

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

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Overview

Notes



<https://bit.ly/4gMn0Td>

Outline of the presentation

- 1 Introduction: What's so ANT-ish about that?
- 2 Commentaries: Intermediaries or mediators?
- 3 Multi-commentaries: What do they do?
- 4 Conclusion: Travelers on the commentary tradition

Preamble

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- PhD Student: Sven Najem-Meyer
- RSE: Charles Pletcher (hi!)

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 AjMC?

AjMC Multi-Commentary Bibliography About

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Filter Comments

Filter commentaries

Campbell 1861 (80)

Hermann 1851 (14)

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Schneidewin 1853 (38)

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AGHNA

Αἶψά μιν ὤπασ' Ἀργεῖου, δεδρακά σέ
πτερόν πιν' ἐχθρόν ἀρπάζει σπριμενον
καὶ νῦν ἐπὶ σκεπταί σε ναυτικῆς ὁρᾶς
Ἀλκίνας, ἔνθα τὸν ἐλθόντην ἔχει
πάλα κινηγεῖσθαι καὶ μετροῦμενον
ἵχνη τὰ κείνου νεοχθραῖθ', ὅπως ἴδῃς
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον, εἰ δέ σ' ἔκασπε
καὶ πρὸς κωκυλλοῦσιν ἐν ἀπείρῳ βλάθῃ
ἔνδον γὰρ ἄνθρωποι ταχύνει, κόρα
στάθων ἱερῶν καὶ χέρος θεοκτόνου,
καὶ σ' οὐδὲν εἴσω πρὸς ἡπαρμένον πύλιν
εἴτ' ἔργον ἐσθλόν, ἐκείνη δ' οἶον χερσὶ
σπαυδῶν ἔδωκε τήνδ', ὥς παρ' αἰδώς μόθου.

ΟΔΥΣΣΕΥΣ

ὦ φίλῃ! Αἰδώς, φαίδιμος ἔσσι θεῶν,
ὡς εὐσθέης σοὶ, κῶν ἴσπασαί τις ἄνθρωπος
φόνιν/ ἀκούει καὶ χυκαρπύου φρεσὶ
χαλκοστόμου κωδωνος ὡς Τυρσηνίδος
καὶ νῦν ἡπείγουσ' ὡς μ' εἴτ' ἀνδρὶ θυαμένῳ
ῥοσὶν ἐκκαλῶντ', Ἀλκίη περ σκεπαφῶν
κείνου γὰρ, οὐδὲν ἄλλον, ἵχνηται πάλα
νυκτὸς γὰρ ἤμας ἦσαν πρῶτος βλακόμεν
ἔχει περὶ νῆας, σπινθ' ἀφραταὶ τῶδε
ἦσαν γὰρ οὐδὲν ἱερῶν, ἀλλ' ἀλαμῆται
κείνῳ βλακόμεντ' οὐδ' ἀπὸ ζήγων πόνου,
ἐλθαρμένους γὰρ ὄντως εὐρίκαμεν
λέως ἀπάσης καὶ καταναρμένους
ἐκ χειρὸς αὐτοῦ πομπῶν ἐπιστάθων
τήνδ' οὐκ ἐκείνῳ πρὸς τις αἰὶναι τρέμει
καὶ μοι τις σπινθ' αὐτὸν εἰσδὼν μόνον
πρὸ δὲ τὰς πόλιν οὐκ ἐνδοῦς δ' ἔγχε
φρονεῖ περ κωκυλλοῦσιν εὐδὼς δ' ἔγχε
κατ' ἵχνησ' ἀκούει, καὶ τὸ μὲν ἀπαιτῶνται
τὸ δ' ἐκπέπληκται, εἰς ἐκείνῳ μόνον
καρπὸν ἐχέμεν, πόνα γὰρ τὰ τ' οὐκ ἔσσι πορᾶς

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vv. 1-133 Weeklein 1894

vv. 1-3 Campbell 1861

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

εἴτ' ἔνδον εἴτ' οὐκ ἔνδον.

t. *Argive* L.A. *Argive* C¹ Vat. ac.
Pal. *νεοχθραῖθ'* *νεοχθραῖθ'* L. *νεο*

1-3. Athena's eye is ever on Odysseus, and she is now come from Olympus to succour him. *Idra* l. 36.

εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. The structure is paratactic; i.e. 'As I have ever seen thee... so now I see thee.' Easy on Langmuir, § 36, p. 68.

2. (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 1861

εἴτ' ἔνδον εἴτ' οὐκ ἔνδον.

v. 1 Hermann 1851

δεδρακά σέ

v. 1 Lebeck 1835

ὤπασ' Ἀργεῖου.

v. 1 Tournier 1886

Ἀργεῖου.

v. 2 Campbell 1861

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)

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Filter Comments

Filter commentaries

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

ΧΟΡΟΙ

ἔραξ' ἔρωτι περιχαρὴς ὃ' ἀντιπάμν.
ἰὼ ἰὼ Πῶν Πῶν.
ὦ Πῶν Πῶν ὀλλήλαγκε, Κυκ-
λωνίας χροκοπόου
πεπταὶς ἀπὸ δευροδὸς φάνθ', ὦ
θεῶν χοροστ' ἀνέξ, ὅπως μοι
Μύστα Κινέσ' ὄρ-
γῆματ' αὐτοδοξί, ἑνὸν ἰσχυρ.
νὸν γὰρ ἔμοι μέλα χοροῖσσι.
ἱερῶν δ' ὑπὲρ κελεύθων
μοῶν δνοῖ Ἀπόλλων
ὁ δάδλος εὐγκλαστός
ἔμοι ἑνείη 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
καθίπτονος πάλιν, θεῶν δ' αὖ
πᾶνθ' αὖ θέσσι' ἔξ.
ἦνυσ' εὐνομαί σείων μεγίστα.
πᾶνθ' ὁ μέγας χρόνος μαρναίη
κοῦδεν ἀναδιδόν φασίγμ'
ὅν, εὐτ' γ' ἔξ ἀλκιμῶν
Ἀλῆς μετανεγνώσθῃ
θυμῶν Ἰ' Ἀτρεΐδης μεγάλων τε νεκρῶν.

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v. 693 Jebb 1896

ἔραξ' :

for the so., cp. 536: At. Eq. 696 ἔραξ' ἀπαιτιάς, ἐγγέλωσσι
φλοκοκομίας, Aesch. fr. 387 ἔραξ' ἄρας δέ ὕμνησι (Brumek)
τοῖδε μουστικὸς τέλος Here ἔραξ' seems to mean a transport
of bloy; 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.

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v. 693 Jebb 1896

ἀντιπάμν

v. 693 Lobbeck 1835

ἔραξ' ἔρωτι περιχαρὴς 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. 372. ἔραξ' ἔραξ' τοῖδε μουστικὸς τέλος,
quem verum esse Ovidio in fabula cognominis tunc
pronuntiandum suspicabar, quum sacra Eleusinia percreyus
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.
καταπᾶμν 1223. ἀντιπᾶμν ὁρμήσι Θεός Apollo. Aug. III.
724. pro quo Sophocles ἐραξ' usurpavit exemplum novo. V.

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v. 693 Schneidewin 1853

ἔραξ' ἔρωτι,

χαρὸν, ἔραξ' ὕμνησι Yonneschauer überführt den Chor, da der Hōr
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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