

# Homer and the Epic Tradition

(Homer Seminar IX)

Monday 4–Tuesday 5 December 2017, Australian National University



François Perrier: Aeneas and his companions fighting the Harpies (1646)

## Program: Monday 4 December 2017

8.30–9.15am	Registration and payments, including dinner (if attending)
<b>Opening</b> 9:15–9:30am	Opening remarks by Elizabeth Minchin Welcome by Dr Kate Mitchell, Head, School of Literature, Languages and Linguistics, ANU
<b>Session 1</b> 9:30–11:00am	Chair: Elizabeth Stockdale Siobhan Privitera, <i>Feeling together: memory and intimacy in the Odyssey</i> Elizabeth Minchin, <i>The battleground of Troy in the mind's eye: landscape as topography and experience</i>
11:00–11:30am	Morning tea
<b>Session 2</b> 11:30am–1:00pm	Chair: Fiona Sweet Formiatti James O'Maley, <i>Parasitic epic: making myth in Archaic Greek epic</i> Jonathan Ratcliffe, <i>The Homer of the Buryats</i>
1:00–2:00pm	Lunch
<b>Session 3</b> 2:00–3:30pm	Chair: Bob Cowan Clemens Koehn, <i>Deep impact: misunderstanding Homeric combat in Hellenistic philological scholarship</i> Graeme Miles, <i>The Achilles of Proclus</i>
3:30–4:00pm	Afternoon tea
<b>Session 4</b> 4:00–5:30pm	Chair: Siobhan Privitera John Penwill, <i>Proteus and Venus in Silius' Punica</i> Bob Cowan, <i>Knowing me knowing you: epic anagnorisis and the recognition of tragedy</i>
5.30–6.30pm	Drinks
7.00–pm	Conference dinner: Muse, 69 Canberra Avenue, Kingston

## Program: Tuesday 5 December 2017

<p><b>Session 5</b> <b>9:15–11:30am</b></p>	<p>Chair: Elizabeth Minchin</p> <p>Paul Magee, <i>Closer to a linguist's transcript of everyday speech: Homeric syntax and its relation to the syntax of modern verse</i></p> <p>Elizabeth Stockdale, <i>Guiding the father and the son: Helen and feminine figures of wisdom in the Odyssey</i></p> <p>Lucinda Schulz, <i>Feeling the garden: sensory experience in Kalypso's garden, Odyssey 5.55-80</i></p>
<p><b>11:30am12:00pm</b></p>	<p>Morning tea</p>
<p><b>Session 6</b> <b>12:00–2:15pm</b></p>	<p>Chair: James O'Maley</p> <p>Fiona Sweet Formiatti, <i>Theoklymenos, the 'overlooked' Homeric refugee</i></p> <p>Adrienne White, <i>Heartache on the home front: the impact of unresolved trauma in the Odyssey</i></p> <p>Karen Possingham, <i>Lifting the veil: a Joycean view of Homer's erotic encounter</i></p>
<p><b>2:15pm</b></p>	<p>Closing remarks: Elizabeth Minchin and Elizabeth Stockdale</p>

# Abstracts

Session 1: Monday 4 December, 9:30–11:00

## **Remembering together: memory and intimacy in the *Odyssey***

*Siobhan Privitera, Australian National University*

Recent developments in transactive memory theory and extended cognition suggest that the recollection of past events by long-term, intimate partners is distinct from other social groups (Harris et. al. 2014; Clarke 2008). In particular, they show how collaborative strategies used by couples such as interactive cuing and repetition tend to produce richer and more detailed accounts of their shared past, even if the amount remembered is reduced (Harris et. al. 2014). Though studies such as these have been fruitfully applied to other kinds of memory in Homer, this relatively new category is largely uncharted territory. This paper aims to fill this gap by embarking on initial analysis of Odysseus' and Penelope's interview in the latter books of the *Odyssey*. It suggests that Homeric couples engage in comparable forms of collaborative memory as those reported by modern clinical students, and in turn, that these studies can expand our knowledge of how conjugal intimacy and (more generally) transactive memory are represented by the poet.

### *References*

- Clarke, A. 2008. *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*. Oxford.
- Harris, C., A. Barnier, J. Sutton, and P. Keil. 2014. 'Couples as Socially Distributed Cognitive Systems: Remembering in Everyday Social and Material Contexts', *Memory Studies* 7(3): 285–297.
- Minchin, E. 2012. 'Memory and Memories: Personal, Social, and Cultural Memory in the Poems of Homer', in F. Montanari, A. Rengakos, and C. Tsagalis, eds. *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*. Berlin, 83–99.

**Session 1: Monday 4 December, 9:30–11:00**

**The battleground of Troy in the mind's eye: landscape as topography and experience**

*Elizabeth Minchin, Australian National University*

The term 'landscape' carries within it two different but complementary notions. First, there is the notion of landscape as *topography*: the form of the land or region in question and the spatial relations between its distinctive natural and artificial features, whether mountains, hills, rivers, or towns. Second, there is the notion of landscape as *environment*, as it is intensely experienced in the moment. I refer here to the individual's sense of 'being there', to the sum of what he or she sees, hears, and feels.

My aim in this paper is to analyse the ways in which the poet of the *Iliad* employs traditional verbal skills to create in the mind's eye of listeners and readers images of a landscape of war and to evoke emotional responses to those images. I first outline the topography of the Trojan plain, as the poet reconstructs it in his, and our, mind's eye. This substructure, so to speak, of the battlefield provides the substructure of the narrative, prompting composition and comprehension. I examine next the variety of ways through which the *Iliad*-poet presents the battleground of Troy as landscape experienced. I argue that the poet studiously avoids sustained description of this field of war; the descriptive material that he offers is, for the most part, incidental and remarkably economical. But, to convey a richer experience of a landscape transformed by warfare, the poet describes the actions of fighting men, reporting both image and, crucially, sound. Through a number of indirect strategies too he impresses on us the extraordinary pathos of this landscape of devastation.

The paper begins and concludes with some reflections on the Australian War Memorial's dioramas of First World War battlegrounds, and on how they achieve their effects.

## Parasitic epic: making myth in Archaic Greek epic

James O'Maley, Trinity College, University of Melbourne

In his 2009 book *The Death and Afterlife of Achilles* Jonathan Burgess suggested that 'Homeric utilization of other narratives is parasitic, in the sense that the full extent of its potential meaning is dependent on cyclic myth' (Burgess 2009, 58). Margalit Finkelberg (2002, 2003), meanwhile, has claimed that the Homeric poems can more accurately be termed meta-epic, given their extensive incorporation of this external mythic material. This paper will argue that this incorporation and parasitism is a practice that can also be discerned in archaic heroic epic outside the *Iliad* and the *Odyssey*. Through an analysis of the narrative modes by which external material is introduced in the fragments of Cyclic epic that are available to us, this paper will suggest that archaic epic in general is just as parasitic on (or incorporative of) external mythic narratives as Homeric epic. Designations like those used by Burgess and Finkelberg, then, are not simply applicable to Homeric poetry, but instead are characteristic of archaic epic as a genre.

### References

- Burgess, Jonathan (2009) *The Death and Afterlife of Achilles*. Baltimore: Johns Hopkins University Press.
- Finkelberg, Margalit (2002) 'The Sources of *Iliad* 7', *Colby Quarterly* 38.2, 151–61.
- (2003) 'Homer as a Foundation Text', in Margalit Finkelberg and Guy G. Stroumsa (eds.), *Homer, the Bible, and Beyond, Literary and Religious Canons in the Ancient World*. Leiden: Brill, 75–96.

## Session 2: Monday 4 December, 11:30–1:00

### **The Homer of the Buryats**

*Jonathan Ratcliffe, Australian National University*

Does every culture need its very own Homer to be legitimate? Johann Gottfried Herder certainly thought so. He posited that collective culture is found in a people's poets. Herder's ideas influenced nationalistic movements all over the world in the late nineteenth and early twentieth centuries. This included Russia. In my doctoral thesis I explore the political history of oral epic among the Buryat Mongols of Siberia during the twentieth century – from the late Russian Empire to the post-Soviet transition of the 1990s. During this time grounding Buryat ethnic identity often involved recourse to figures such as Manshuud Imegeev, an illiterate farm labourer with a profound ability as an epic storyteller. Manshuud's stories were imagined to possess narrative strata going back thousands of years. Manshuud became the "Homer of the Buryats", a "rhapsode". At the same time many Buryat versions of the Tibetan epic of the hero Geser Khan share curious similarities with parts of Homer's *Odyssey* that have largely gone unnoticed, even by keen nationalists. These include the episodes of Polyphemus, Calypso, and Odysseus' disguising himself as an old man to win back his kingdom from usurpers. I am hoping that my paper offers an interesting opportunity for juxtaposition and comparison between epic traditions.

## **Deep impact: misunderstanding Homeric combat in Hellenistic philological scholarship**

*Clemens Koehn, University of New England*

Modern scholarship in general acknowledges that Homer describes a form of combat which is characterised by both Phalanx-type close fighting and missile combat. This has led to various interpretations of the nature of this kind of combat. While previous models stressed the different phases of missile and close combat, the idea now prevails that both types of combat happened at the same time, making Homeric warriors fighting in a very fluid battle order due to the open space required. However, all explanations are based on the assumption that there is a clear distinction between close combat and missile fighting on distance. The paper argues that this distinction cannot be applied to Homeric combat; both types are part of the same close-range fighting. The idea, however, that missile combat is *qua* distance distinct from close combat can be traced back to those scholars who commented on the Homeric text in Hellenistic times. By discussing the interpretation of various key terms and words related to combat description in Homer, the paper attempts to show that Hellenistic scholars such as Zenodotus, Aristarchus, or Apollodorus misunderstood the nature of Homeric combat from a contemporary perspective determined by a very different combat reality, which still has an impact on our modern understanding of Homeric combat description.



## The Achilles of Proclus

*Graeme Miles, University of Tasmania*

In his *Commentary on Plato's Republic*, Proclus discusses on several occasions the character of Homer's Achilles. When one assembles these readings an intriguing tension emerges between two separate appraisals. Achilles appears generally as an example of the political virtues, that is, of the virtues which are required to live a good life as an embodied soul in relation to others, but as no higher than this. Proclus regards him, understandably, as an ideal active man rather than a proto-philosopher. On one occasion, however, discussing Achilles' sacrifice of Trojan youths at the pyre of Patroclus, he argues that Achilles performs a ritual similar to an important (though largely mysterious) theurgic one, *apathanatismos*, which aimed in some sense at immortalisation. Achilles becomes, in this remarkable passage, a forerunner of the ritual processes which Proclus himself holds most dear.

Though Proclus' Iliadic readings, in the fourth and fifth essays of his commentary, are made in the context of his defence of Homeric poetry against Socrates' criticisms, and as part of a wider attempt to reconcile Plato and Homer as inspired texts, Proclus develops his Achilles beyond the requirements of the immediate argumentative circumstances. This set of readings of Achilles demonstrates that Proclus, far from being purely an allegorical reader of Homer, was also concerned with issues of cultural and religious history and with the ethics of epic characters.

#### Session 4: Monday 4 December, 4.00–5:30

##### **Proteus and Venus in Silius' *Punica***

*John Penwill, La Trobe University*

The Proteus episode at *Punica* 7.409-493, with its long and allusive description of the Judgment of Paris, has received little critical attention in the recent revival of interest in Silius. Littlewood (2011) and Cowan (2013) make some pertinent remarks linking the representation of Venus and her victory with her role in the emasculation of the Carthaginians at Capua in Book 11 and more generally with the ongoing motif of the conflict between Pleasure and Virtue, but generally commentators have been content with drawing attention to intertextual allusions rather than exploring the function of this episode in the *Punica's* thematic design. One striking aspect is the parallelism between this episode and the appeal of Venus to Jupiter in Book 3: Hannibal poised to descend on Italy from the top of the Alps provokes panic in Venus just as the appearance of the Carthaginian fleet off Caieta does with Cymodoce and her nymphs. The parallel invites comparison between the two responses and the futures they reveal. Both foreshadow a glorious future for Rome, but unlike Jupiter Proteus does not go on to see this future as manifested in the Flavian dynasty. In fact there is far more about the past in Proteus' reply, and the space allotted to the Judgment of Paris suggests that the upcoming battle of Cannae is the ultimate consequence not only of that disastrous decision but also of Aeneas' own succumbing to the power of Venus and Cupid in his relationship with Dido.

**Knowing me, knowing you: epic *anagnorisis* and the recognition of tragedy**

*Bob Cowan, University of Sydney*

Although *anagnorisis* is by no means an exclusively tragic motif—it features heavily in the *Odyssey* already and is a staple of the plots of New Comedy (though even there it perhaps bears the influence of late Euripides)—its actual prominence in Attic and later tragedy combines with its theoretical emphasis in Aristotle’s *Poetics* to give it a strong generic marking. In Roman epic, it is frequently marked as tragic through its association with kin-killing and other internecine conflict, or through intertextuality. Key examples include the belated recognition of father-and-son Satricus and Solimus on the eve of Cannae in *Punica* 9, and the Argonauts’ dawning realization that they have slaughtered their allies, the subjects of Cyzicus, compared in a simile to Agave recognizing her victim as Pentheus. Such *anagnoreseis* not only serve as instances of tragic contamination in epic narratives, but have a metaphorical and even metapoetic force as sites where the generic status of the text can be ‘recognized’ (cf. Buckley 2013). A range of examples, including others from Lucan and Statius, will be discussed. All will be examined in relation to the foundational moment of ‘*anagnorisis*’, when Aeneas ‘recognizes’ Turnus as the killer of Pallas through the token of the sword-belt, either a perversion of the recognition which averts kin-killing, or an allusion to Alcmaeon’s being prompted to kill Eriphyle by seeing Harmonia’s necklace (La Penna 2002).

**Closer to a linguist's transcript of everyday speech: Homeric syntax and its relation to the syntax of modern verse**

*Paul Magee, University of Canberra*

Egbert Bakker makes the startling claim that Homer's discourse "is closer to a transcript such as [linguist Wallace] Chafe's rendering of his taped discourses than it is to a written text as we conceive of it." (2005 292) This idea, with its implication that everyday speaking is on some level Homeric, would sound like sheer Romantic fantasy. But as Bakker demonstrates in his analysis of the two epics, the sort of syntactic features the philological tradition has consistently attributed to an "oral," or even worse a "primitive," mindset—e.g. clause-chaining, use of the "continuative and," left and right dislocation (1990; 1997 35-124)—"appear in some form in any spoken discourse, including that of the highly literate scholar when he or she speaks and does not write" (2005 288). This is in marked contrast to the scepticism theorists of modern poetry have over the last half century directed towards any idea of poetic creation redolent of Wordsworth's famous description of composition as the "spontaneous overflow" of word and emotion in a subject who has on some matter "thought long and deeply" (22). There has been deep suspicion of Wordsworth's association between his and Coleridge's poetic diction and the "very language of men" as well (26).

My paper involves comparing some of the spoken properties Bakker identifies in Homeric discourse with the things critics valorise in the syntax of modern verse. I take three major contemporary critics' appraisals of (respectively) Pope's, Wordsworth's and Lowell's diction as my case studies. I draw on Bakker to argue that that in all three cases what is being highlighted and valorised is the process-oriented, in-the-moment and often a-sentential features of simply speaking. Which raises questions about how these three modern poets actually wrote. Could Wordsworth have on some level been right?

## **Guiding the father and the son: Helen and feminine figures of wisdom in the *Odyssey***

*Elizabeth Stockdale, Macquarie University*

There are many νόστοι in the *Odyssey*. The patterns of the νόστοι have been analysed by Barker and Christensen. Segal has taken a different approach and has examined the return of Odysseus as a form of transition and ritual. Murnaghan, though has focussed on Athena, the goddess of μῆτις, as the specific guide for Odysseus. This paper will focus on the νόστοι undertaken by Odysseus and Telemachus, and examine the other feminine figures, apart from Athena, who provide guidance to the two men. What both father and son have in common, is that Helen gives them guidance on their respective journeys. Helen provides assistance to Odysseus while he is in disguise within the walls of Troy. With regard to Telemachus, she jointly hosts with Menelaos him in Sparta, reads an omen giving a favourable outcome, and finally provides him with a gift for his future wife – an indication of Telemachus' internal νόστος, that of maturation. Euryycleia helps Telemachus prepare for his physical νόστος. With regard to Odysseus, Queen Arete, Circe and Calypso each host him, and give specific details to him. This significantly provides assistance for him to successfully complete his νόστος. Their assistance also reveals their respective μῆτις. Therefore, Odysseus and Telemachus were not guided by Athena only. Helen and the other significant feminine figures in the epic, often labelled as femme fatales and feminine hindrances to the important male νόστοι in the *Odyssey*, are here demonstrated as important figures of guidance and wisdom. They, like Athena, were intrinsically important to the success of the νόστοι of the father and the son.

### *References*

- Barker, E and Christensen, J. 'Odysseus's Nostos and the *Odyssey*'s Nostoi: Rivalry within the Epic Cycle.' *Philologia Antiqua*. Vol.7, 2014, 85–110.
- Murnaghan, S. 'The Plan of Athena' B. Cohen. (ed.) *The Distaff Side. Representing the Female in Homer's Odyssey*, 61–80.
- Segal, C. 'Transition and Ritual in Odysseus' Return' C. Segal. *Singers, Heroes, and Gods in the Odyssey*, 65–84.

**Feeling the garden: sensory experience in Kalypso's garden, *Odyssey* 5.55–80**

*Lucinda Schulz, Macquarie University*

Previous scholarship that interacts with Odysseus's prolonged stay on the island of Ogygia focusses on the relationship between the hero and the goddess, Kalypso. For example, one scholar views Kalypso's cave as a pseudo-womb, from which the civilised Greek (male), represented in the character Odysseus, eventually and ideally leaves (Giesecke 2007, 17). Another views Kalypso as a female force that threatens to destroy Odysseus's identity as a Greek hero, arguing that her cave exists in a place that is in-between – it is neither alive nor dead (Vernant 1986, 54–64). Thus far, none have stopped to smell the literary flowers that grow on the island, despite the *Odyssey's* detailed account of the goddess's paradisiac home and landscape in Book Five (*Od.* 5.55–80). Using the description of the cave and surroundings that are provided from Hermes' vantage point, Homer encourages the audience to experience the setting through the senses of sight, smell and hearing.

This paper will explore the senses and their impact on an individual's experience in the space, thus providing a new way of approaching Kalypso and an analysis of her island home.

## Theoklymenos, the ‘overlooked’ Homeric refugee

Fiona Sweet Formiatti, Australian National University

Scholars have traditionally given the *Odyssey*’s fugitive seer Theoklymenos short shrift, dismissing him as an intrusive unimportant character, with an inappropriately long genealogy (Page 1955: 86; Kirk 1962: 240–242). More positive evaluations (Fenik 1974: 233–244; Levine 1983: 1–7) emphasize his prophecies (*Od.* 15.531–534; 17.152–161; 20.351–357, 364–370). Theoklymenos’ interaction with Telemachos (15.223–286, 508–546), however, demonstrates his importance in his own right as the only Homeric refugee suppliant whom we encounter in the narrative present. He complements Odysseus by illustrating the ‘other’ seeking lifesaving hospitality, but whereas Odysseus seeks to return home, Theoklymenos can never do this. His genealogy, with its stress on his pre-flight elite status, highlights mortal vulnerability. Despite the challenge of equating certain ancient Greek terms such as *phugōn* (both exile and fugitive) with modern classifications such as ‘refugee’, the case of Theoklymenos contributes to the discussion about what we generally define as a ‘refugee’ today. Relief for Theoklymenos depends on the success of his supplication, which functions as the refugee’s application for asylum. Telemachos’ ship serves as an extension of the *oikos* or household, the *locus* of social interaction in which the refugee is ‘processed’ and integrated into a new home and life through the ceremonies of hospitality.

### References

- Fenik, Bernard (1974) ‘Studies in the *Odyssey*’, *Hermes Zeitschrift für Klassische Philologie*, Heft 30 (Wiesbaden: Franz Steiner).
- Kirk, G.S. (1962) *The Songs of Homer* (Cambridge: Cambridge University Press).
- Levine, Daniel B. (1983) ‘Theoklymenos and the Apocalypse’, *The Classical Journal* 79.1, 1–7.
- Page, D. (1955) *The Homeric Odyssey* (Oxford: Oxford University Press).

## **Heartache on the home front: the impact of unresolved trauma in the *Odyssey***

*Adrienne White, Australian National University*

In Homer's *Odyssey*, Odysseus' absence causes ongoing trauma in Ithaca, but his return significant distress and social upheaval to both his immediate family and the wider community. Ultimately, Odysseus' *nostos* becomes a violent panacea for Ithaca, compromised by interpersonal conflict and civic upheaval. While this *nostos* resolves most of the practical issues that his absence from Ithaca had caused, his return remains emotionally complex for those left waiting at home and for Odysseus himself.

This paper will explore the cathartic value of that distress and how the *Odyssey* may be designed to mimic the real-life experience of Greeks waiting for relatives to return from combat. To consider this, the paper will examine the trauma of Odysseus' absence and return on Penelope, Laertes and Telemachos, as well as Ithacan society, with particular reference to the impact of post-traumatic stress on families and communities during periods of waiting and after the homecoming of their loved ones.

Additionally, the paper will consider how Odysseus' own trauma may explain some of his unusual behaviour once he returns to Ithaca. Utilising trauma studies, some elements of this seemingly unusual aspect of the *Odyssey* can be untangled to reveal some of the uniquely Greek perspective on issues associated with individuals returning from violent conflicts.



**Lifting the veil: a Joycean view of Homer's erotic encounter**

*Karen Possingham, Australian National University*

In *Ulysses*, James Joyce was determined to expose the sexual repression and hypocrisy of the Irish-Catholic controlled Ireland of his time. With keen insight Joyce recognised and revealed the covert sexual tension in book 6 of the *Odyssey* that many classical scholars have refused to acknowledge, and this is particularly noticeable in the chapter on Gerty MacDowell, known as 'Nausicaa'. Both stories take place by the seashore and involve ball games, an older man and a young unmarried woman pre-occupied with the idea of marriage and sexual relations. The idea of a young girl being interested in sex and having desires of her own violates the patriarchal convention that a woman's sexuality is properly controlled and defined by her father or husband. Since antiquity, Homer's Nausicaa has been criticized for her behaviour with Odysseus and Gerty's actions with Leopold Bloom have similarly attracted censure, leading to the banning of *Ulysses* in the UK and USA in the 1920s. In this paper, I examine the similarities and the differences between the two stories, and the portrayal of gender relations in their respective worlds. Both Nausicaa and Gerty are shown to have sexual desires that challenge traditional expectations of female behaviour without negative judgement by the narrators and are given a voice, yet both young women have their desires frustrated as the male protagonists prefer their wives to any other sexual temptation.

# Information

## Co-convenors

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## Seminar Venue: Theatrette 2.02, Sir Roland Wilson Building, 120 McCoy Circuit, ANU (ANU Building #120)

In a break from tradition, the Seminar will be held in Theatrette 2.02 of the Sir Roland Wilson Building (close to the Academy of Science and the National Film and Sound Archive).

<http://www.anu.edu.au/maps#search=sir+roland+wilson+building>

We suggest that you turn up in good time on Monday to register and pay, and to relax for a short while before the Seminar begins promptly at 9.15am.

Both lapel and hand-held microphones are available for speakers. Please check the audio-visual facilities in the break before your session, if you are using them.

## Handouts

Please bring 35 copies of your handout with you.

## Registration and payments

\$30 is payable on arrival before the Seminar begins, or \$90 if you are attending the dinner.

The \$30 will cover lunch on Monday and contribute to all morning and afternoon teas: the cost of the dinner is \$60. *Please bring enough cash to cover your payment because we do not have credit/debit card facilities.*

If we have made a reservation for you to join us for dinner at Muse, you will need to notify Fiona Sweet Formiatti at [fiona.sweet-formiatti@anu.edu.au](mailto:fiona.sweet-formiatti@anu.edu.au) if you wish to cancel your dinner reservation by 5pm Saturday, 1 December. Otherwise you will still have to pay because the restaurant will charge us for the dinner. You will pay for your own drinks at Muse.

## **ATM & other facilities on campus**

The ANU Union Court area has now been demolished. There is a pop-up village at the cul-de-sac end of Ellery Crescent that has a bar, various eateries, a chemist, a post office, a bakery, and some retail shops. A Commonwealth Bank ATM now stands just inside the entrance to Melville Hall, a 10-minute walk from the Sir Roland Wilson Building. Melville Hall is to the right of the Ellery Crescent entrance to the AD Hope Building, the venue of previous Homer Seminar.

## **Dinner: Muse, Hotel East, 69 Canberra Avenue, Kingston**

We are asking those who have cars to offer lifts to those without transport. Otherwise we recommend sharing a taxi. The trip is about 10 minutes. The circuitous bus route is not recommended. Directions will be available at the Seminar.

## **Other**

### **Taxis**

Canberra Elite: Tel. 6126 1600 or send an SMS to 0481 072 700 Online:

<https://www.canberraelite.com.au/three-ways-booking-taxi-canberra-elite>

ACT Cabs Tel. 6280 0077.

Online: <http://www.actcabs.com.au/bookonline.html>

Mobile booking app: <http://www.actcabs.com.au/mobile-app.html>

**For ambulance, fire, police:** 000 (or 0000, if using an internal phone).

**Non-urgent police help:** 133 444

**ANU Security:** 6125 2249 or ext. 52249 on an internal phone.

