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I have started planning my visit to Ohio State University (OUS, Columbus, OH – USA) over a year ago when I decided to embark on a new project on Aristotle's *Poetics*. The project in question focuses on the interpretation of Aristotle's brief mention of comic error (*hamartēma*) in *Poetics* 5, 1449a33-34, in the context of Aristotle's ethical and aesthetic thought. Since the early stages of the project I have been in touch with Dana Munteanu, Associate Professor at the Department of Classics at OSU. Dana Munteanu has a specialist interest on ancient drama, particularly Greek tragedy and New Comedy, and Aristotle (her latest monograph on the subject has appeared in 2012, *Tragic Pathos. Pity and Fear in Greek Philosophy and Tragedy*, Cambridge). My project was intersecting with her research on many levels – in particular on Aristotle's thoughts on different types of characters in the context of the *Poetics* and *Nicomachean Ethics*: visiting her in Ohio, with the support of the Dover Fund, has greatly benefited the latest crucial stages of my project. At the time of my visit, OSU department Classics hosted a workshop, organised by Dana Munteanu and Malcolm Heath, with the aim of discussing the latest research on the *Poetics* and the relevance of the treatise itself in the context of the Aristotelian corpus. This event has given me the opportunity to reflect further on my project, more particularly, on the comparison between Aristotle's description of comic error in *Poetics* 5 and the concept of *akrasia* (lack of self-control) in *Nicomachean Ethics* 7.

Specifically, I have identified three main points of convergence between these two concepts: comic error, analogously to *akrasia*, i) is not performed out of a completely evil character; ii) it is more likely that such kind of error will resolve into an happy ending because it is likely that characters as such finally understand what they did wrong (because they know potentially what it is right to do) and, finally, iii) its ethical implications are easily recognisable by the audience that, from outside the stage, is able to understand clearly what is inappropriate, ridiculous (and should be avoided) in the characters' actions. This interpretation does not aim to cover all the typologies of error Aristotle may have in mind in *Poetics* 5, but it makes particular sense if considered in the broader context of Aristotle's thinking on a variety of topics, as I had the chance to discuss during my visit at OSU. Furthermore, this reading of *Poetics* 5 seems to be particularly suitable to explain the kind of errors characteristics of the plots and figures that we find in New (and perhaps also Middle) Comedy. I am now in the process of writing an article based on these reflections, which should be ready by August 2013.

In general, my staying in Columbus was delightful: the campus of Ohio State University occupies a vast area (an astonishing 7.14 square kilometers) north of the city's downtown, close to the hippy and trendy Short North gallery district. The department of Classics sits comfortably in the University Hall building, on the north side of The Oval, the beautiful green space, that is the heart of OSU immense campus. Right in front of the Classics department, the newly refurbished Thompson Library, hides behind the 1913 facade an impressive state-of-the-art glass building that hosts an extensive collection of books and research material and interactive, bright study spaces. In addition to its academic merits, OSU can be extremely proud of its students who are involved in virtually every aspect of the University life, from the famous athletic teams to the excellent hospitality services. OSU students speak proudly and enthusiastically of what they do at University inside and outside the classroom, it was a real pleasure to be involved in such lively and welcoming community even if only for few days.