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Acknowledgments

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American Cusanus Society
Amici Thomae Mori
Arizona Center for Medieval and Renaissance Studies (ACMRS)
Asociación de Escritoras de España y las Américas (1300–1800)

The Association for Textual Scholarship in Art History
 Canadian Society for Renaissance Studies/Société canadienne d'études de la Renaissance
Cauda Pavonis: Studies in Hermeticism
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 SHARP, Society for the History of Authorship, Reading and Publishing
 Sixteenth Century Studies Conference
 The Society for Confraternal Studies
 Society for Emblem Studies
 Society for Early Modern Catholic Studies
 Society for the Study of Early Modern Women
 South Central Renaissance Conference
 Southeastern Renaissance Conference
 University of Pennsylvania Medieval and Renaissance Seminar

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BOOK EXHIBITION AND REGISTRATION

Location: Overture Foyer I

Badges and program booklets may be picked up during the times listed:

Wednesday, 21 March, 1:00–4:00 PM
Thursday, 22 March 8:30 AM–5:00 PM
Friday, 23 March 8:30 AM–5:00 PM
Saturday, 24 March 8:30 AM–2:00 PM

Additional programs may be purchased at the registration desk
for \$25 cash or check drawn on US bank.

BOOK EXHIBIT AND ADVERTISERS

ABC-CLIO
Arizona Center for Medieval and Renaissance Studies

Ashgate Publishing Company
Baker Publishing Group
Blackwell Publishing, Inc.
Brill Academic Publishers
Centre for Reformation and Renaissance Studies
Fordham University Press
Hackett Publishing Company
Les Belles Lettres
Mackus Company: Illuminated Manuscripts and Historical Documents
The Scholar's Choice
Truman State University Press
University of Chicago Press
Wipf and Stock Publishers

Business Meetings

Wednesday, 21 March RSA Executive Board Dinner and Meeting
6:00–9:00 PM Location: Picasso
by invitation

Friday, 23 March RSA Council Luncheon and Meeting
12:15–1:45 PM Location: Market Place
by invitation

PLENARIES, AWARDS, AND SPECIAL EVENTS

Thursday, 22 March Book Presentation: *Interpretations of Renaissance Humanism*,
5:30–6:15 PM edited by Angelo Mazzocco
Sponsor: Brill Academic Publishers
Location: Picasso

This brief session will feature the formal presentation of *Interpretations of Renaissance Humanism* (Brill, 2006). The result of a series of panels held at the Toronto (2003) and New York (2004) Annual Meetings of The Renaissance Society of America, this volume includes studies by some of the leading scholars of Renaissance humanism. Speakers will include: Arjo Vanderjagt, Editor, Brill Studies in Intellectual History, Michael J. B. Allen, President, The Renaissance Society of America, and Angelo Mazzocco, Editor, *Interpretations of Renaissance Humanism*.

Friday, 23 March Plenary Session: Global Science in the Renaissance
6:00–7:30 PM Sponsor: The Renaissance Society of America
Location: Symphony I & II

Organized and Introduction by Pamela Smith, Columbia University

Jamil Ragep, *McGill University*, Institute of Islamic Studies

From Samarqand to Vienna: Mathematical Humanism in the Fifteenth Century

One of the mysteries of the European Renaissance is the sudden emergence in the last half of the fifteenth century of an intense interest in the mathematical sciences, which included not only pure mathematics but also disciplines such as astronomy, optics, mechanics, and music theory. This interest heralded a profound shift in the standard Aristotelian hierarchy of the sciences, a development that would have profound consequences not only for Europe but for the world at large. Connections with certain medieval traditions, the reintroduction of Platonism, printing, and the appearance of Byzantine manuscripts have been implicated in this development. Recent discoveries of Islamic influence on key figures such as Regiomontanus and Copernicus add another dimension to this problem. This talk will explore some of the implications of this Islamic connection for “mathematical humanism,” as well as for humanism in general.

Benjamin A. Elman, Director in East Asian Studies, *Princeton University*

Global Science and Comparative History: The Early Modern Limits of Scientific and Technical
Transmission from Europe to China

Jesuit-supervised imperial factories before 1800 served as pre-Industrial-Revolution venues for producing many luxury arts and crafts in China. Moreover, China’s own immense porcelain industry, to choose but one example, produced millions of pieces for sale in the eighteenth century, which suggests an interesting parallel to the rise of Wedgwood porcelain and mass production in England during the Industrial Revolution. But the transition in Qing China (1644–1911) from imperial style factories to modern industry had to wait until the late nineteenth century. Why the wait? Given the sophistication of Chinese manufactures in books, paper, porcelain, silk, and cotton handicrafts for some 350 million Chinese by 1800, why have we effaced this level of technological know-how and huge production capacities in favor of a European-dominated story that presents the rise of modern technology strictly in light of the industrial revolution in Europe and the Americas?

Saturday, 24 March
6:00 – 7:30 PM

Awards Presentation
Josephine Waters Bennett Lecture
Sponsor: The Renaissance Society of America
Location: Symphony I & II

Frederick A. de Armas, *University of Chicago*

The Moon’s Golden Numbers: Picturing the Weaves of Time from Ovid to Cervantes

Miguel de Cervantes, returning from Algerian captivity in 1580, had but two years to adjust from Islamic to Christian time, when Gregory XIII's calendar reform was implemented in Spain. The ten days removed from the month of October 1582 were perilously close to Cervantes's saint's day. It may have led him to wonder if San Miguel was truly his patron. The fragility and instability of time hence becomes a central motif for Cervantes. In *Don Quixote*, part 2, the time-altering anxieties of the Gregorian calendar appear in glaring gaps in time, in the shifting chronology of the text, and in images that recall the futile complexity of the moon's golden numbers. Although the Arab narrator Cide Hamete Benengeli seems to weave with perversity this unstable calendar, the brilliant designs of some of the key calendared episodes, almost overwhelm the tensions of time. These designs derive from ancient architecture, Italian Renaissance art, and classical models such as Ovid's *Fasti*. These models contribute to the complex construction of the Cervantine work, authorizing flickers of timeless beauty, while fragmenting an already unstable text and destabilizing the weave of time in which the sacred abides.

Saturday, 24 March
7:30 – 9:30 PM

Closing Reception
Sponsor: The Renaissance Society of America
Location: Overture I & II