

ERRATA

1. Plenary talk, Cheryl Glenn, title : "Rhetorical Feminism: A Practice of Hope."
2. Session 3, Classics C., Chris Craig, "Deception, Sincerity and Decorum in Cicero's Judicial Speeches." Abstract: Cicero's published speeches show him manipulating juries. Among the orator's tools are emotional appeals of debatable sincerity (v. esp. Wisse 1989; Narducci 1994-95; Cavarzere 2011, Hall 2014), and the use of arguments which he does not personally endorse (e.g., Cic. *Clu.* 139). The readers of his speeches include the very jurors, past and prospective, who are the objects of this manipulation. Yet Cicero's published speeches, like all his published works, buttress his public standing rather than undercut it (Steel 2005). Do his readers then not care that they have been manipulated? Zetzel (1993) resolved this question by arguing that Cicero's juries are not deceived by the orator's tactics; rather they do not greatly care about guilt or innocence, and are simply rewarding his bravura performance with acquittal. Riggsby (1997) decisively rebutted this view by demonstrating that in the very structure of the courts, with their different charges and different penalties, in contemporary utterances about verdicts in questions of fact, and in the privileging in both theory and practice of the appearance of fact-based, truth-centered argument in forensic oratory, the jurors seem to believe that they are in fact basing their verdicts on their perception of the defendant's actual guilt or innocence. Thus Zetzel's view cannot stand. But the problem that gave rise to it remains: How can the orator manipulate a jury to reach a verdict, then produce for them a textual monument of that manipulation without damaging his public standing? This paper will posit a new answer by applying to the orator's relationship with the listening and reading audiences of his judicial speeches selected elements of Remer's new (2017) discussion of the decorum-based role-specific ethics of the politician that can diverge from conventional morality and still remain acceptable to the community.
3. Thursday: 18th/19 century 2 will meet in Orleans C; 20/21st Century 4 will meet in Royal D.
4. Friday: Africa 2 will meet in Orleans A; Early Modern B will meet in Orleans B.
5. Saturday, Classics 9 will meet in the Queen Anne Ballroom
6. Classics O: Handbooks and Theoretical Concepts, is cancelled.
7. The final plenary and the Business Meeting will be in the Queen Anne Ballroom
8. Updated copies of the full program and the program summary have been posted.

9. Conference schedule: as I noted at the plenary, because of many cancellations, we've had to make a lot of changes to the program to avoid 1-person sessions, etc. For the best information go to the ISHR conference program page (https://ishr-web.org/aws/ISHR/pt/sp/conference_program), not the printed program. The latest information (aside from e-mail bulletins like this) is the Program Summary, the table/spreadsheet, which contains the latest version of the program. The on-line Program itself has the abstracts and information about the speakers and will be updated, but slower, although I am told the corrections from the previous message have been done. We will also send out notices and errata, so please check your e-mail.
10. Please remember also that we have a number of presenters who have not registered. Be prepared, chairs.
11. Jesuit Rhetoric 3 will feature papers 1) by Ana Lucia de Oliveira and 2) Ana Isabel Correia Martins. Jesuit Rhetoric 5 will have papers by 1) Maria Cecília Coelho and 2) Maria Violeta Perez-Custudio.
12. Jill Ross will be speaking in Medieval 6, Friday at 2. She is inadvertently listed twice in the printed program.
13. Joseph Turner will not be speaking.
14. Rhetoric and Society 3 is cancelled. Laura Stengrim and Brandon Knight will present their paper in Past and Present 5, Friday at 2 pm.
15. Brandon Katzir will not be speaking in the session on Byzantine and Middle Eastern Medieval Rhetorics.
16. Christoph Leidl is presenting "Antimeria – the Forgotten Trope" on Friday at ***11 am*** in Royal B.