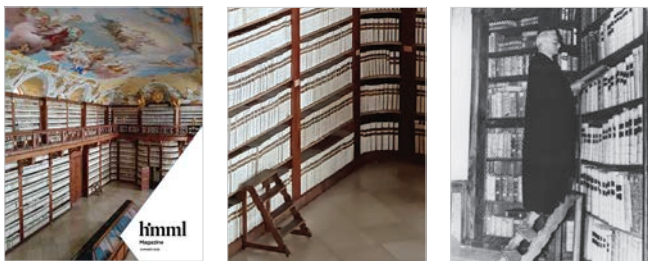




himml

Magazine

SUMMER 2026



On the Cover

The library of the Benedictine Abbey of Seitenstetten, Austria, was founded in 1112. Many of its manuscripts were destroyed by a fire in 1348. HMML microfilmed 282 of the remaining manuscripts (mainly 11th–17th century) in 1965—one of the early projects led by Father Oliver Kapsner, OSB (pictured above, on stepstool), HMML’s founding director. In 2025, Dr. Matthew Z. Heintzelman (curator of Western European manuscripts and Special Collections at HMML) visited Seitenstetten library as part of his work to foster further collaboration with HMML’s partners. Cover photograph by Dr. Heintzelman.

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HMML Magazine

Is published twice a year in support of HMML’s mission: to preserve and share the world’s handwritten past to inspire a deeper understanding of our present and future.

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The Hill Museum & Manuscript Library (HMML)

is a global organization that advances manuscript research and scholarly inquiry by digitally preserving, providing access to, and interpreting manuscript collections around the world. HMML places a special priority on manuscripts in regions endangered by war, political instability, or other threats. Current partnerships to photograph manuscript collections are with repositories in Bosnia and Herzegovina, Egypt, Great Britain, India, Iraq, Italy, Lebanon, Malta, Mauritania, Montenegro, Pakistan, Slovenia, and Turkey. HMML’s collection of resources for the study of manuscript cultures includes photographs of approximately 486,000 manuscripts preserved in partnership with more than 1,500 libraries and archives worldwide. View the cataloged manuscripts in Reading Room (vhmml.org).

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Dear Friends,

With the pace of global events, I feel as if I've lived through decades in just a few months. This year, HMML has been deliberately living through its decades as we celebrate 60 years of preserving and sharing manuscripts.

In this issue of *HMML Magazine*, you'll read about where our work began, in Austria. After being turned down by libraries in Italy and Switzerland, the founding director of HMML, Father Oliver Kapsner, OSB, headed to Salzburg, Lambach, and, eventually, Kremsmünster. I cannot comprehend the scope of Fr. Oliver's ambition in those earliest HMML days as he tried to persuade an Austrian abbey—any Austrian abbey—to let the American Benedictines work with them to microfilm their manuscripts. Finally one monastery said yes, and you know the rest.

Fr. Oliver lived to see HMML's work expand across Europe and into Ethiopia. A librarian and linguist, he was 62 years old when he began searching for HMML's first preservation partners. He knew there could always be another world war, a revolution, a plague, or an economic collapse. And when such things happen, handwritten memory is in extreme peril.

One of the great insights of HMML's founders is that it is not enough to photograph a manuscript, even if that is the essential and often most urgent step in preserving its contents. The photographs lie dormant in a vault or on a file server until human eyes view them and describe what they contain so that others can find them. From the very beginning, HMML was more than a safety deposit box: access and study were always a priority. After all, Fr. Oliver was a librarian and, more to the point, a cataloger.

All of you reading this are a part of HMML's journey, now and in the years to come. Thank you for caring about the world's handwritten heritage.

Sincerely,

Columba Stewart

Columba Stewart
Executive Director / CEO



ABOVE: Columba Stewart marvels at the vast trove of Moghul Empire documents in the Persian-language section of the Tamil Nadu State Archives, Chennai, India, during visit to potential preservation partners in January 2026. Photograph by Walid Mourad.

HMML: A Library of Relationships

By Matthew Z. Heintzelman

It used to seem very easy to describe HMML and its mission. After all, like other libraries, HMML collects materials to share with interested people for study and use. And yet, HMML has always been different from other libraries.

When I came to HMML in 2001, I brought a background in Library Sciences and Medieval Studies. To me, the notion of photographing ancient manuscripts seemed quite logical and beneficial—why wouldn't we want to have backup copies that could be used when a manuscript was damaged or lost?

Soon, however, access and preservation alone seemed insufficient to describe HMML's work. HMML has copies of manuscripts located in hundreds of

repositories worldwide. My librarian side took over, and I began describing HMML as a kind of “meta-library” whose holdings were actually a collection of collections.

After a few years of exposure to the Benedictine traditions at Saint John's Abbey—the monastic community in Collegeville, Minnesota, where HMML began—I felt that the term “meta-library” was still incomplete. I found Benedictine teachings manifested throughout HMML's work: listening to the concerns of communities, respecting their wishes, and offering our own kind of hospitality.

Today, my understanding of HMML and its work has become a tapestry of these different strands. HMML is unique because it is a collection of relationships



ABOVE: A collection of sermons in the preacher's own hand from the Ris collection, on deposit at the University and State Library in Innsbruck, Austria. Interspersed slips of paper contain important information about when and where the sermons were presented. When the volume was rebound several years ago, the slips of paper were removed and separated from the texts they describe. HMML's microfilm (28752) provided a way to reunite this vital information with the original texts. Photograph by Dr. Matthew Z. Heintzelman.

with other libraries, manuscript owners, scholars, supporters, and readers around the world. It is through researching, establishing, and maintaining these relationships that HMML can perform the invaluable service of providing access to photographs of at-risk manuscripts.

Reconnecting

In 1964, the founding director of HMML, Father Oliver Kapsner, OSB, set out on his European peregrinations to find a monastery that would grant him permission to microfilm their manuscripts. The first partnerships that formed between HMML and other libraries set a standard for mutual generosity and trust in the shared endeavor. Over the past six decades, HMML's field directors, curators, and staff have striven to maintain these working relationships with partner libraries—at first through visits, letters, and providing services, and today through email, online collaborations, and other forums. Throughout, HMML has always worked to build bridges with libraries and with scholars.

In September and October 2025, I was blessed with the opportunity to visit several of HMML's earliest partner libraries in a quest to gather more information about these projects and seek ways of enhancing and furthering our collaboration. Of the more than 70 repositories where HMML worked between 1965 and 1973, I was able to meet with staff from 25 libraries. These libraries are located in or near five major cities in Austria: Linz, Salzburg, Innsbruck, Graz, and Vienna.

Following train and bus schedules, I visited each library for about 1.5 to 2 hours on average, learning about their histories and collections as well as the challenges they face. Since none of the librarians who witnessed HMML's microfilming work 50+ years ago are still active, I often met younger librarians who were eager to learn more about this strange project that had left behind yellow boxes of microfilms and ancient microfilm readers. I found that nearly all of the libraries still retain the microfilms and readers, although it has become difficult to repair the 60-year-old equipment.

We discussed the possibility of scanning the microfilms to make digital copies of these images available online. While some have already digitally photographed the manuscripts and others hope to do so in the future, all of the Austrian librarians with whom I spoke were greatly in favor of this suggestion. With time and use, manuscripts can lose information that earlier microfilm images may preserve. Since our meeting, several libraries have already signed



ABOVE: Dr. Matthew Z. Heintzelman (right) with Mag. Miriam Trojer (left), librarian of Stift Wilten, in Innsbruck, Austria, 2025. Photograph by Daniela Rungg / Dagmar Strimmer / Miriam Trojer.

agreements for HMML to make the digitized microfilms available, and HMML is now uploading new scans of Austrian microfilm every week.

I learned of ways that HMML's work had entered into local practices in Austria. One library annotated their handwritten catalog with the project numbers that correspond to HMML's microfilms, while another added the HMML project number to labels on the manuscripts themselves! A library in Rein re-engineered their old HMML microfilm reader so that it could digitize the films. I also learned that HMML microfilms have helped our partners restore lost information and even lost pages from manuscripts that were altered in the years since Fr. Oliver arrived. Indeed, whole collections have been cataloged with the aid of HMML microfilms. Other, similar stories showed that HMML's snapshot of the Austrian manuscript collections remains a useful source for both scholars and librarians.

The primary goal for HMML staff—now and in the future—is building upon its existing relationships by finding new ones and nurturing old ones. Without these, HMML's work would not be possible.

ABOUT THE AUTHOR: Dr. Matthew Z. Heintzelman is curator of Western European manuscripts and Special Collections at HMML.

Chaldean Catholic Church, Archdiocese of Diyarbakır

By Josh Mugler

The 20th century brought intense devastation and displacement to many of the historic Christian communities of the Middle East, but perhaps nowhere more so than in upper Mesopotamia and eastern Anatolia—now southeastern Turkey. The genocides of World War I left the Christians of the various Armenian- and Syriac-heritage churches scattered and struggling. Many of the survivors fled across old and new borders into Iran, Iraq, Syria, or farther afield.

Those who remained in Turkey faced decades of simmering violence in the mountains of

the southeast, primarily between the Turkish government and its Kurdish minority antagonists. Christians found themselves too frequently caught in the crossfire, and many left for Europe and other parts of the world, searching for new places to make a home.

The manuscript collection of the Chaldean Catholic Archdiocese of Diyarbakır (HMML project code CCI) is a product of this complexity and chaos. The archdiocese was created in 1966 as population losses and migration led to the suppression and combination of several former dioceses. Since then, it has been the only Chaldean Catholic diocese in Turkey and therefore has authority over the several thousand members of that Church in the country.

Many of the remaining Chaldeans in Turkey relocated away from the southeast and the archdiocese followed, moving its primary base from the city of Diyarbakır to Istanbul. The community worships at Holy Trinity Cathedral in the Beyoğlu neighborhood, historic home to Istanbul's now-tiny Greek Byzantine Catholic parish. Despite the depletion of Turkey's Chaldean population in the 20th century, it has increased in recent decades with the arrival of refugees from Iraq.

While many of the archdiocese's manuscripts were brought from Diyarbakır and other parts of the southeast, others were produced in Istanbul and incorporated into the collection upon its arrival there. Some were collected from Chaldean villages and cities by François Yakan (b. 1958), a Chaldean Catholic Church leader who has also worked to minister to Iraqi refugees in Istanbul and elsewhere.

In 2024, HMML digitized 90 manuscripts and two printed books in the archdiocese's collection through a partnership with the Centre Numérique des Manuscrits Orientaux (CNMO), based in Iraq. These manuscripts were cataloged in 2025 and are now available in HMML's online Reading Room (vhmml.org). This project complements earlier work in Turkey with Chaldean manuscripts in Mardin (project code CCM) and Diyarbakır (CHAL).

The complex history of Christianity in the Middle East produced a proliferation of different sectarian



ABOVE: Holy Trinity Cathedral, in the Beyoğlu neighborhood of Istanbul. The ornaments in Greek indicate the building's Greek Byzantine Catholic history. Photograph by Walid Mourad.



ABOVE: Centre Numérique des Manuscrits Orientaux team members Vania Yokhanna (left) and Sanhareeb Jano (right) at work on the project to digitize the library of the Chaldean Catholic Church, Archdiocese of Diyarbakır, in Istanbul, Turkey. Photograph by Walid Mourad.

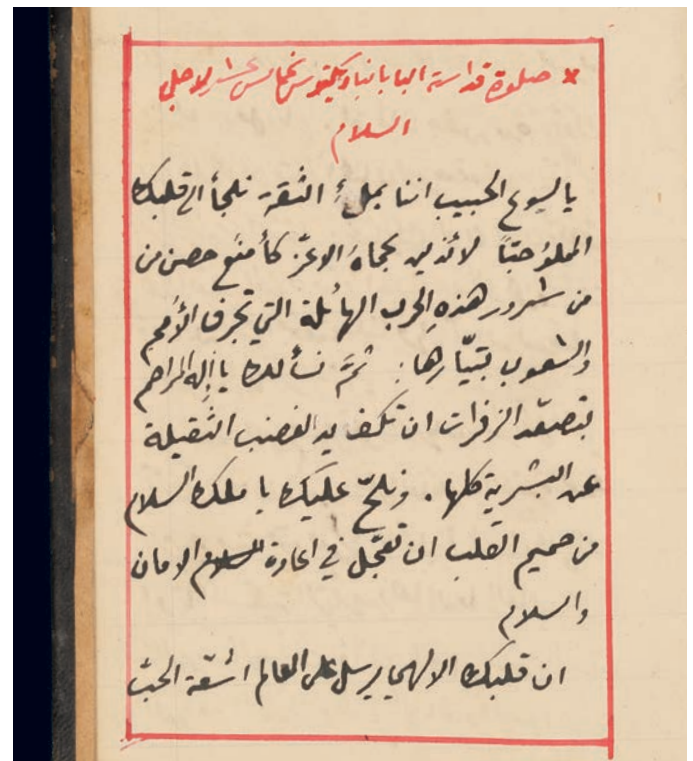
communities and ecclesial affiliations, including numerous Eastern Catholic Churches. Within this complex history, the Archdiocese of Diyarbakır has formed a library that brings together items created by almost every Catholic tradition of the Middle East, along with many of their non-Catholic predecessors.

The collection contains Chaldean Catholic liturgical books but also their Melkite and Syriac counterparts, including a Syriac Catholic book printed by the Jesuits in 1877 Beirut. A historical account of a controversy within the Armenian Catholic Church shares the shelves with a Syriac grammar by a Maronite scholar, printed in Rome in 1628. Valuable archival records from the Chaldean dioceses of the southeast are complemented by compilations of legal documents recorded by the Melkite patriarchate's representatives in Istanbul during the final years of the Ottoman Empire.

More eclectic elements of the collection include a surprising number of medical texts, such as an Arabic copy of the Hippocratic Oath. There is even a Syriac liturgical book that was almost certainly produced in the Christian community of Kerala in southern India. For a relatively small collection, the breadth of the Archdiocese of Diyarbakır library is astonishing.

One of the more important archival documents in the collection is a register of Chaldean families in the cities of southeastern Turkey and beyond. This register was compiled by the priest Yûsuf Tüfençî between 1920 and 1925 and represents an attempt to survey the state of the community—to begin picking up the pieces in the immediate wake of devastating genocidal violence. The document puts into

sharp relief the significance of another text in the collection: an Arabic version of Pope Benedict XV's prayers for peace during World War I. "We implore you, O King of Peace, from the depths of our heart, to hasten the return of safety and peace!"



ABOVE: Pope Benedict XV's prayers for peace during World War I, copied in Arabic during or shortly after the war. Collection of the Chaldean Catholic Church, Archdiocese of Diyarbakır. (CCI 00064, folio 131r)

ABOUT THE AUTHOR: Dr. Josh Mugler is curator of Eastern Christian and Islamic manuscripts at HMML.

News in Brief

Highlights from HMML's cultural preservation initiatives and activities

Lost and Found in Translation

While making HMML's digital and microfilm collections accessible, catalogers and curators often grapple with the nuances and limitations of translation. For example, translation occurs when making catalog descriptions in English for HMML Reading Room (vhmml.org) and it occurs within the texts themselves (such as an Arabic-Latin gospel book, OBARL 00005, pictured) and within their transmission history.

All current HMML catalogers and curators contributed to a new exhibition—"Lost and Found in Translation"—making it a collaborative, collegial tribute to HMML's 60 years of intercultural partnerships. Co-curated by Dr. Jennifer Carnell (cataloger of Western manuscripts at HMML) and Rylie Owen (Irma Wyman intern at HMML), the exhibition explores the challenges of translation and the connections it fosters.

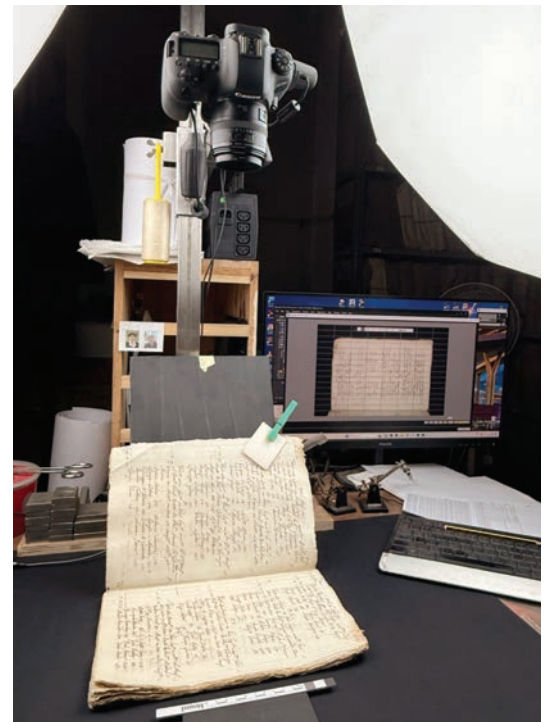
View "Lost and Found in Translation" in person at HMML in Collegeville, Minnesota, or online (hmmml.org/programs/exhibitions).



Updates from the Field

Since June 2025, HMML signed agreements with five repositories to digitally preserve and provide access to handwritten materials in their collections.

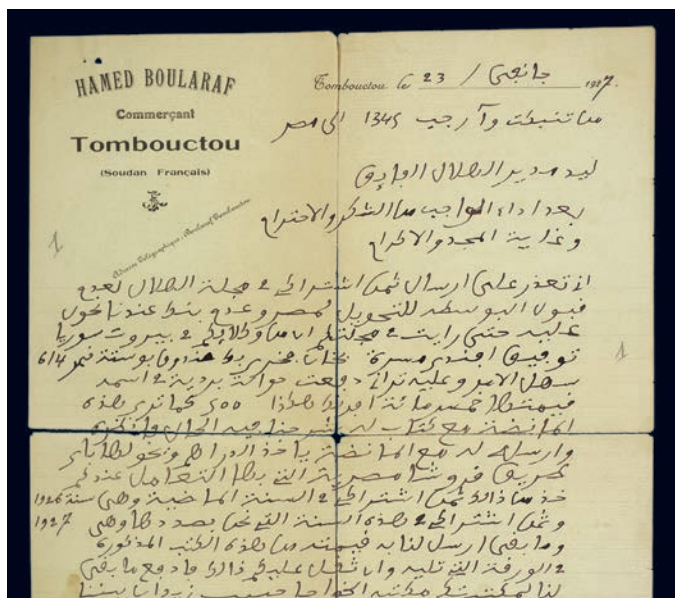
Preservation agreements established by HMML's Malta Study Center include a new project with the National Archives of Malta in Mdina (pictured), complimenting ongoing projects at the Archives' locations in Rabat and Valletta (all in Malta). The Center also formed a new partnership with the Convent of Santa Teresa of Jesús, a community of Discalced Carmelites in Cospicua (Malta); digitization of these manuscripts will be conducted in collaboration with the University of Malta and complements an ongoing project to digitize and catalog the manuscripts of the Discalced Carmelites, Archivio Generale, in Rome (Italy). HMML also established preservation agreements to digitize and catalog the archive of the Discalced Carmelites, Paris Province (France) and, in South Asia, the manuscripts of *Khānqāh-i Kāzīmīyah-yi Qalandariyah*, a Sufi shrine in Kākori (India).



Innovations in Mali Cataloging Work

HMML’s decade-long project in Mali digitized more than 300,000 manuscripts, amounting to an estimated 4.35 million unique image files (such as page 1 of SAV BAB 01076, pictured). An incredible testament to the region’s ancient and ongoing manuscript culture, it was also a seemingly insurmountable task for the two catalogers of West African manuscripts at HMML, Dr. Ali Diakite and Dr. Paul Naylor. It helped that skilled field catalogers in Mali had entered basic information about each manuscript into spreadsheets. Dr. Diakite and Dr. Naylor soon recognized that the spreadsheets included multiple copies of the same text but with slight variations in spelling for the name of the author or title of the work.

John Meyerhofer (HMML director of information systems) wrote a software program comparing spreadsheet data from uncataloged manuscripts to the thousands of name and title variants that Dr. Diakite and Dr. Naylor had compiled over their previous years of cataloging at HMML. This software helped them efficiently transform any name and title matches to HMML cataloging standards. Meanwhile, Dr. Catherine Walsh (HMML director of cataloging & library services) refined the remaining spreadsheets to feed into the program. The result is that over a period of six months, the Mali cataloging team was able to add around 85,000 manuscripts to HMML’s online Reading Room (vhmml.org)—work that otherwise could have taken a decade to complete manually.



Notable

HMML STAFF PUBLICATIONS IN 2025

Mauro Nobili, Zachary V. Wright, and **Ali Diakite**. *The Chronicles of Two West African Kingdoms: The Tārīkh Ibn Al-Mukhtār of the Songhay Empire and the Tārīkh Al-Fattāsh of the Caliphate of Hamdallāhi*. (Liverpool University Press, 2025)

Ani Shahinian. “The Unlearned Lessons of Nakhijevan: Today’s Silent Cultural Erasure in Artsakh.” (*The Journal of Art Crimes*, 33 (2025): 35–42)

Daniel K. Gullo. “Dispersed Archives, Authority Control and the Land Surveys of the Order of St. John of Jerusalem,” in *The Land and the Cross: Properties of the Order of St. John between Centre and Periphery (16th–18th centuries)*, edited by Valentina Burgassi, George Alexander Said-Zammit, **Valeria Vanesio**. (Routledge, 2025)

Jennifer Carnell. “Review of *Der Tannhäuser: Untersuchungen zur Selbstbezüglichkeit seiner Lyrik und kommentierte Neuedition* by Manuel Mildner.” (*Speculum*, 100:2 (2025): 560–561)

Demeke Berhane, Melaku Terefe, Steve Delamarter, **Jeremy R. Brown**, and Jacopo Gnisci. *A Handlist of the Manuscripts in the Institute of Ethiopian Studies, Volume One: The Ge’ez and Amharic Materials of the Ethiopian Orthodox Tradition*. (Pickwick Publications, 2025)

Josh Mugler. “Translation and the Rise of Catholicism in 18th-Century Aleppo,” in *Latin and Eastern Catholicism in Ottoman Anatolia: Social, Economic, and Religious Inquiries from 14th–20th Centuries*, edited by Vanessa R. de Obaldía et al. (The Isis Press, 2025)

ABOUT THE AUTHORS: Dr. Jennifer Carnell is cataloger of Western manuscripts at HMML; Margaret Bresnahan is director of communications at HMML; Dr. Ali Diakite and Dr. Paul Naylor are catalogers of West African manuscripts at HMML.

Advancing Scholarship

András Riedlmayer: Protecting Culture, Protecting People

By Amanda Hannoosh Steinberg

András Riedlmayer was the librarian for Islamic art and architecture at the Harvard Fine Arts Library in Cambridge, Massachusetts, for 35 years. He passed away on February 9, 2026, at the age of 79, and I have missed his wisdom and kindness every day since. András was a mentor, colleague, and friend, and I am grateful for this opportunity to share a little about his life and work.

Born in Budapest, Hungary, András was introduced to the preservation of cultural heritage by his father, who was an architect for the state Institute for the Protection of Monuments in the years after World War II. When András was still young, his family fled Hungary and settled in the United States after spending time as refugees in West Germany. He attended high school in Chicago, Illinois, where he learned English (by then his sixth language!). He received degrees in History, Near Eastern Studies, and Library Sciences, and completed a Fulbright fellowship in Turkey before taking a position at the Harvard Fine Arts Library in 1985. He loved the job and guided generations of researchers while building the library's remarkable collections.

But again, war intervened. In May 1992, Serbian forces fired white phosphorus artillery shells at the Oriental Institute in Sarajevo, in what was then the Socialist Republic of Bosnia and Herzegovina. Three months later, the nearby National and University Library of Bosnia and Herzegovina (NULBH) was also shelled. The Oriental Institute's 5,300 Islamic manuscripts and 200,000 Ottoman documents were destroyed, along with more than 90 percent of the NULBH's valuable collections.

Upon contacting various organizations—from the American Library Association to UNESCO—András found none with plans to prevent or punish such atrocities. So he decided to do something himself. As he always said, “This is certainly not something I thought I'd be doing in my work as a librarian. But if you really want to make a librarian mad, burn down a library.”

In 1993, András launched the Bosnian Manuscript Ingathering Project—an attempt to recreate the Oriental Institute's manuscript collection by gathering manuscript photocopies and photographs made by and for researchers before the bombing.

These copies are now in András' archive at the Harvard Fine Arts Library. The NULBH's surviving Islamic manuscripts were recently digitized by HMML and are available to view online.

Though András' activism started with written heritage, he also visited post-war Kosovo and Bosnia and Herzegovina to survey damaged heritage sites—historical architecture, houses of worship, libraries, archives, and museums. He testified multiple times as an expert witness at both the International Criminal Tribunal for the Former Yugoslavia (ICTY) and the International Court of Justice (ICJ) about the targeted destruction of these sites. His testimony and meticulous documentation was instrumental in the courts' first prosecution of cultural heritage destruction as a war crime.

In my time working with and learning from András, long after the urgency of the 1990s conflicts had passed, it was clear that recognizing cultural heritage destruction as a crime against humanity was a lifelong mission. I saw him give fiery presentations to stunned undergraduates about the Saudi Wahhabi regime's destruction of Islamic heritage in Mecca and Medina. When he lectured on his work in the Balkans, he always included slides featuring a current parallel, whether it was in Iraq, Syria, Afghanistan, or Palestine.

In an interview with the *Harvard Islamica* podcast in 2020, András was asked why we should focus on cultural heritage when crimes against people—from killing to displacement—were so rampant. He responded:

“These people are, for the most part, being persecuted because they're members of specific groups. They're singled out on the basis of their cultural characteristics—race, religion, ethnicity, are all basically cultural constructs. And so targeting their culture is targeting the group of people. You do this to terrorize people, to make sure they'll never come back, to promote a false narrative that they have never been here. [...] So addressing culture is vital to addressing the protection of groups against persecution, against genocide, and war crimes.”

ABOUT THE AUTHOR: Dr. Amanda Hannoosh Steinberg is the librarian for Islamic art and architecture at Harvard University Fine Arts Library.

A Closer Look at a Single Manuscript

By Daniel K. Gullo

The archive of the Casa Buonarroti in Florence, Italy, is a veritable treasure room of early modern Italian poetry—including the famed poems of Renaissance artist Michelangelo Buonarroti (1475–1564) and verse written by two of his great nephews, Michelangelo the Younger (1568–1647) and Francesco Buonarroti (1573/74–1631). Poets who corresponded with the Buonarroti family are also represented in the family's archive.

Taken as a whole, the poetry collection evokes the loves, beliefs, and emotions of early modern Italy. One such example is a 16th-century sonnet (pictured), composed by an unidentified poet.

Sonnets are a style of poetry made popular by Francesco Petrarca (1304–1374) in the 14th century. A sonnet consists of two parts: an octave (eight lines) divided into two quatrains (four-line stanzas), and a sestet (six lines) divided into two tercets (three-line stanzas). The sonnet's octave employs one rhyme scheme (ABBA ABBA) while the sestet uses a different scheme (CDC DCD). The octave presents the conceit, or problem, of the poem. The *volta*, or turn, occurs between the octave and the sestet and marks a self-reflective transition in tone, mood, or perspective.

Our sonnet's conceit centers on the nature of Lady Fortune as understood in the past compared to the present. The poem begins with a reflection on the past. We read that ancient mythological writings ("*Finser' l'Antiche e favolose Carte*") portray an errant Fortune ("*Fortuna errante*") sitting on her wheel, poorly distributing her empty treasures (*che' i suoi vani Tesor, si mal Comparte*) according to her fickle and inconstant (*Volubile, Incostante*) nature. To the poet, these treasures were empty since they were shared by chance, not earned by the recipient.

The second quatrain contrasts the past's understanding of Lady Fortune with current society, which has replaced Lady Fortune with Lady Virtue:

"Today, perhaps to mock Art with Art,
Virtue sits enthroned upon a wheel of finest diamond"

Virtue's holy treasures (*sue ricchezze sante*) are lavishly scattered (*prodigamente sparte*)—again, received by chance rather than merit. The use of *Arte* ingeniously plays on the double meaning of the word as both art and artifice (imitation).



ABOVE: A 16th-century poem in the collection of the Casa Buonarroti Archive in Florence, Italy. The collection is currently being digitized by HMML's Malta Study Center. (CBNR 00095)

The *volta* thus questions how the poet could properly praise the virtues of a man, *Signor'*, who is addressed directly in the first tercet. We hear of this man's valor, goodness, and courtesy (*il Valor, la Bontà, la Cortesia*). But, in the next breath, the poet resents having the audacity to attempt such praise (*Deh' che' di tant' Ardir, meco mi sdegno*) and chooses silence instead—"let my tongue fall silent" (*taccia mia Lingua*)—humbly suggesting that a more gifted intellect write of the subject.

The poet understood, like the ancient writers, that Lady Fortune—for all her inconstancy—was honest to her nature when handing out her treasures, unlike Lady Virtue in the poet's day.

ABOUT THE AUTHOR: Dr. Daniel K. Gullo is the Joseph S. Micallef director of the Malta Study Center at HMML.

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Preserve and Share

Working with communities around the world to preserve rare and endangered cultural heritage



“The texts, images, and other items that librarians and archivists collect, organize, and preserve are the repositories of human history and memory. They’re what makes it possible for us to study and understand people and the changes in their societies, ideas, and cultures.”

—András Riedlmayer (1947–2026), librarian who documented the 1992–1999 destruction of cultural heritage in Kosovo and Bosnia and Herzegovina. (Excerpt from remarks delivered in 2022 after receiving the Lifetime Achievement Award from the association of Middle East Medievalists)

LEFT: A Kosovar Albanian university student collects remnants of manuscripts from a burned mosque in Carraleve, Kosovo, October 1999. Detail of a photograph created by András Riedlmayer for the Kosovo Cultural Heritage Project. Collection of Harvard Fine Arts Library, Cambridge, Massachusetts (7814458).