

The *Ajax* Multi-Commentary: An interactive visualization of commentary networks

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Overview

Outline of the presentation

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- 4 Conclusion: Travelers on the commentary tradition

Introduction: What's so ANT-ish about that?

What is the *AjMC*?

- Roughly 200 years of commentaries on Sophocles' *Ajax*
- Online version (<https://multi.ajmc.ch>) only has public-domain commentaries
- Private version able to show Finglass, Demont, and forthcoming commentaries for those with access rights

What is the A_jMC ?

Navigation

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Filter Comments

Filter commentaries

Commentary	Lines
Campbell 1981	(80)
Hermann 1951	(14)
Jebb 1896	(171)
Lobeck 1835	(29)
Schneiderman 1953	(28)
Tournier 1886	(73)
Weeklein 1884	(70)

ΑΘΗΝΑ

Καὶ μὲν ἂν μοι Δῆριον, δειδομένη
πρῶτον τιν' ἐχθρὸν ἀπαύσιον (ἐπιβλέποντα)
καὶ νῦν εἴ τι στυγαίης οὐ νοσηθεὶς ὄρω
Ἀλκίνοιο, βυθὸς γὰρ ἐστὶν ἐχθροῖν ἔχει·
πάσαις κινήσασθαι καὶ μεταβολεῖσθαι
ἵκηται τοῖς κύμασι κολοφώρον, ὅπως τις
εἰς ἑνὸς εἴς αὐτὸν ἐκείνην εὐδὲς οὐρανόθεν
ἐκείνης Ἀλκιναίου ὡς τις ἐκείνης θέλει.
Εὐδὸς γὰρ ἀνὴρ θάρσι τευχέσσιν, κάρα
σταθμὸν ἱστάμεν καὶ χερσὶ θροκοῦσθαι,
καὶ σ' οὐδὲν εἶσαί τηράει παλαιότατον μήλην
εἷς ἔργον ἐπὶν, ἐκείνηται δ' ὅπου χάριν
στυγαίην ἔδωκε τήνδε, ὥς μοι εὐλοῦμαι μόθη.

ΟΔΥΣΣΕΥΣ

ᾧ φίλτρ' Ἀθήνας, φιλότητος ἔμπεδόν,
ὡς εὐρύστης ἄρουα, καὶν ἀποπνεύσας ὁμίως
φώνησ' ἄρουα καὶ θυματοπόδι φρενὶ
χαλκοστόμου κορυμβοκόου Τυρρηγίνης,
καὶ νῦν ἐπὶ πύλαις μ' εἴ τι ἀνδρὶ δοῦμεν
δαίμονα κακώτερον; Ἀλλὰ τί τοι σκοπεῖσθαί;
κέλευσεν γὰρ, οὐδὲν ἴλλαν, ἵκηται μάλα
νικητὴς γὰρ ἤνυσ' ἠδὲ τέρωνος ἱεροῦ καταθέτης
εἶμι παρὰ ποταμόν, ὅπου τερπόμενος ἴδεις.
Θάψεν γὰρ οὐδέτις τραπέζης, ὅλ' ὀλοῦμαι
κάτω θεοκρατοῖς ὑπὸ ἀπὸ ζυγίων νόμῳ.
ἐξαρπάσει γὰρ ἄριστος εὐρύκλυμος
Ἀλκίς ἔσπασας καὶ καθαρὰ μαρμαίρας
ἀνελκύσει αὐτοῖς πομπὴν ἀποπνεύσας
τήνδε, σὺν δαίμονι πάρος τις αἰσάνη πρότερον,
καὶ μοι τις ἀσπίδα αἰὲν ἐκείνου μόνον
τηνδε αἰὲν ἐκείνου κορυμβότου Θεοῦ
πλάσσειν καὶ μεταβολῆς ὅλως δ' ἵν' αὖ
κατ' ἕπος δαίμων, καὶ τὸ μὲν ἡμετέραν
τὴν δ' ἐκείνην κλέψει, κλέπει μάλιστα στυγὰν
ἐκείνην, ἡλικίας, πόνην γὰρ τὴν σὺν ἡρώδεσσι

vv. 1-133 Weeklein 1884

v. 1-3 Campbell 1881

Athena's eye is ever on Odysseus, and she is now come from Olympus to succure him, infra l. 36.

εἰς ἑνὸς εἴς αὐτόν, οὐκ ἐκείνην,

t. Apollon L.A. Ἀπόλλων C.Vat. ac. P.L. νεφελοπόρ' νεφέλων L. neo

l. 36. Athena's eye is ever on Odysseus, and she is now come from Olympus to succure him, infra l. 36.

δαί μόν. καὶ νῦν] The structure is paradoxical; i.e. 'As I have eyes seen thee... so now I see thee.' Easy on Language, l. 36, p. 68.

a. (1) 'In quest to snatch some exploit on a foe, i.e. seeking to effect some surprise against a foe. Or, (2)

vv. 1-3 Campbell 1881

δαί μόν... καὶ νῦν]

v. 1 Hermann 1851

δειδομένη at

v. 1 Lobeck 1835

Ἔ μοι Ἀθήραια.

v. 1 Tournier 1886

Αθήραια.

v. 2 Campbell 1884

A note about reading commentaries this way

Action should remain a surprise, a mediation, an event. It is for this reason that we should begin, here again, not from the ‘determination of action by society’, the ‘calculative abilities of individuals’, or the ‘power of the unconscious’ as we would ordinarily do, but rather from the under-determination of action, from the uncertainties and controversies about who and what is acting when ‘we’ act—and there is of course no way to decide whether this source of uncertainty resides in the analyst or in the actor. (Latour 2005, 45)

Reading with a multi-commentary

If it is true, as ANT claims, that the social landscape possesses such a flat 'networky' topography and that the ingredients making up society travel inside tiny conduits, what is in between the meshes of such a circuitry? ... I call this background plasma, namely that which is not yet formatted, not yet measured, not yet socialized, not yet engaged in metrological chains, and not yet covered, surveyed, mobilized, or subjectified. (Latour 2005, 242 p. 244)

Second stasimon (vv. 693–718)

Navigation

Prologue	vv. 1-133
Parados	vv. 144-200
First episode	vv. 201-595
First stasimon	vv. 596-645
Second episode	vv. 646-692
Second stasimon	vv. 693-718
Third episode	vv. 719-865
Epirrhoe and kommos	vv. 866-973
Fourth episode	vv. 974-1184
Third stasimon	vv. 1185-1222
Exodos	vv. 1223-1420

Filter Comments

Filter commentaries

- ☐ Campbell 1981 (11)
- ☐ Hemans 1851 (2)
- ☐ Jebb 1896 (7)
- ☐ Lobbeck 1835 (6)
- ☐ Schneidewin 1853 (11)
- ☐ Tourmieu 1886 (3)
- ☐ Wecklein 1894 (2)

ΧΟΡΟΙ

ἔραξ' ἔρωτι περιχαρὲς ὃ' ἀντιπάμν.
ἰὼ ἰὼ Πῶν Πῶν.
ὦ Πῶν Πῶν ὀλλήλαγκε, Κυκ-
λωνος χοροκόπῳ
πτεράσας ἀπὸ δευροδὸς φάνηθ', ὦ
θεῶν χοροσπ' ἀνέξ, ὅπως μοι
Μύστα Κινέσπ' ὄρ-
γῆματ' αὐτοδοξί, ἑνὸν ἰσχυρ.
νὸν γὰρ ἔμοι μέλα χοροῖσσι.
ἱερῶν δ' ὑπὲρ κελεύθων
μολῶν δνοῖσ' Ἀπόλλων
ὁ δάδλος εὐνύκτωρ
ἔμοι ἑνέηθι διὰ παντὸς εὐφρων.
ἔλκασεν σινὸν ὄχως ἀπ' ὀμμάτων Ἄρης.
ἰὼ ἰὼ, νὸν αὖ,
νὸν, ὦ Ζεῦ, πάρα λευκὸν εὖ
ἀμκρον πελάσαι φόος
θεῶν ὑκυδάων νεῶν, ὃτ' Ἀλῆς
καθητόνος πάλιν, θεῶν δ' αὖ
πᾶνθ' αὖ θέσπ' ἔξ·
ἦνυσ' εὐνομαί σείβων μεγίστῳ.
πᾶνθ' ὁ μέγας χρόνος μαρναίη·
κοῦδεν ἀναυδῶντον φατίζαμ'
ὅν, εὐτέ γ' ἔξ ἀλκιμῶν
Ἀλῆς μετανεγνώσθη
θυμῶν γ' Ἀτρεΐδης μεγάλων τε νεκρῶν.

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v. 693 Jebb 1896

ἔραξ' :

for the so., cp. 536: At. Eq. 696 ἔραξ' ἀπαιτιάς, ἐγέλσας
φλοκακωπίας, Aesch. fr. 387 ἔραξ' ἄρας δέ ὕμνην (Brumek)
τοῖδε μουσικῶ τέλους Here ἔραξ' seems to mean a transport
of bliss; it cannot be explained of their yearning for the
bright future of which they are dreaming. I do not know any
exactly similar use of ἔραξ, Cp. Statius Theb. I. 493
laetisque per arda | Hōtor lit.

Show page image

v. 693 Jebb 1896

ἀντιπάμν

v. 693 Lobbeck 1835

ἔραξ' ἔρωτι περιχαρὲς ὃ' ἀντιπάμν.

Jen. et fortasse nonnulli alii ἔραξ' ἐν, quam praepropositionem
Triclinius metri causa addendam putavit sedd omittant
Suidas s. ἔραξ, Schol. Lips. ad III. IV. 282. et Eustathius p.
473, 10 qui hoc versu uti sunt. De simili animi affectu
Aeschylus Tragic. N. 373. ἔραξ' ἔραξ, τοῖδε μουσικῶ τέλους,
quem verum esse Ovidio in fabula cognominis tunc
pronuntiatum suspicabar, quum sacra Eleusinia percreyatus
esset. Anecdota Paris. E. Aug. B. Suid. I. c. ubi cod. Oxon.
ἀντιπάμν, et Eustath. p. 482, 31. p. 1419, 44. p. 1679, 50.
Ceteri ἀντιπάμν et ἀντιπάμν, ut ἰσχυρῶν Eur. El. 1225.
καθητόνος 1223. ἀντιπάμν ὁρμήας Θυμῶς Apollon. Aug. III.
724. pro quo Sophocles ἐραξ usurpavit exemplum novo. V.

Show page image

v. 693 Schneidewin 1853

ἔραξ' ἔρωτι,

χαρῶ, ἔραξ' ὕμνησιν Yonneschauer überführt den Chorus, da der Hymnus
Umwandlung so erscheint wie unerhofft kam. Der Ausdruck
scheint dem Aeschylus entlehnt bei Schol. O. C. 17049 ἔραξ

Commentaries: Intermediaries or mediators?

Of pointers and pencils

A network is not so much something we find as something we make; it is the pencil rather than the object drawn; it is a means of checking how much “energy, movement, and specificity our own reports are able to capture.” (Felski 2016, 749)

Commentaries as mediators

An intermediary, in my vocabulary, is what transports meaning or force without transformation: defining its inputs is enough to define its outputs.... Mediators, on the other hand ... transform, translate, distort, and modify the meaning of the elements they are supposed to carry. (Latour 2005, 39)

Multi-commentaries: What do they do?

What can't multi-commentaries do?

Third, interactions are not synoptic. Very few of the participants in a given course of action are simultaneously visible at any given point. The lecturer might believe she is center stage, but that does not mean that many others are not acting as well, only that there is no way to sum them up. (Latour 2005, 201)

Conclusion: Travelers on the commentary
tradition

A movable network

Whereas the tradition distinguished the common good (a moralist concern) and the common world (naturally given), I proposed replacing 'the politics of nature' by the progressive composition of one common world. This was, in my view, the way to redefine science and politics and to carry out the task of political epistemology forced upon us by the various ecological crises. (Latour 2005, 254)

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