

to explain this by saying that this weight was emphasised because the Christ bears the sins of the world. That would probably be the modern explanation. But in the Golden Legend and in other old forms of the legend of St. Christopher, the explanation given is that the child is the creator of the world; this might lead to the question of why such a fact should cause Him to be so much heavier, for a sculptor or architect does not increase in weight through his completed work. But it is to be remembered that in early mediæval times, the simile of physical weight was very frequently used to denote nobility and greatness in an individual; we have a remnant of this descriptive habit in the everyday talk of the present time when people speak of an important man, or one to whom his fellows look up with great respect, as "a man of weight" while an important matter, upon which a decision has to be taken, is sometimes called "a weighty problem." Thus the great weight of the child may point to the fact that He bore the sins of the world, but it may also point to His divinity. The swelling of the river and the great difficulty which Christopher, even with his staff (*i.e.*, his will) experienced in negotiating the flood is, of course, illustrative of the troublous journey of life with all its fears, its perplexities, its trials and its continuous struggle, too, for those who carry a mission or have a purpose to fulfil. The odd little figure on the farther shore which, in most of the Christopher pictures of the period, carries a lantern, may be the hermit who lit for Christopher the way to the Christ, but it may also be his guardian angel, his guide; or perhaps it represents his own higher ego which led him to his Master and, incidentally, also to the knowledge that his mission was not to be one of prayer and fasting, but of activity and struggle. These are just a few suggestions to fit in with the spirit of the time at which the picture was painted and to indicate that it may be taken as standing for something more than mere perfection of technique. In olden times these pictures, many of them, were in fact Imaginations, in the original and good sense of that word. Likewise the whole legend of the saint is an Imagination for, as we have said, there is only his name to tell his story. Imagination, or legend if you prefer to name it so, has done the rest and this brings us to an aspect very appropriate to the Christmas season and the beginning of a New Year. If you take some incident, some fact, some natural law even it may be, you always come to a point where it appears to split into two, as it were. It seems to follow different directions and yet in both of these truth is to be found. In one direction the fact becomes fixed, it is a fact that is true and it remains so. In the other direction there is imaginative growth. We may take, for instance, the subject of the present article. There was a man, who lived in the third century, who died a martyr's death and his name was Christopher. That fact lives down through the ages, it persists throughout the years as a truth. But the line of deviation in the other direction has truth in it too, truth just as important, or more so, than in the first instance. We have tried to follow that second line, which incorporates the legend, that is the Imagination of the St. Christopher story. Pictorially, or by legends, the old painters, travelling minstrels and wandering scholars gave to the people of their gifts of imagination, in order that, as through the legend of St. Christopher, they should learn of the existence of good and evil. Then might they choose the good, for it is in such a choice that, in the ultimate, true freedom lies.

As Christmas time draws near with all its inspiring imaginations, its wonderful symbolism, and when we are shortly to commence a journey through a New Year it may not appear inopportune to lead imagination to dwell for a short space of time upon St. Christopher and to invoke his blessings upon the adventures of the coming year, for he is the patron saint of travellers and wayfarers.

OUR PRIZE COMPETITION.

WHAT IS A DISLOCATION? ITS CAUSES, VARIETIES, ITS SYMPTOMS, SIGNS AND TREATMENT.

We have pleasure in awarding the prize this month to Miss Winifred Moss, S.R.N., Royal Infirmary, Leicester.

PRIZE PAPER.

A dislocation is the persistent displacement of the articular ends of the bones which form a joint. Usually it is the distal, or lower, end which is displaced, the proximal, or upper, end remaining in its normal position.

The most common cause of a dislocation is external violence, or excessive muscular contraction, throwing great weight on the joint and forcing the end of one of the bones through the joint capsule, and so displacing it away from the other bone. To this type the name "naumatic dislocation" is applied, to distinguish it from either the pathological or the congenital type.

The cause of a pathological dislocation is disease of the joint. There may be destruction of the bone surfaces, or prolonged distension of the joint cavity, causing stretching of the ligaments, or paralysis of the muscles which normally maintain the joint in its usual position. This type of dislocation is specially likely to occur in the later stages of tuberculous disease of the hip joint, in cases of osteomyelitis, infantile paralysis, or in nervous diseases affecting the joints, such as Charcot's Disease.

A congenital dislocation is not really a dislocation at all, but an error in development, the joint being abnormal at birth.

Most dislocations are due to indirect violence, the muscles at the time of injury being relaxed, so that the joint is left without their support, and is moved beyond its normal limits, and one of the bones tears its way through the capsule as the result of the reflex contraction of the muscles.

A dislocation may be an incomplete one, or subluxation, when the bony surfaces are only partly separated, or a complete one, or luxation, when a hole is torn in the joint capsule and the extremity of the bone escapes from the joint, and so is completely separated from its fellow. A compound one is one in which the skin is broken and there is communication between the bones and the outside air, while a complicated dislocation implies the injury of important structures, such as viscera, nerves or blood vessels. When one or both bones involved in the joint are broken, the condition is known as a "fracture dislocation."

The symptoms and signs include the following:— The affected joint is painful, especially on attempted movement, and the capsule fills with blood and swelling occurs, due to laceration of the tissues and the extravasation of blood into them. Bony deformity may be masked by this swelling, but when compared with the normal joint on the opposite side may be detected. The limb takes up a fixed position, the tense ligaments and muscles resisting any attempt at movement, and the joint becomes useless. The length of the limb is frequently altered, lengthened in one type of dislocation, and shortened in another.

The treatment of a dislocation may be divided into temporary or first aid treatment, which is necessary

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