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I. Introduction: Hansen's Taxonomy of Oral-Narrative Genres

"For a clearer understanding of traditional narrative and its manifestation in antiquity we need a holistic vision of ancient story." (Hansen 2017, 5)

Credence Narratives: "stories that ancient narrators shaped in such a way as to present, or imply, a claim to historicity." (Hansen 2017, 6)

Traditional Fictions: "[stories] grouped together under the umbrella-term folktale, or simply tale. Since folktales are generally presented by narrators as fictional, they do not normally raise issues of historicity or belief. (Hansen 2017, 25-26)

Folklore as "anonymously transmitted culture" (Anderson 2006, 4)

Ritual/magical texts, though well-documented, are "probably most prone to be studied from any perspective other than that of a folklorist." (Anderson 2006, 175)

II. Defining Invisibility, the Nature of Oral and Written Tales, and Genre Variance

(1) Invisibility can be viewed as an act of going unnoticed typically achieved when the senses of others are distracted or altered in some way; (2) Invisibility often involves various kinds of covering and clothing of the body, ranging from external environmental factors and the use of mundane clothing and the fabulous "Cap of Hades" to acts of shape-shifting and transformation; (3) Invisibility can involve a kind of sudden rapture and bodily relocation by divine legerdemain. (Phillips, forthcoming)

"Being a small sample of the whole, each record must stand for hundreds of thousands of unrecorded tellings in the career of an oral tale. In any assemblage of narrations of the same type, whether recent or old or both, it is therefore safest to assume that the texts are independent realisations of the tradition, unless particular relationships can actually be demonstrated to be otherwise." (Hansen 2002, 8)

III. Traditional Credence Narratives

Myths: "traditional credence narratives whose principal characters are gods and other supernatural beings, whose events are set in the remote past during the formative era of the cosmos, and whose central topics, take as a whole, are the origins of the physical world (cosmogony), of the gods (theogony), and of human beings (anthropogony), as well as the establishment of cosmic order." (Hansen 2017, 7-8)

- Cyclopes give cap to Pluto during the Titanomachy (Apollod. 1.2.1)
- Hermes, wearing the cap of Hades during the Gigantomachy, slays the giant Hippolytus (Apollod. 1.6.2)

Heroic legends: "traditional credence narratives set in the age of heroes, which in Greek tradition is the era that follows the mythic period and precedes our own era." (Hansen 2017, 9)

Individuals: Perseus invisible to Medusa (Apollod. 2.4.2-3)**;** Odysseus to Phaeacians (Hom. *Od*.7.14-17, 142-145) and to people of Ithaca (Hom. *Od*. 13.397-403, 429-438); Jason/Medea bring sleep to serpent (A.R. 4.146-159; Ovid. *Met*. 7.149-158), Medea escapes Theseus/Aegeus in clouds (Ovid. *Met*. 7.424), Heracles' apotheosis (Eur. *Heracl*. 910–6), Oedipus' apotheosis/heroization? (Soph. *OC* 1645-1666), etc.

Group Events: Trojan War and *Iliad* passages

- **sleep**: 24.443-447 (Hermes guides Priam)
- **cloudy vision**: 20.321-325 (Poseidon affects Achilles)

- **night**: 5.22-24 (Hephaestus saves Idaeus), 506-508 (Ares helps Trojans); 16.567-568 (Zeus makes battle over Sarpedon's body more difficult)
- **clouds and mists**: 20.443-446 (Apollo hides Hector)
- **clothing**: 3.419-420 (Helen covers herself with her robe)
- **cap of Hades**: 5.844-845 (Athena escapes notice of Ares)
- **removal and relocation**: 20.234-235 (gods snatch Ganymede); 3.380-382 (Aphrodite snatches Paris), 5.344-346 (Apollo rescues Aeneas), 20.443-444 Apollo saves Hector), 21.596-598 (Apollo saves Agenor).

Historic legends: "credence narratives set in the human age … focus upon supposedly real persons and events of the relatively recent past, that is, Herodotos' human era…" (Hansen 2017, 12)

- Gyges or Gyges' ancestor (Herod. 1.10.2; Pl. *R*. 359c-360d); woman who sold the Sibylline books (D.H. 4.62.1-4); Apollonius of Tyana (Philostr. *VA* 8.5.3-4); Jesus of Nazareth (John 8.59)

Religious legend: "credence narratives set in the historical period that recount the epiphany of a deity who performs a wonder of some kind or otherwise affects human affairs in a significant way." (Hansen 2017, 13)

- Jesus with the two on the road to Emmaus (Luke 24.31); messenger of God frees the apostles and Peter from prison (Acts 5.17-24; 12.5-12); Philips is taken away by the Spirit of the Lord (Acts 8.39-40)

Belief legends: "… or legends reflecting a particular folk belief, concern human encounters with the supernatural. Whereas religious legends may call forth pious feelings, belief legends, focusing as they do on controversial beliefs in ghosts, haunted localities, witches, werewolves…tend to raise basic questions concerning the reality or nonreality of particular supernatural phenomena, and so of different listeners' stances toward them." (Hansen 2017, 16)

- A revenant disappears (Phleg. *Mir.* 2.10); Circe goes unnoticed (Hom. *Od.* 10.569-574; Travelers argue about the power of witches (Apul. *Met.* 1.2). Cf. 3.21 and 24. Niceros tells a werewolf tale (Petr. 61-63). Herodotus doubts stories about the Neurians who supposedly become werewolves in Scythia (4.105).
- Ammianus Marcellinus (30.1.17) doubts that the Armenian King, Papa, used incantations to elude the Roman army; Cicero (*Off.* 3.37) calls the ring of Gyges fictitious; Pliny the Elder (*Nat.* 37.60.165) calls heliotrope amulet "the shamelessness of the *magi*".

Contemporary legends: "… also known as urban legends, are short credence narratives that tell of an unusual event belonging to the very recent past. Unlike the typical historic legend, in which the events are usually set a generation or more in the past and often involve notable persons, the contemporary legend is set almost in the present day, often in the narrator's own community, and typically features ordinary people. The narrator may support the credibility of the story by alleging that the events happened to a friend of a friend." (Hansen 2017, 18)

- Cassius Dio (80.18.1) tells of an unexpected appearance of Alexander of Macedon.

Anecdotes: "credence narratives consisting of a brief incident that culminates in a memorable utterance or action by a named person, most often a humorous remark in direct speech. They are told only of historical, not mythological, characters. Ideally the story captures something deemed characteristic of the figure." (Hansen 2017, 20)

- Libertinus eludes Frankish robbers (Greg. *Dialog*. 1.2)

Ingredients in Invisibility Rituals as *Paradoxa*?

- Herbs/plants: chameleon (Plin. Nat. 28.29.115, 1st AD); heliotrope (Plin. Nat. 37.60.165, 1st AD); *aglaophōtis* (*PGM* I 247-262, 4th/5th AD); dog's head (*PGM* VII 619-622 (3rd/4th AD)
- Minerals/Stones: heliotrope (Plin. *Nat.* 37.60.165, 1st AD); cinnabar (*PGM* XIII 234-237, 300-350 AD)
- Fish: sea perch fish on ring (*Cyranides* 1.15.33-37, 4th AD)
- Birds: falcon's egg *PGM* XIII 234-237, 300-350 AD); eye of night owl (*PGM* I 247-262, 4th/5th AD)
- Reptiles: left foot of chameleon (Plin. *Nat.* 28.29.115, 1st AD)
- Insects: scarab's dung ball (*PGM* I 222-231, 4th/5th AD)

"The **Personal-experience narrative, or simply personal narrative**, is a first-person narration based upon, or supposedly based upon, actual experiences that the narrator has had…A subset of the personal-experience narrative is the memorate, or first-person account of a supernatural experience." The retelling of such memorates is often referred to as a vicarious memorate. (Hansen 2017, 23-24)

- Eucrates as the sorcerer's apprentice (Lucian, *Philops*. 34-36)
- Trimalchio tells a story about invisible witches (Petr. 63)

IV. Traditional Fiction Narratives

"The stories known to English-speakers as **fairytales** are complex (that is, poly-episodic), artistically formed traditional tales of fantasy that mix the supernatural into the natural." (Hansen 2017, 26)

- Psyche is served by invisible guests (Apul. *Met.* 5.3)

"**Religious tales** are traditional noncredence narratives focusing upon some aspect of the relationship of humans and gods…in religious tales, as in wonder tales, humans respond without awe to the appearance of the supernatural." (Hansen 2017, 28)

- Menelaus questions Proteus' transformation (Lucian, *DMar.* 4.1-2)

"**Traditional fables** are short tales that feature animals and, less often, humans, gods, plants, or the like as characters, and are meant to be understood both literally and metaphorically." (Hansen 2017, 31)

- Zeus and the Ant (Perry 166)
- Wolf in Sheep's Clothing (Perry 451)

"The **traditional comic tale** is a loose narrative category that includes humorous tales, both simple and complex." (Hansen 2017, 33)

- Three wishes, one involving an invisibility ring (Lucian, *Nav.* 42); "Wishing Contest" tale (Hansen 2009, 476)

"Traditional **jokes** are succinct, humorous tales featuring generic characters and consisting of a setup and a punch line." (Hansen 2017, 34)

- Aristophanes (*Ach.* 385-390) makes a joke at the expense of a dithyrambic and tragic poet by the name of Hieronymous whose abundant hair is compared to the cap of Hades.

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