetisation and tragedy (A) The formalisation of the Dionysiac performance; (B) The combining of ritual genres; (C) Conclusion: competing chronotopes	106
PART III CONFRONTATIONAL AND AETIOLOGICAL SPACE IN AESCHYLUS		
7	<i>Telos</i> and the unlimitedness of money (A) <i>Telos</i> ; (B) Ritual and the unlimitedness of money	125
8	<i>Suppliants</i> (A) Confrontational space; (B) The deferral of <i>telos</i> ; (C) Endogamy; (D) Why is the marriage resisted?	137
9	<i>Seven against Thebes</i> (A) Confrontational space; (B) The deferral and completion of <i>telos</i> ; (C) Possession; (D) Cosmology	158
10	Confrontational space in <i>Oresteia</i> (A) <i>Agamemnon</i> ; (B) <i>Choephoroi</i> ; (C) <i>Eumenides</i>	178
11	The unlimited in <i>Oresteia</i> (A) <i>Agamemnon</i> : the deferral of ritual <i>telos</i> ; (B) <i>Telos</i> and the unlimited; (C) Revenge and the accumulation of wealth	190
12	<i>Persians</i> (A) The setting; (B) The return of Dareios; (C) The return of Xerxes; (D) Processional endings; (E) Wealth	206
PART IV THE UNITY OF OPPOSITES		
13	Form-parallelism and the unity of opposites (A) Form-parallelism; (B) The unity of opposites; (C) The scales of Zeus	225
14	Aeschylus and Herakleitos (A) The unity of opposites and the unlimited; (B) Metaphor and cosmology; (C) Monetisation and abstraction	240

<i>Contents</i>		ix
15	From the unity of opposites to their differentiation (A) Aetiological and monetised chronotopes; (B) The opposites coalesce; (C) The opposites differentiated; (D) Democracy and eschatological community	258
PART V COSMOLOGY OF THE INTEGRATED POLIS		
16	Metaphysics and the polis in Pythagoreanism (A) Various ways of being ‘Pythagorean’; (B) The Pythagorean triad; (C) Pythagoreanism versus Herakleitos; (D) Economic and political conflict	281
17	Pythagoreanism in Aeschylus (A) The mediation of Pythagorean opposites in <i>Oresteia</i> ; (B) The Pythagorean triad in <i>Oresteia</i> ; (C) Pythagoreanism in the Danaid trilogy; (D) Zeus	293
18	Household, cosmos and polis (A) <i>Demeter Hymn</i> and Danaid trilogy; (B) Endogamy and polis; (C) Chronotopic variation according to location; (D) Aeschylean Thebes (E) Sophoklean Thebes	316
	<i>Appendix: was there a skēnē for all the extant plays of Aeschylus?</i>	337
	<i>Bibliography</i>	340
	<i>General index</i>	355
	<i>Index of principal passages</i>	361