

times. It must be said of them as it was said of the Utopians "for they have delyste to heare what ys done in everye lande."

They could do many worse things than start their search for inspiration in the *Utopia* of Sir Thomas More.

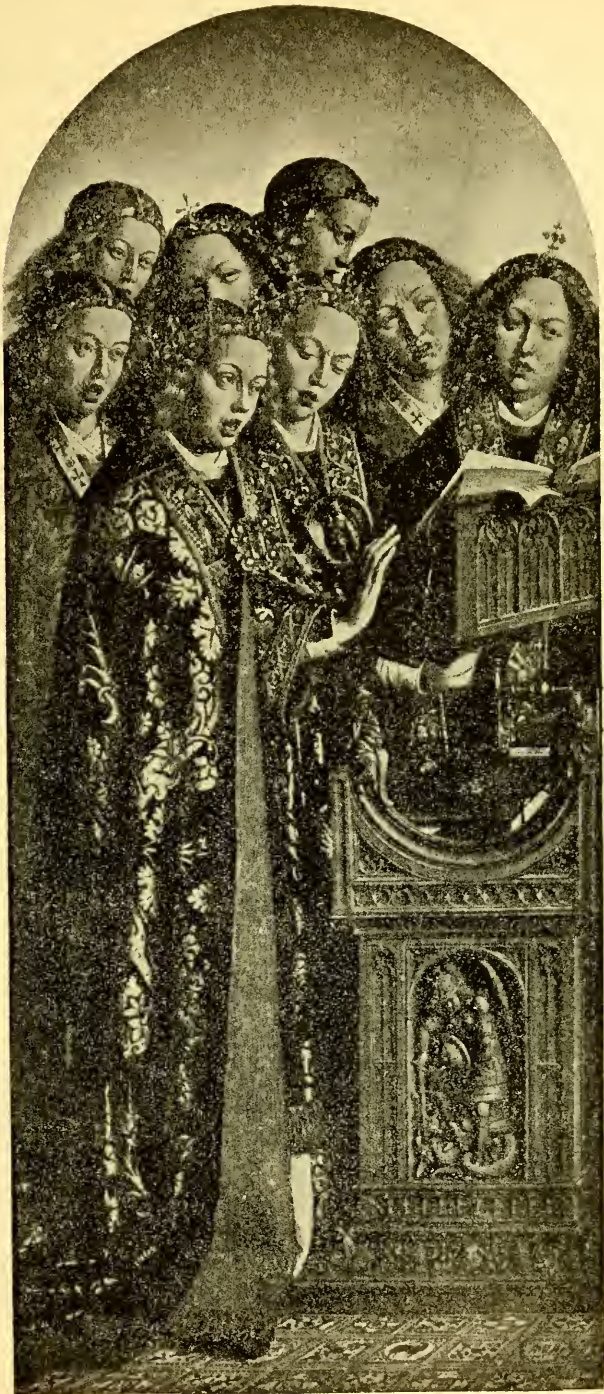
EARLY DUTCH ART.

BY THE EDITOR.

IN presenting in this number the significance of Dutch history for the Anglo-Saxon world we should mention that the Netherlands form an important link in the development of modern civilization. It is here that almost every industry developed at the end of the Middle Ages and at the beginning of modern times, and the little Dutch republic, brave little Holland as it has been aptly called, was the first people that dominated the seas though small enough in proportion of number to be easily thrown out by the English when that nation entered into the first period of its strength.

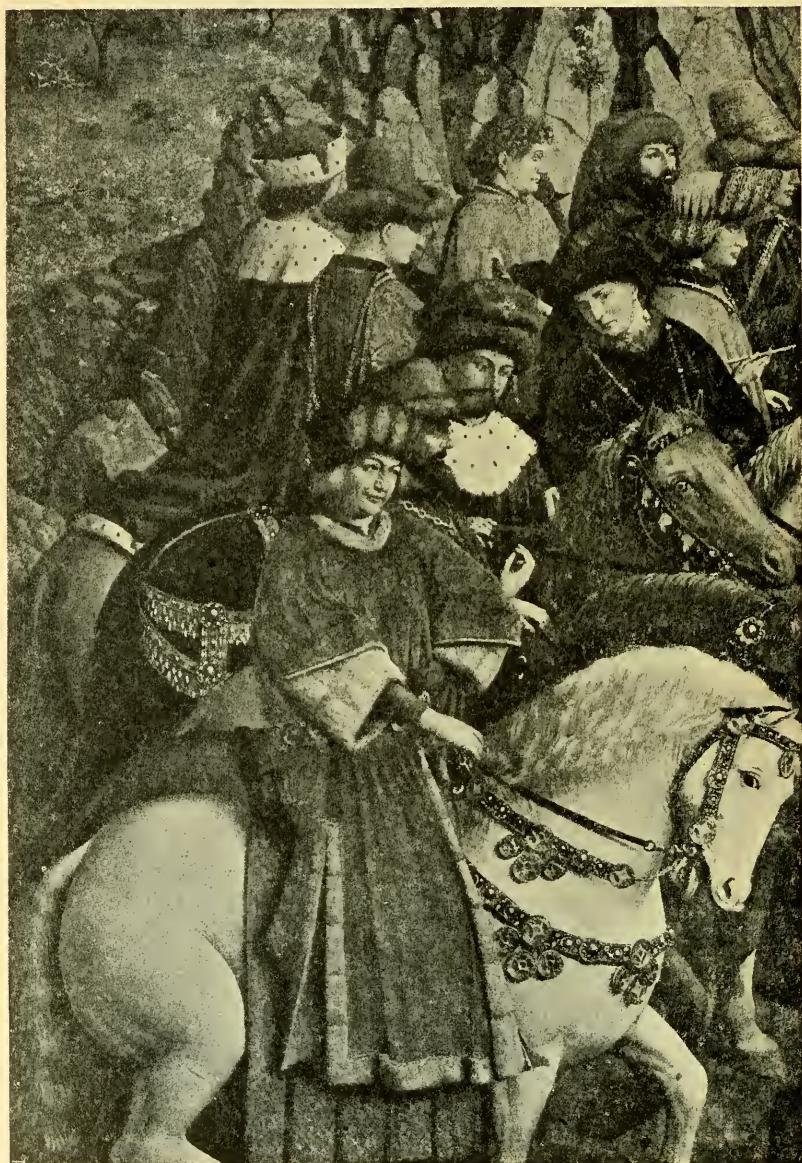
It was in Holland that the English printers learned their trade; the first English book was printed by Caxton in Holland. Weaving too was imported into England from Holland. The commercial centers of the world were to be found in these days in the Dutch cities including Belgian Antwerp, Bruges, Ghent and other Flemish cities.

In art, however, their influence has been of lasting significance. Soon after the Renaissance of Italy artistic life showed itself in the Netherlands, and here there originated a peculiar style influenced by but independent of the Italian Renaissance. The old school of Dutch painters were peculiar in their imitation of nature. It is astonishing how true to life they were in reproducing their own surroundings, even where they presented the ideals of religious or classical subjects. The first great masters of the Dutch school are the Brothers Hubert and Jan van Eyck who painted the altarpiece of Ghent, and how natural are the faces pictured there! The work was begun by Hubert, but when he died in 1426 it was continued by his brother Jan who completed it in 1432. Our frontispiece represents one detail in which the Virgin is represented as the Queen of Heaven. It is true she is adorned with a fantastic crown but otherwise she is a Dutch woman dressed in the gorgeous style of the rich merchants' wives. Another detail which we reproduce shows



THE ANGELIC CHOIR.
By Hubert and Jan Van Eyck (Altar at Ghent).

a choir of angels singing their anthems. These too are healthy Dutch girls with blonde hair and buxom figures.



THE UPRIGHT JUDGES.
By Jan Van Eyck (Altar at Ghent).

The same altarpiece contains also a collection of "Upright Judges," and we may be sure that all of them are pictures of Dutchmen. There is no face among them which is not a real living personality, and in fact it is known that two of the number are por-



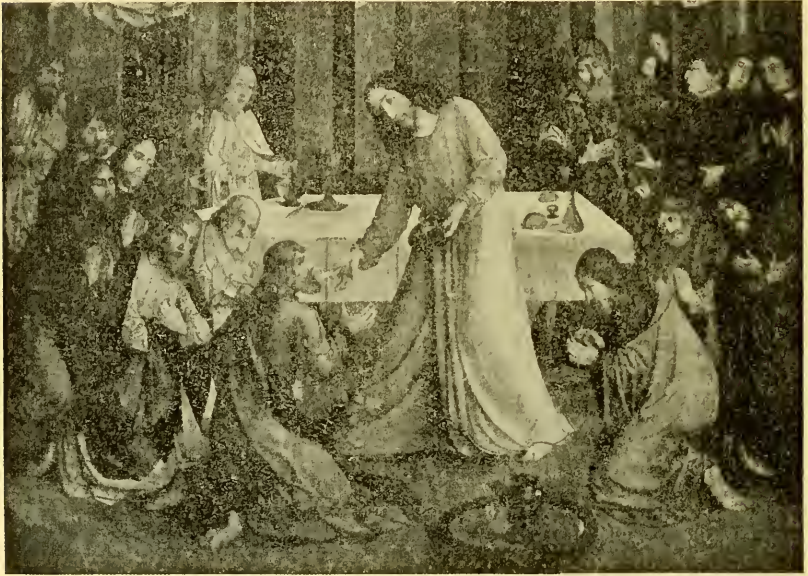
ST. ELIGIUS.
By Petrus Cristus.

traits of the artists of the frieze, the one in the foreground on the white charger being the older brother Hubert, and the fourth in the procession directly facing the observer, Jan.

Money-changers played an important part in Holland, and here is a typical instance of how the Dutch wove their own lives

into their religious ideas. A young couple who have become engaged have bought their wedding rings, and their portraits are to be perpetuated by some artist who in this case bears the strange name Petrus Cristus. The bride and groom are represented as standing behind St. Eligius, the patron saint of the goldsmiths. So a young Dutchman is arrayed in the robes of a monk to impersonate the saint, is decorated with a thin and elegant golden halo and is represented as weighing the rings of the young couple to show that they possess the right weight.

The institution of the Lord's Supper is painted by Justus of



THE LAST SUPPER.
By Justus of Ghent.

Ghent approximately in the style in which the Dutch celebrated the sacrament in those days. The bread is in the shape of a wafer and the recipients kneel, passing the ministrant (in this case the person of Christ himself) one by one in a kneeling posture. Among the disciples the Dutch type prevails, but in the attempt to make the Christ supernatural he becomes a fantastic figure without reality. The washing of the feet is indicated by the bowl and pitcher in the foreground of the picture.

A peculiar humor not uncommon among the Dutch is illustrated in a picture by Hieronymus Bosch which is called "The Stone-

Cutting." In a Dutch phrase, "to have one's stones (*keye*) cut out," means to get rid of one's follies and eccentricities. The artist represents the moment in which the man who suffers from *keye*



THE STONE CUTTING.
By Hieronymus Bosch.

submits to the operation for their removal. His wife is sitting opposite with a book on her head. The surgeon has his head covered with a Nuremberg funnel, the instrument through which dullards have the juice of wisdom poured into their heads. The hole in the head cannot be made by the skilful operator without inflicting pain on the patient for whom sympathy is expressed in the faces of the spectators. A friend sits near with a flask of some soothing lotion in his left hand. The background is a landscape with a church in the center. The inscription reads: "Meester snijt die keye ras, myne name is bibbert das," which means, "Master cuts the stones out; my name is Trembling Badger."

THE BLOSSOMING ROD.

BY PHILLIPS BARRY.

A LEGEND of St. Joseph, that when a husband was being chosen for the Virgin, his staff put forth leaves and blossoms, and the Holy Spirit was manifested in the form of a dove, is locally current in Malta.¹ The first documentary record of it is not earlier than the eleventh century;² by the thirteenth it is well established in the hagiography.³ The miracle of the dove alone is found already in the *Protevangelium Iacobi*, written about the year 358.⁴ Obviously, the later tradition of the hagiography embellished this simpler form of the story when the legend found its way into folk-lore. As now current save in Malta, however, only the marvel of the blossoming rod remains.⁵ With the etiology of this miracle as part of the lore of the pastoral staff the present essay will deal.

¹ O. Dähnhardt, *Natursagen*, II, p. 265: "Als für die hl. Jungfrau ein Mann gewählt werden sollte, befanden sich in einem Kloster viele Jünglinge. . . . Man versammelte sie alle im Chor der Kirche, und brachte lange Wanderstäbe herein, worauf jeder einen wählte. Auch brachte man mit den Stäben zugleich eine weisse Taube herein, welche nun auf den Altar gesetzt wurde. Jene Stäbe waren aber sämtlich dürr und abgelagert,—der Prior sprach jedoch, 'Derjenige dessen Stab grünen wird, soll der Bräutigam sein.' Und gleich darauf blühte der Stab des hl. Joseph, trieb Blätter, Knospen und Schösslinge,—die weisse Taube aber flog ihm zu."

² C. Tischendorf, *Evangelia Apocrypha*, p. 67, an interpolation in Codex B of the Pseudo-Matthæan Gospel.

³ O. Schade, *Narrationes de Vita et Conversatione B. M. Virginis*, VII: "[Joseph] virgam aridam. . . . ad manum pontificis dedit, que vidente populo universo Iudeorum, frondibus et fructibus et floribus germinavit, et spiritus sanctus descendit, et in columbe specie in ea resedit."

⁴ C. Tischendorf, *Evangelia Apocrypha*, p. 18, "τὴν δὲ ἰσχάτην ῥάβδον ἔλαβεν Ἰωσήφ, καὶ ἰδοὺ, περιστέρα ἐξῆλθεν ἐκ τῆς ῥάβδου."

⁵ O. Dähnhardt, *Natursagen*, II, pp. 265-6, from Italy and the Tyrol.