

ately the document has been lost, although at one time it was framed and given a place of honour on the walls of the Monastery. Some of the old tombs on the Church floor are of very great interest.

In 1516 Pope Leo X paid a personal visit to San Girolamo and granted an Indulgence of a year and forty days to all who would ascend the eighty-one steps to the Church. Again the original document has disappeared.

Unfortunately, although there are evidences that San Girolamo once possessed great artistic treasures, most of those have disappeared; among other things beautiful old inlaid choir stalls dating from the time of the Blessed Carlo have been sold and lost sight of altogether. Only a marble tablet remains to tell of a fine high altar erected in the seventeenth century by the Guadagni family. A fine work of art richly sculpted by Ferucci now stands in the South Kensington Museum, and a picture by Botticelli, which is now in our National Gallery, was also once in the Monastery of San Girolamo. Of these and many other noble works of art there are records at San Girolamo. Will these gems ever find their way back to their home on the cliffside at Fiesole?

Towards the close of the seventeenth century, the Order of the Hermits of San Girolamo was suppressed by Pope Clement IX. On the testimony of a friend of one of the priests it is told that on the arrival of the Brief of Suppression the monks who had just finished vespers, were assembled in the Choir and heard the sad news of the extinction of their Order; no words can describe, we are told, the grief of the Members of the Order on hearing that it had been suppressed. Next morning they left San Girolamo carrying with them the head of the Blessed Carlo. The Florentines showed them much sympathy, many of them joined other religious orders and others became secular priests.

With the greatest courtesy and kindness we were shown the glories of the nine-centuries-old Cathedral of Fiesole by Canon Berti, and also by Don Bertelli. The Cathedral was built in 1028, and, naturally, it has been the objective of many a pilgrim during the current year; it was begun by Jacopo il Bavarro, but it was not until three centuries afterwards that it was finally completed.

It is severe and simple in its style and has a very fine facade of "serena" stone from the Monte Ceceri quarries near Fiesole. The Cathedral has three naves, and above the great door is a fine statue of St. Romulus by one of the della Robbia. Many of the lovely works in the Cathedral are credited to Mino di Fiesole, and there are numerous other treasures by unknown artists, most of them of the

school of Botticelli; one of the chapels has some fine frescoes illustrating incidents in the life of St. Romulus, to whom the Cathedral is dedicated. His terrible martyrdom (he was practically hacked to pieces) commenced near the site of the Cathedral and was completed at the foot of the hill where Florence now stands. Romulus was a wealthy and noble Italian gentleman of the first century of Christianity, and he was sent by that Prince of Apostles, St. Peter, to sow the seeds of Christianity in Fiesole. He and his disciples performed many miracles, and made many sacrifices, but ultimately the Pagan ruler of Fiesole ordered the execution of the whole party. From the spot where the Abbey of Fiesole now stands his relics were ultimately transferred to the crypt of the Cathedral.

In one chapel there is an exceedingly fine monument to Bishop Folchi, by Ferrucci, which was transferred to the Cathedral from the Church of San Girolamo in the nineteenth century.

But one of the grandest gems of art, in this hillside treasure-house of beautiful things, is the bust, in the chapel on the right of the high altar, of Bishop Salutati, by Mino da Fiesole, here reproduced. It is one of the most perfect presentments of the human face in marble that we have ever had the joy of seeing; one feels that the hard stone had almost become as wax in the hands of the man who sculptured this exquisite thing. Every characteristic of a many-sided man is portrayed in the face, and one does not know whether to admire most the versatility that must have been expressed in the character of Salutati, or the genius which found its interpretation in this wonderful work. As Perkins, in his "Tuscan Sculptors," says, "Anyone who has looked at those piercing eyes, strongly marked features, and that mouth, with its combined bitterness and sweetness of expression, knows that the bishop was a man of nervous temperament, a dry logical



BISHOP LEONARDI SALUTATI.
Bust by Mino da Fiesole in the Cathedral.

reasoner, who, though sometimes sharp in his words, was always kindly in his deeds." Just opposite is the beautiful altar piece which Mino sculptured by the orders of Salutati. The central group is formed of a kneeling Madonna with the Infant Christ, and on each side are statuettes of saints. This rivals in its perfection Mino's other work which faces it.

Everywhere about Fiesole are to be seen evidences of an ancient grandeur, ruins of Etruscan temples, houses, and old city walls; while many remnants of a Pagan art are being used to add to the beauty of its religious houses.

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