

## Genre in *TrGF adesp.* F 646a

In this paper, I revisit the question of the genre of *TrGF adesp.* F 646a. The fragment comes from two overlapping papyri that preserve part of a speech in anapaestic tetrameters spoken by Silenus. There has been considerable discussion about the attribution of the play. Satyrplay is strongly suggested by the speaker (Snell in *TrGF* II; Luppe 1988; Kannicht in Kannicht et al. 1991 and in *TrGF* V.2) but the metre and the break of dramatic illusion have been used to contend forcefully for the attribution to a fifth-century comedy (Bierl 1990; Battezzato 2006).

While some recent scholars follow the earlier views of F 646a as satyric (Laemmlé 2013; Shaw 2014), the most recent edition of the fragment accepts the assignment to Old Comedy (O'Sullivan and Collard 2013). I will argue against the view that the fragment comes from Old Comedy and instead mount the case that the fragment comes from Hellenistic satyrplay.

As observed by Alan Sommerstein (2007), the nature of the metre used, with consistent diaeresis after each *metron*, is unparalleled in Old Comedy. Together with other linguistic anomalies, this speaks against assignment to fifth-century comedy. I will build on Sommerstein's point, arguing that the content of the fragment only makes sense in the context of Hellenistic performance, institutions, and criticism.

Silenus appears to attack tragedy and to pray to Dionysus not to put him in third place, which I interpret as a reference to the generic independence of satyrplay from tragedy and comedy. In the Classical period, satyrplay was invariably part of the tragic tetralogy, but, by the second half of the fourth-century BC, satyrplay was separated from the tragic contest and performed separately. Moreover, the place of satyrplay as a third genre between tragedy and comedy is reflected in the treatment of satyrplay in ps.-Demetrius' *On Style*, Philodemus' *On Poems*, and Horace' *Ars Poetica*.

If correct, assigning F 646a to Hellenistic satyrplay opens up an overlooked vista onto the postclassical history of drama and the newly established performative and conceptual independence of satyrplay.

### Bibliography

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