

I may observe, that the sword in sacred pictures is usually an attribute significant of the kind of martyrdom suffered; but it is also emblematical of the 'good fight' fought by the faithful Christian. St Paul himself, in two places, likens the word of God to a sword. When St Paul is leaning on the sword with the point downwards, it may express his martyrdom; when he holds it aloft, it may express also his warfare in the cause of Christ—'with the sword of the spirit, which is the word of God;' when two swords are given to him, one is the attribute, the other the emblem; but this double allusion does not occur in any very ancient representations. In Raffaëlle's fresco of 'Attila,' both St Peter and St Paul bear swords, but obviously as weapons, not as attributes.

There must have existed effigies of St Paul in very early times; for Chrysostom alludes to one which hung in the chamber in which he wrote. The two most ancient which exist, have probably no pretensions to authenticity; one is a figure traced on the walls of the Catacombs in the cemetery of Priscilla, inscribed Paulus Pastor, Apostolus; he wears the Roman toga (Bosio, p 519): the other is in the Catacombs at Naples, wearing a plain tunic.

Pictures from the life and actions of St Paul are so common, that I shall here content myself with enumerating the subjects in their chronological order, and giving a few of the most remarkable examples of each.

We are expressly told that St Paul, before his conversion, was present at the stoning of Stephen, and he is occasionally introduced into representations of that subject; but the same feeling which prevailed with regard to St Peter's denial of our Lord has been the cause that in some of the pictures of the martyrdom of Stephen, Paul is omitted; on this point there will be more to say when treating the history of St. Stephen.

The first great event in the life of Paul is his Conversion; an incident so important, and in all its accessories so picturesque and dramatic, that we cannot wonder at its frequent recurrence. In general, there are many figures. Paul is seen in the act of falling or already thrown from his horse, and lying stunned or amazed on the earth: the horse is either rearing with terror or rolling on the ground and of the attendants and soldiers, some are flying in all directions, others gazing up in affright; above is seen the figure of Christ in a glory, alone, or attended by angels and saints. The treatment admits, of course, of endless variety, in the disposition and number of the figures, in the attitudes and expression. But the moment chosen is generally the same. The most famous example of this subject, is Michael Angelo's fresco in the Capella Paolina, where it forms the pendant to the Crucifixion of St Peter. It is an immature composition, said to be his last work. A long train of soldiers is seen ascending in the back ground; Christ appears as if rushing down from heaven surrounded by a host of angels;

Paul, a noble figure though prostrate, appears to be struck motionless; in the whole arrangement there is a certain dignity not to be found in the usual treatment of this subject. Raffaëlle's cartoon of this subject for the tapestries of the Vatican is lost, but the composition is well known; it is not equal to that of Michael Angelo. Hardly less celebrated is the fine picture of Rubens; but the fallen saint expresses, in his attitude, the most helpless and grovelling prostration, and the grey horse, snorting and rearing behind, is the finest part of the picture.

In Albert Durer's print, a shower of stones is falling from heaven on St Paul and his company.

There is a very curious and unusual version of this subject by Lucas Van Leyden. It is a composition of numerous figures. St Paul is seen, blind and bewildered, led between two men; another man leads his frightened charger; several warriors and horsemen follow, and the whole procession seems proceeding slowly to the right. In the far distance is represented the previous moment—Paul struck down and silenced by the celestial vision. This print, which is extremely rare, is in the British Museum.

Cuyp has given us a Conversion of St Paul, apparently for the sole purpose of introducing horses in different attitudes. The favorite dapple grey charger is seen bounding off in terror.

St Paul, after his conversion, restored to sight by Ananias (Acts, ix 17.) is a subject not often treated; but it has been painted by Vassari, by P Cortona, and by Cavalucci.

The Jews flagellate Paul and Silas, by Nicolo Poussin: the council of the elders, who have condemned them, is seen behind. We have Paul and Barnabas before Sergius, by the same great painter (Acts, xiii 7); and the ecstatic vision of St Paul, in which he is borne up by angels (2 Cor xii 3), twice over, and quite differently each time.

But it is in the cartoons of Raffaëlle that St Paul appears most worthily represented. In the story of Elymas the sorcerer—in Paul and Barnabas at Lystra (Acts, xiv 8)—in that noblest of all, Paul preaching in the Areopagus (Acts xvii 22,) we have the same figure varied in attitude and expression, but full of dignity and energy. In the head, Raffaëlle has departed from the ancient traditional type, for the bushy hair covers the brow, and the nose is not aquiline.

Underneath the large compositions from the life of Paul, contained in the Tapestries, Raffaëlle introduced a series of six smaller compositions, equally fine; but the cartoons are lost:—1. Saul making havoc of the church; 2. Mark taking leave of Paul; 3. Paul addressing the Jews at Antioch (Acts, xiii 16); 4. Paul engaged in tent making (Acts, xviii 3); 5. Paul mocked by the Jews; 6. Paul lays his hands on the converts; 7. Paul before Gallio.

St Paul preaching to the converts at Ephesus (Acts, xviii 19) has been beautifully treated by Perin del Vaga (engraved by Bonasone) and by Lo