

all traces of the material of the gloves had disappeared.

The gauntlets used in combats were probably of the same pattern as the iron gloves used by the knights in the days of hand-to-hand fighting, when men were armed with clubs set with knobs or spikes. Indeed, the glove, now so common an article of dress, was in the days of knights and to a comparatively recent time expressive of facts and feelings, being a pledge of affection, a token of warranty, a symbol of defiance and a sign of amity. It is only a comparatively short time ago that the custom of throwing down the gauntlet has been omitted from the English coronation rites.

Until the thirteenth of fourteenth century, the use of gloves seems to have been confined wholly to men, and to have been worn as insignia of office, or protection against weather, as well as in warfare and while at work. During the reign of Elizabeth, hand-coverings became universal among ladies of rank. Elizabeth was very fond of wearing perfumed gloves—those made in Spain being preferred. Her wardrobe must have been as well stocked with gloves as with gowns, since wherever she went she was presented with gloves, such as, "A paire of swete gloves, cuffed with gold and silver," "a paire of perfumed gloves of Spanyshe leather," and so on.

The "Progresses of Queen Elizabeth" records as gifts:

By the Ladye Mary Grey, II. pair swete gloves with fower dozen buttons of golde, in every one a side perle.

By Ladye Mary Sydney, one pair perfumed gloves with xxiii smalle buttons of golde, etc.

Shakespeare makes frequent mention of gloves. Hero says to Beatrice: "Those gloves the count sent me, they are of an excellent perfume;" and Romeo longs to be "a glove upon that hand." A very interesting relic of Mary Queen of Scots is preserved in England, in the Walden Saffron Museum. It is a glove presented by her to a member of the Dayrell family, in whose possession it remains. It is of light-buff-colored leather worked with silver wire and colored silks, in an elaborate pattern of roses and birds, while the cuffs, lined with crimson satin, are still bright and unfaded, and are trimmed with gold lace.

A record in 1580 shows that in some cases, at least, gloves were expected to correspond with the character of the wearer: "Owen Lloyd to William Pryse.—Desires him to send 16 pair of Oxford gloves of the finest, of 5 or 6 groats a pair, of double Chevrille, 6 for women, 6 for men, and 4 for very ancient and grave men, spiritual." About the end of the sixteenth century "gloves knytte of sylke" were brought from Holland to London. At this period gloves also made of chicken skin were thought to impart a peculiar delicacy to the hands, especially if worn at night; sleeping in gloves having been introduced by Henry III of France and practiced by men and women alike.

There are many traditions of death from poisoned gloves during the middle ages, particularly in France and Italy. It is, however, very doubtful whether there is proof of such evil doing. In feudal times, the challenge to single combat was sent by a herald bearing a glove. Shakespeare makes Henry V, on the eve of the battle of Agincourt, exchange gloves with an opponent, as a pledge to renew the quarrel, should both survive the battle.

But the glove also figured as a sign of good-will and protection. Tenure of lands were granted on the delivery of a glove, and in 1294 "The Earl of Flanders, by the delivery of a glove to the king of France gave up the good town of Flanders." The manor of

Elston, in Nottinghamshire, was held by the annual payment of "one pound of cummin seed, a steel needle, and two pairs of gloves." When a gift of land was made to the church, a glove was laid on the altar as a pledge, and in 10-3 the Earl of Shrewsbury vowed a church to St. Peter, and sent a glove to the monastery as a token of good faith. As is well known, lovers exchanged gloves, and a knight, going to the wars, wore his lady's hand-gear in his helmet. Gloves were also a medium of bribery, being presented to judges and "lined with gold," to insure a favorable decision. It is recorded that Sir Thomas More refused a pair "lined with forty gold pieces," and presented by a grateful client. All judges were not so scrupulous, however, and a Portuguese proverb, "He wears no gloves," expresses a man's perfect integrity.

In the rural districts of England the custom of laying a pair of white kid gloves on the coffin of a young maiden is still observed, and a pair of white kid gloves is still presented by the sheriff to the judge when there are no criminal cases to be tried at the assizes.

Saint Anne, the mother of the Virgin Mary, is asserted by French tradition to have been a knitter of gloves; she is therefore, the chosen patroness of gloves in France, and her fete-day is celebrated by the craft with especial ceremony.

The glove manufacture in the United States is chiefly centered in the town of Gloversville, N. Y. It is estimated that from the 140 glove factories located there more than two-thirds of the gloves made in this country are sent out. Buckskin, kid, and other materials are used. Paris and Grenoble are the headquarters of glove-making in France, and Worcester in England. In one specialty—"dog-skin," really made from sheep-skin—English makers have no competitors. A large quantity of cheap and useful gloves are manufactured in Belgium, while thread gloves are largely exported from the north of Ireland.

HOW A MUSICAL COMPOSER COMPOSES

[San Francisco Chronicle.]

Although Sir Arthur Seymour Sullivan is now in his fifty-sixth year, his energy has not one whit abated. His first composition, the music to Shakespeare's *Tempest*, was composed as far back as 1860, and his first opera was produced thirty years ago. To the fertility of his rare genius Sir Arthur Sullivan has added an infinite capacity for unceasing hard work. There is hardly any phase of musical composition which he has not treated and beautified, and the fruit of his wonderful versatility is to be found in oratorio, hymns, songs and cantatas, as well as in the ever-popular Gilbert-Sullivan operas, which have been such a source of "innocent merriment" and a perpetual delight to hundreds of thousands on both sides of the Atlantic.

Sir Arthur was the younger son of Thomas Sullivan, a clever Irishman, who, from 1845 to 1856, occupied the position of bandmaster at the Military college, Sandhurst, while his mother was descended from an old Italian family, and the Italian blood in his veins may perhaps serve as an explanation, to those who are curious in questions of heredity, for the almost un-English vivacity of his manner, which is one of Sir Arthur's most salient characteristics, while he has added to it a very English (or Irish) dogged determination and persistence, a quality which has been remarkably displayed in the way in which he has done his

best work under the greatest difficulties, as a great part of his most melodious and most humorous light operas were composed and orchestrated in the midst of illness and in the intervals of great physical pain.

Young Arthur Sullivan's practical training in orchestral matters began very early, for there were hardly any instruments in his father's band at Sandhurst which he did not learn to play with facility. Mr. Sullivan was happy in the belief that his younger son possessed rare musical ability, although he could have had no conception of the pre-eminent distinction which his son was destined to attain. At the age of 11 nothing would satisfy the embryo musician but that his father should get him into the choir at the Chapel Royal. In 1856 the Mendelssohn scholarship was instituted—the first while chorister came out at the head of the list. It may be of interest to mention that Sir Joseph Barnby was one of the candidates.

He left England at 18 to study in Leipzig. The success which attended "The Tempest" music, when it was produced at the Crystal Palace concert on the composer's return to London in 1862, was immediate and emphatic, and among those who came to hear it performed on the second occasion was Charles Dickens.

"I am afraid I have never had time to wait for inspiration," Sir Arthur said to a London Strand interviewer. "If one waited for the right mood or for things to occur to one, one would, I should imagine, do little or nothing at all. I cannot say that anything ever 'occurs' to me until I have the paper actually in front of me. I don't use the piano in composition—that would limit me terribly. I can admit this much in regard to the inspirational theory, that in actual work a phrase does sometimes come into one's head which one feels bound to put in, and it will happen, of course, that one day work comes easily, while another day it is more difficult."

Then, taking the subject a step further, Sir Arthur laid particular stress upon one point of considerable interest, as it is a distinguishing feature of his method of work.

"The first thing I have to decide upon," said Sir Arthur, "is the rhythm, and I decide on that before I come to the question of melody. The notes must come afterward. Take, for instance, the song from 'The Mikado,' 'The sun whose rays are all ablaze with ever-living glory.' You will see that as far as rhythm is concerned, and quite apart from the unlimited possibilities of melody, there are a good many different ways of treating those words. You see five out of the six methods were commonplace, and my first aim always is to get as much originality as possible out of the rhythm, and then I approach the question of melody afterward. Of course," Sir Arthur continued, "the melody may always come before meter with other composers, but it is not so with me. If I feel that I cannot get the accents right in any other way, I mark out the meter in dots and dashes, and not until I have quite settled on the rhythm do I proceed to actual notation."

"A piece of music which will only take two minutes in actual performance—quick time—may necessitate four or five days' hard work in the mere manual labor of orchestration, apart from the original composition. The literary man can avoid manual labor in a number of ways, but you cannot dictate musical notations to a secretary."

"When the 'sketch' is completed, which means writing, rewriting and alterations of every kind, the work is drawn out in so-called 'skeleton score'—that is, with all the vocal parts and rests for symphonies, etc., complete, but without a note of accompaniment