

Seur; in the latter picture the magicians bring their books of sorcery, and burn them publicly at the feet of the Apostle.

Paul after his conversion is assisted in his escape from Damascus (Acts, ix 25), by Perin del Vaga, in the series of subjects from the life of St Paul. He is seen let down from the window in a basket. 'St Paul putting the Dragon to flight,' (i. e. vanquishing Sin, the arch-enemy) is another of the same series.

'Paul before Felix' was painted by Hogarth for Lincoln's-inn Hall. It is a picture curiously characteristic, not of the scene or the subject, but of the painter. St. Paul loaded with chains, and his accuser Tertullus, stand in front, and Felix, with his wife Drusilla are seated on a raised tribunal in the back-ground; near Felix, the high priest Ananias. The composition is good. The heads are full of vivid expression—wrath, terror, doubt, fixed attention; but the conception of character most ignoble and commonplace.

'St. Paul's shipwreck,' and 'St. Paul shaking the viper from his hand,' have often been painted. The latter subject, beautifully, by Le Seur.

Not to dwell longer on the infinity of pictures from the life of Paul, I must express my astonishment that one subject, affording apparently the finest capabilities, has never been adequately treated—Paul before Agrippa. It is one of the eight subjects from the life of the Apostle, painted by Thornhill on the dome of St. Paul's, in London.

One of the many scenes in which St. Peter and St. Paul are introduced together is the dispute at Antioch, alluded to by St. Paul (Gal. xi. 11): 'But when Peter was come to Antioch, I withstood him to the face, because he was to be blamed.' This is the subject of a celebrated picture, by Guido, now in the Brera, at Milan. St. Peter is seated, and St. Paul, in an attitude of rebuke, stands over against him. I presume the same subject to be represented by Lucas van Leyden, in an exquisite little print, in which St. Peter and St. Paul are seen together in earnest conversation. They are both seated on the ground. St. Peter holds a key in his right hand, and points with the other to a book which lies on his knees. St. Paul is about to turn the leaf, and his right hand appears to rebuke St. Peter. His left foot is on the sword which lies at his feet.

The martyrdom of St. Paul took place at Rome, in the twelfth year of the reign of Nero. He was beheaded by the sword. Being born a Roman citizen, he escaped the ignominy of the torture and crucifixion, though he would probably, like St. Peter, have considered the latter death too great an honour. The decollation of St. Paul is, I know not why, uncommon as a separate subject. Giotto has painted it in the Vatican. According to the received tradition, the two apostles suffered at the

same time. In the picture of Nicolo dell'Abate (Dresden Gallery), St. Peter is present at the death of Paul. The latter kneels before a block, and the headsman stands with sword uplifted in act to strike: in the back-ground, two other executioners grasp St. Peter, who is kneeling on his cross, and praying fervently; above, in a glory, is seen the Virgin; in her arms the infant Christ, who delivers to two angels palm branches for the martyred saints. Though the genius of Nicolo was precisely fitted for this class of subjects, the story is well told, and the whole composition full of poetical expression. The parting of Peter and Paul, when led to death outside the Ostian Gate, was painted by Lanfranco.

During the imprisonment of Peter and Paul in the Mamertine dungeons, the two keepers of the prison, named Processus and Martinian, were so struck by the piety and fervent teaching of the Apostles, that they were converted, baptized, and publicly declared themselves Christians; and, persisting in their faith, they also suffered martyrdom. Valentin has painted this subject; the mosaic is in St. Peter's.

The arrangement of the hair and the length of the beard vary in some instances, but the characteristic type of countenance never, in any example worthy of being cited as authority.—*Athenæum*.

St. Mary Magdalen of Pazzi used frequently to say, that she never could have resolved to do even the most trifling action, such as to go from one room to another, if she had not thought that it was in conformity to the divine will, and that she would never omit doing any thing which she believed was pleasing to the Divine Majesty; and that if, having begun any action the thought should have suggested itself to her, while she was about it, that it was contrary to the will of our Lord, in that same instant she would have immediately abandoned it, even though the not accomplishing it should have cost her her life.

Thaulerius makes mention of a certain learned and holy man, who being at the point of death was begged by his friends to leave them some good piece of advice; his answer was this, 'The summary and the substance of all doctrine is, to take all things that happen, from the hand of God and not to desire aught but to accomplish in all things his divine will.'

To be perfect in our vocation is nothing else than to fulfil the duties and offices which our condition and state of life obligeth us to perform and to accomplish them well, and only for the honour and love of G. d. referring them all to his glory. He who thus acteth, may be said to be perfect in his state of life, and a man according to the heart and the will of God.