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**S. S. STEWART'S
BANJO AND GUITAR JOURNAL,**
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With Premium, consisting of a copy of the

Banjo and Guitar Music Album.
SINGLE COPY, TEN CENTS,

The Old and New.

Written for the Banjo and Guitar Journal, by C. S. Patty.

Old violins and wine and china, so 'tis said,
Increase tenfold in value as they age;
And, as with Authors, when the workman's dead,
Works once condemned at once become the rage;
When Stradivarius made his violins, no doubt,
His friends would oft drop in to criticise;
But what was coldly viewed by many a lout,
To-day is deemed in truth a wondrous prize.

If age gives prestige, and of course it does;
The banjo has the strongest claim of all,
To our respect, for Egypt's Pharaohs
Played them before the time of E. M. Hall.

Some one upon a monument along the Nile
Has found a banjo carved, and some inscriptions:
So antiquarians welcome with a smile,
The instrument beloved by the Egyptians.

Before Cremona makers carved their gems in wood,
And left its votaries studying with a new heart;
The vaunted violin as lowly stood,
As did the banjo ere the age of Stewart.

Among stringed instruments without a peer,
The banjo stands to-day, we feel hilarious;
Let all our brethren be of right good cheer,
The Banjo too has found a Stradivarius.

The Banjo Teacher.

The banjo player of to-day who cannot read music stands a poor chance of achieving success in his art.

It used to be that "Teachers of the Banjo" did not teach their pupils to read music. They were supposed to teach by "music," but their method of teaching was such a sham that only those who had studied music previous to taking up the Banjo could read music, or execute from the notes.

The pupil who cannot read music has had, in nine cases out of ten, an incompetent teacher—or a teacher who cared only for getting his pupil's money and was indifferent as to whether he was taught anything or not.

When you hear a teacher's name lauded high, and his peculiar powers of "imparting knowledge" hinted at, be sure to ask this question: "Can his pupils play correctly from music? Do they read?" If so, (if you have found one or two who can read) "did they acquire the knowledge through this teacher, or independently of him?"

There are very few Banjo teachers who teach their pupils to read music, and there must be a reform in this branch of the business very soon.

The old-fashioned method of "writing off" Banjo lessons with pen and ink for each pupil; or the almost-as barbarous method of taking copies with a duplicator, exists with some of the "old-fashioned" teachers still, and it is like "putting new wine into old skins" to attempt to reform their methods. And yet, such is the class of teachers who generally do not instruct, but are teachers—with the *teacher* painfully omitted.

A Relic of the Dark Ages.

No wonder some musicians still persist in asserting that the Banjo possesses no musical merit.

In a book of instruction (?) published in the year 1855 (which is still on sale in the music stores throughout the country) called "Briggs' Banjo Instructor," the following information is contained:

"The greatest difficulty in playing is to stop the strings perfectly. In this, the pupil must be guided almost entirely by his ear; he should, however, generally allow half the width of his finger, as space between each finger, and also keep the first finger about the same distance from the nut. In stopping the 4th string, the first finger should be placed about a finger's width below the nut."

This information, if it ever was correct at all, applied only to the "tub" Banjo, and is worse than of no use to the student of the Banjo of the day. No such difficulty is experienced in learning to play upon the modern Banjo, and even if such were the case, the rule laid down would be of no service whatever, owing to the great variation in the size of different fingers possessed by different individuals, and also the difference in the distance between the "stops" necessitated by having different lengths of vibrating strings on various sizes of Banjos—also in any shortening or lengthening of the string by reason of changing the position of the bridge.

Such instructions as these were bad enough in the year they were published—when the book first made its appearance; but to-day they are a handicap to the student, and worse than a will-o'-the-wisp in place of a lantern on a dark night.

Concerning right-hand fingering and chords, the book in question says:

"A chord is a union of two or more sounds, to be played simultaneously.

When a single chord occurs, it is to be played by the first finger alone, which is done by sliding the finger rapidly over the strings, beginning with the lowest note.

When two or more chords composed of the same letters occur, the first is made with the first finger, and the second is made by sliding the back of the nail of the thumb rapidly over the strings, commencing with the upper note of the chord."

This manner of playing a chord, which "is a union of two or more sounds, to be played simultaneously," is rather out of place, as the notes could not be played "simultaneously" in the manner spoken of, and the effect would be that of an arpeggio, or broken chord, if so played.

It is about time now that such barbarian methods of instruction as are represented by this "Briggs' Banjo Instructor" found their way into the rubbish heap or furnace. There would be little use in attempting to "fix up" the instruction part of the book, for the reason that the entire work is arranged in the wrong keys throughout, and no Banjo player of the day, having one of the books, could possibly play any of the music contained in it without first transposing it into its proper key.

It is just such rubbish as this book, known as "Briggs' Banjo Instructor," (which may never have been written by Thomas Briggs), which, falling into the hands of persons of musical taste who have seen no better books relating to the Banjo, causes them to declare that the Banjo is not a musical instrument, and unfit for the parlor, or out of place in the hands of an intelligent person.

The Banjoist's Assistant, or Note Reading Made Easy.

Stewart's Chart of Banjo fingerboard was first issued in the year 1880. It is a complete chart or map of the 19-inch fingerboard with all the frets upon it. It has the musical staves running above and below the diagram of fingerboard. From each fret, and upon each string, a line runs toward the particular *note in the staff* which is produced by stopping the string at that point.

The eye of the pupil has only to look at any particular fret and follow the line to the note on the staff. In this way he soon learns to *locate the notes, and also to read them from the music before him.*

To construct a chart or diagram that would be any more plain and comprehensive than this *chart*, would be merely to resort to parrot like methods which in reality teach the pupil nothing.

Stewart's *chart* assists the pupil in learning to locate all the notes upon the fingerboard of his banjo. It assists him in learning this far, but it does not profess to teach him *time* or *execution*. No chart or book will do this. Having learned to locate all the notes the next step is to learn to read or execute them in correct time. Being able merely to locate the notes on the fingerboard is of little use, alone to a practical banjoist. The execution must go hand in hand with the reading.

Stewart's chart is sold at 25 cents per copy. Copies sent by mail free of postage. With this chart and copies of the following named books one is enabled to learn a great deal in the way of becoming a banjo player. *Stewart's American Banjo School*, part 1st, price, \$2.00. *The Banjo*, by Stewart, price 50 cents. *Rudimental Lessons in Banjo Playing*, by Stewart, price, 25 cents.

We recommend the foregoing to any one who is taking up the study of the Banjo.



A London, Eng., correspondent (Mr. A. Kemp), writes:

“Many thanks for the Banjo Literature you have so kindly sent me. I would like to have a copy of your new book *The Banjo*, and also to become a subscriber to the *Journal*, and therefore enclose a money order.

My delight in the Stewart Banjo increases every time I play it. Undoubtedly it is the finest and best Banjo in England. Never have I heard anything like it in delicacy and brilliancy of tone.

Nuance of expression is facile with this instrument; with most others it is impossible. There is one suggestion I should like to submit for your consideration, and that is to write all Banjo music in the key in which it is really played instead of the fictitious key of ‘E.’ Here in England this is done, and we find considerable advantage therein. Surely the American with his liberal views and splendid disregard of the useless antique, should discard what is now an effete method. We look to you to pioneer the more excellent because true way.

The Banjo is daily increasing in popularity here, and most of us look to America for much of the characteristic music for the instrument. I am convinced that American publications would find a ready and large sale here if they were written in the actual key in which they are played. As it is, almost all the pieces have to be transposed, to facilitate execution by the ordinary English performer.

I should be glad to have your views on this really important matter, knowing your keen interest in everything Banjoistic, and your ample knowledge of the subject—apart from your being a musician.

Of course, I am fully aware that British Banjoists are in a small minority, but they are a rapidly growing body, and for their encouragement and benefit I think their American brothers should present their works in a form more easily understood by the people and therefore more capable of complete appreciation.

I am sorry to trouble you at such length, but brevity though supposed to be the soul of wit is not perhaps always the spirit of wisdom.”

In *The Banjo*, (page 47) the subject of musical pitch, reading, etc., as also the English system, is briefly discussed and this subject alluded to.

We will, however, remark briefly here that we consider the key in which the American music is written to be applicable to the instrument and equally as correct as any other key in which the music could be placed. It makes no difference whatever what letter is taken as a basis from which to construct the notation for the instrument. If the logic of our correspondent was correct, the American player who tunes in the key of “D” could declare by it that the “C” notation was wrong, just as our correspondent considers the “A” notation to be wrong. The player who uses the long neck instrument and tunes in the key of B flat, could, by the same logic, declare both the “C” and “D” systems of notation to be wrong.

The player who uses the Banjeaurine, as well as those who use small Banjos, could by the same logic, declare the “C” notation incorrect, for their “G”

would sound as “C,” and their “C” would sound as “F.” So that we should require a different system of musical notation for all the different sizes of Banjos if the music is to be written in the key in which it is actually played. To advocate the change our correspondent speaks of would be the act of a crack brained idiot—and worse than folly. The result would be simply confusion in the mind of the beginner. It would be on a parallel with attempting to institute a change in the manner of noting music for the E flat or B flat cornet or clarinet, for these instruments do not register their tones as written.

Again, the same logic might be applied to the piano, for we find these instruments to vary in pitch; B on one piano may correspond to C on another, but we can see no reason because this is the case, in transposing the musical pitch of a composition, unless two instruments having a different pitch are to be played together.

So if we are to change our system of noting music for the Banjo, so that the music will be expressed precisely as written, we must have one system of notation for the nine inch Banjo, another for the ten inch, another for the eleven inch, and so on, as each of these sizes are tuned in a different pitch.

But in America, the home of the Banjo, the system of musical notation is a matter definitely settled and beyond dispute. It is true that a few books are published in England in which the keys of “A and E,” as found in American books, have been transposed to “C and G,” but that any advantage has resulted from this we cannot for a moment admit. The person who instituted the change in England was evidently misinformed, and, to say the least, very short sighted. It has, however, the advantage of enabling the English “Banjo Tutor” to change the style and appearance of such of the music of the American writers as he wishes to reproduce in his own country and thus enables him to dub himself an arranger of banjo music.

The American system, as laid out in the “American Banjo School” and other popular books, is pre-eminently practical—it is better than the English, because there is more of a division of ledger-lines, below and above the staff—while the English method can use but one ledger-line below and must have a confusion of them above, and while the American system may place a few sharps before the pupil, it does not run into three or more flats as the English system is compelled to do by reason of making “C” the starting point. The advocates of the “C” method in England are already meeting with the confusion which results naturally from running head long into the well established American standard system, and they are unable to give any reason for their change except the too silly one of its being best to note the music as it is actually played—which, as we have said, is an impossibility.

We must therefore entirely disagree with our correspondent in this matter and advise him to adopt the American system and discard the English, for he will find that “the American with his liberal views and splendid disregard of useless antique” has nothing to discard in a method that is neither effete, as he expresses it, nor antique, nor obsolete; and that it is the correct method and cannot well be improved upon.

The following letter has been received from the above-named correspondent since our remarks which precede this were placed in type. We give the letter for the benefit of those who take an interest in such things. We must add, however, that the same ground has been gone over many times before in

personal correspondence, and, however refreshing it may be to our correspondents, it is what the boys call “chestnuts” to us. Such a change as our correspondent advocates will never be instituted in this country; for not only would it lead to an enormous amount of annoyance and confliction among banjo players, but also involve a large amount of money. Music plates cannot be changed from one key to another, neither can the music that has been printed. Ideas and opinions can be changed—but even to change them requires time, and “sometimes a long time.” We have other occupation and “fish of another kind to fry” just at present. We think that if our correspondent will set to work and learn to play by the American system, he will readily learn all the music he has a heart to care for in this life, and he can obtain it by mail from America and not be obliged to put up with curtailed English editions.

“It is very good of you to take so much trouble as to write to me at length, upon the subject of notation for the Banjo; and although I am still incredulous as to your method being the ‘more excellent way’, believe me, yours is not another case of ‘Loves Labor Lost.’ I take it that we meet on a common platform, each doing his best to further the interests of musical science in general, and of the Banjo in particular.

“What I asked for was the revision of the notation for the Banjo—the standard instrument; of which, perhaps I may be permitted to say, the ‘Stewart Orchestra’ is the type *par excellence*. Since the maker of the ‘Stewart’ thinks a fictitious notation suitable for the instrument, I refer the question to the instrument itself; and with what result? That as it only plays *true* when tuned in ‘C’ and ‘G’, it must follow that its notation should certainly not be founded in ‘A.’ In other words, that the ‘C’ and ‘G’ tuning is philosophically correct, and that all the reason lies on the side of a notation from that basis.

In the old days when long-handled Banjos were used, much was to be said in favor of a notation in ‘A’; but now things are different, and I venture again to express the opinion that the *standard* Banjo should be noted in ‘C’ (as is the case in England) and not in any other key. And why not let the notation of all other sorts and sizes of Banjos follow suit? As it is, the standard Banjo is subservient to the old broom-handle and cheese-box type of instrument in regard to notation at all events. (?) This instrument is obsolete and effete, thank goodness, and let its notation also be relegated to the limbo of the past.

“I need not say that I receive with all respect, your views on the question, coming as they do from a musician, and one having, moreover, a special knowledge of the subject; and it is in no spirit of fractiousness that I differ from your judgment. Perhaps, under the circumstances, we had better ‘agree to differ.’

“In one matter, however, I think we are entirely agreed; and that is as to the merits of the Stewart Banjo itself. We really have nothing to equal it here, whatever some interested persons may say or write. There is a sympathy in the tone, a purity, an elasticity, a brightness, a delicacy and a resonance that no other Banjos possess, good though many of them undoubtedly are.

“Your new book, ‘THE BANJO’ meets a real want, dealing as it does very effectually with many of the difficulties and doubts that every banjoist encounter. True it is, that ‘good wine needs no bush’; but the Banjo has to dissipate the accretion of years of prejudice against it as a ‘nigger instrument’, and it is *doing it*, and your book is helping to that end.”



Lyman B. Rice, Banjo Teacher, of Trenton, N. J., writes :

"I write to inform you that the Banjeaurine I purchased is a 'Daisy' also the 10-inch Princess, they are the best toned instruments I ever saw without any exception. I enclose my card and you may judge the estimation I place on your goods. You know I have been a regular subscriber for the *Journal* since the summer of 1884 and it is worth its weight in gold, I would not take \$25.00 for my file of journals (and have every one since May, 1884) if I thought I could not replace the same. I was severely injured by the above Company in 1887 and have been under treatment ever since, but am gradually gaining ground and will soon be O. K. again."

Wm. Sullivan, who we have to thank for a fine cabinet portrait of himself, lately received, writes that he thinks the "Phantasmagoria" Waltz for Banjo and Piano very fine.

B. S. Leigh, Galveston, Tex., says that he is more than pleased with the *Journal* and *Music Album*.

We have the following "short and sweet" note from Wesley Bailey, St. Joseph, Mo. :

"Received the Ladies' Banjo you sent me about two weeks ago, and can say that I am more than pleased."

Herbert W. Harper, Grand Rapids, Mich., likes the *Journal* very much, and says :

"I enclose \$1.00 for Huntley's Enchantment (Grand Concerto) and the renewal of my subscription to the *Journal* when it expires. Can't possibly be without the *Journal* you know."

G. E. Brown of Lynn, Mass., has the following to say about the *Journal*.

"When my year's subscription is up please put me in mind of it as I think that it is a good thing for any one that plays either banjo or guitar. I get some of the best guitar music that I can find out of it. The Neptune and Elf Polka which was in the December edition is a grand piece and is something for these 'bum' players to ponder over. I was talking with one of these players the other day and he says that he can play the Spanish Fandango without changing the strings from their proper tuning; but no use, he knew it all."

Howard M. Rice, of Milwaukee, writes concerning the Banjeaurine.

"I have just purchased one of your Banjeaurines and must say it lays over any banjo I ever handled. For tone and fine finish it is perfectly grand. The more I play it the better I like it. I shall recommend your instruments above all others when one wants something fine."

C. W. Briggs, Sherbrooke P. Q., writes :

"Yesterday I received your *Journals* and I think I have got something to do, although some of the pieces are quite easy, I am well pleased with them and I have some old numbers I have read and re-read and still I never get tired of them. I always find something new every time I open them. My scholars are quite struck with the contents of the *Journals*."

W. H. Murphy, (Manchester, Eng.,) the well-known teacher writes :

"I am glad to say that business is booming and I refuse pupils daily, being quite filled up, besides concerts. The Manchester Banjo and Guitar Club is thriving famously and is composed exclusively of my own pupils."

A general knowledge of the banjo is absolutely necessary to every player and would-be player. There is but one—only one—book published that gives a general knowledge of the banjo. That book is "The Banjo," by Stewart, price 50 cents and \$1.00 per copy. No banjo player or student can afford to be without this book. Ring, ring the banjo.

The old time song, "Who's Dat Knocking," or "Stop Dat Knocking," properly arranged for the banjo, may be had of Stewart, the arranger and publisher, price 35 cents.

The "American Banjo Club" performed at the Academy of Music, this city, on the evening of 11th of April, after which the Club disbanded.

Thomas W. Bree, the veteran Banjoist, gave a Banjo Tournament on Sunday evening, April 7th, at B'nai B'rith Hall, San Francisco, Cal., in which many players took part.

The Quaker City B. and G. Club, performed at the Hall of the Academy of Fine Arts, Philadelphia, at a Musical and Gymnastic Entertainment, on the evening of April 24th.

Thomas J. Armstrong, of Philadelphia, has been very busy ever since September last, and owing to so much of his time being occupied with his pupils, has had to give up conducting the Banjo Club, which he has therefore allowed to disband.

The management of sixteen or eighteen Banjo players in one body is a matter not so easy as it appears to the casual observer, and the difficulty of keeping so many amateur players and their instruments in good tune and harmony has been pointed out to our readers upon more than one occasion.

Thus writes W. G. Crouse, Merrillan, Wis.:

"I have received two numbers of your *Journal* and like it very much; would recommend it to all Banjo players desiring a good instructive paper."

C. S. Mattison, the well-known Banjo Teacher, of San Antonio, Texas, writes :

"The fine Banjo arrived in due time and gave more than satisfaction to the recipient, who was surprised and delighted at its splendid tone and finish. It is as you say, a 'Jim Dandy'."

Harry Humphreys, Indianapolis, Ind., says :

"I received my paper and album, and am very well pleased with them. The music alone is worth double fifty cents."

Thus writes Jno. E. Turton, of Montreal, Canada :

"About a month or so ago I noticed in the *N. Y. Clipper*, an advertisement of yours, of a book entitled, 'The Banjo.' Since then I have had the pleasure of purchasing one of your make from a dealer in this city, and although not an expert by any means, I take great pleasure in recommending it to intending purchasers as a first-class Banjo in every respect. I enclose fifty cents; please mail me 'The Banjo' at as early a date as convenient."

George Maxwell, Fort Spokane, W. T., writes :

"Please send me the *Journal* for April. I would renew my subscription but I can't tell where I shall be in a couple of months, as my term of enlistment expires in July.

The Orchestra Banjo of your make, that I purchased from the Agent in Frisco is an 'Eagle Bird,' and is the admiration of the Garrison."

W. C. Morgan, Pittsburgh, Pa., writes us a letter, from which we extract the following :

"The Champion Banjo I purchased from Prof. Farland is immense, and several of my friends say when they can raise the money, they will have a Stewart. An—Banjo sounds like as you say, an old store tub when played with mine."

Mrs. E. L. Lovejoy, of Grand Rapids, Mich., has a well organized Banjo, Guitar and Mandolin Orchestra, composed of some thirteen lady and gentlemen performers. We acknowledge the receipt of a large photograph of the orchestra, for which we tender thanks. Mrs. Lovejoy writes: "I find your Banjos and Banjeaurines the finest in the market; my orchestra play upon the Stewart Banjos exclusively."

Al. Schilling, Cheyenne, Wyo., gets off the following :

"The Orchestra Banjo you sent me is first-class in every respect and my friends also admit that it is the best instrument in town, for finish, workmanship and tone. When I say I am in love with it, I am expressing it very weak.

The Banjo and strings arrived safely and also the books you sent me, (American Banjo School), which are the best books I ever saw. When my friends want anything in your line I will refer them to you."

C. S. Patty, well-known to many of our readers as the writer of some excellent poems, contributes music to this issue. He is a young man of ability and is destined to make his mark.

The Star Banjo Quintette performed at St. George's Hall, this city, on the evening of May 9th. The selections given by the Quintette included the "Lights and Shadows," Gavotte, by Stewart, the "Triumph March," by Armstrong, and the "Martaneaux Overture," by Vernet. The Banjo playing was a feature of the Concert, which was a testimonial tendered Miss Leah K. Van Dyke.

The following extract is from the "Publisher's Preface" of the ancient Banjo Book, spoken of in another portion of this issue:

"Shortly after the death of T. F. Briggs, the publisher was solicited by Mr. Briggs' friends to publish 'BRIGGS' BANJO INSTRUCTOR'. As there had never yet been published a complete method for this instrument, and as Mr. Briggs had acquired a great reputation as a performer upon the Banjo, the publisher was induced to issue this work, and thus give the world a scientific and practical method for an instrument which has been ever considered a mystery unlearnable, and for which music had never before been written."

The compiler of "Briggs' Banjo Instructor," was no doubt a literary genius in his way, but he evidently knew nothing about the Banjo, judging from the following extract from the book:

"Owing to the peculiar construction of the Banjo, the performer can play in *two* keys only, without changing its *pitch*; these two keys are the keys of the third string and fourth string." Probably some of our simplified method professors will see in this something to remind them of their "open and closed" keys, or the key to the closet with the bottle, and the key to the closet with the jug.

Mr. D. C. Everest recently advised one of his lady pupils to get a copy of the *Liquid Inspiration Schottische*, the lady told her servant to stop at North & Co.'s, and bring her a Liquid Inspiration. The servant when ready to go out presented herself at her mistress' door and asked if she had the bottle ready. She had mistaken the order for a doctor's prescription. This proves the originality of Bolsover Gibbs, the gifted composer.

Stewart is well-known at the Post Office; recently a letter addressed to "Stewart Universal," on North Eighth Street, was promptly forwarded to the Stewart Banjo Factory. The writer was ordering a copy of the Universal Instructor, and did not, as some may suppose, intend to address the Stewart University of Music.

Mr. G. L. Lansing, Leader of the Boston Ideal Club, writes from Middletown, Conn., under date of May 1st, as follows:

"We left Boston on the 28th to fill an engagement with the Alayone Boat Club of Elizabeth, N. J., who helped entertain the President on his way to New York. From there we went to Middletown, where we played last night. We are in Lynn, Mass., to-night.

We have several dates ahead for this month. We shall probably go to Saratoga again this summer, although we have had some good offers to go to the White Mountains. I expect we shall be out for four months steadily next winter."

Our readers who want Piano Music or Accompaniments to Banjo or Mandolin Solos, written to order, should address Miss Viola R. Secor, No. 19 Ingham Avenue, Bergen Point, N. J. Miss Secor has our recommendation as one of the best in her line of business.

The Star Banjo Quintette, led by D. C. Everest, performed at Wayne, Penna., on the evening of May 10th, at a Concert given by Mrs. Bensell. The Banjo playing created a sensation, particularly the Liquid Inspiration Schottische, composed by Bolsover Gibbs.

The Quaker City Banjo and Guitar Club, under the direction of Otto H. Albrecht, gave their First Grand Concert on the evening of May 1st, at Young Mænerchor Hall, this city, before a large audience.

The Programme included selections by the Q. C. Club, Zither Solos by Mr. Henry Meyers, Cornet Solos by Master Fred E. Wagner, Miss A. R. Boulden in character songs and Banjo playing, and Dulcimer Solos by Martin Griffin, and Guitar playing by Messrs. Albrecht and Oehler. Every number on the programme was encored.

Fred Rowly, Banjoist, writes:

"The Banjo arrived safely. Am more than pleased. Many thanks. You will favorably hear from me later."

F. F. Matthews, of Boston, Mass., writes:

"I regard the *Journal* as a good thing for Banjo players and always refer to it when any disputed point comes up, which it explains.

The music it contains is always first class, and the reading matter is very instructive. I wish it was published monthly.

I should like to state that it was on my recommendation, that the Boston Public Library recently purchased some of your instruction books."

Miss Ada G. McClelland, of St. Louis, was married on the evening of May 13th, to Mr. George E. Garrett.

Mr. Garrett is well-known in newspaper circles, and is the assistant agent of the Associated Press in St. Louis.

A correspondent writes: "I am informed through the *Journal* that you swapped your horse for a mule therefore I am not surprised at your kicking notions, for a mule has an India rubber lip like the rudder of a ship."

Wallace M. Goldie, Musical Artist and Comedian, writes as follows concerning a Stewart Banjo, recently purchased.

"I received the Banjo in Allentown, Pa., all O. K. and I must say it is one of the *best* I ever had the pleasure of playing upon, and I feel it my duty to write you this short letter and thank you for making me such a fine toned instrument.

It is made just as I ordered it and suits me to perfection. The tone is *loud* and *brilliant* and it is certainly the easiest fingered Banjo I ever saw, and I am well pleased all around with it, and I will speak of it to my friends, in and out of the profession, as the champion of the world and advertise it in every way I can, for I think you are deserving of all the credit I have given you for the Banjo, and I sincerely hope you may realize some satisfaction from the good word I will always speak of your Banjos."

The poem published in this number, entitled, "The Banjo," was written by S. S. Stewart and appeared in the *New York Clipper* under date of May 4th last. We simply mention this because the poem was not copyrighted and is therefore open to piracy.

J. C. Hennesey writes that the name of the Schottische in last number should have been *Rena Lovely* instead of *Lonely*.



The Manchester Mandolin and Guitar Club and Grand Banjo Orchestra played at Smyth's Opera House, Manchester, N. H. on the evening of May 12th last.

Arling Shaeffer, the popular teacher of Denver, Colorado, has published some new and choice selections for Guitar, among which may be mentioned "Only for Thee" Waltz, and "Lela Jaunetta" Waltz.

Alfred Chenet, of Boston, has published some new Guitar music, among which is the "Message of Love," *Reverie*, for two Guitars, and also *Wilhelmina Waltz*, likewise for two Guitars.

E. H. Frey, the popular Guitar Teacher, contributes to this number.

F. O. Oehler, the well-known writer for the Guitar was in Philadelphia recently.

Miss Ada G. McClelland, has returned to her home in St. Louis, having closed her teaching season at the Jacksonville, Ill. Academy.

A city correspondent, writes: "Will it affect a Banjo in any way to lay stones or coins in the tongue?"

We must frankly admit that we do not know. In fact, that the banjo had a tongue at all, was heretofore something entirely unknown to us.

S. S. Stewart's publications for the Banjo are the leading and most popular of any in the country. It is owing to them, in a great measure, that the Banjo has attained such a degree of popularity in musical circles.

The Stewart Banjos are likewise coming into universal use, and have taken the place of the Guitar in the hands and hearts of ladies who are musically inclined.

The Banjo and its music will become more and more used and appreciated as its good points become better known and understood.

Our Next Number.

Our next issue, for August and September, will be published on or about AUGUST 15TH, instead of on the first of the month as has lately been our custom. It is needless to add that it will be complete in every detail. Our readers whose subscriptions expire with this current number should renew them without delay, so that addresses may be properly classified in our new and revised subscription lists.

One of the old-time ballads.

The Fine Old Maiden Lady.

(Author not known.)

I'll sing you folks a little song which cannot well be beat,
Of a fine old maiden lady who resided in a street,
She was a kind good humored soul as one would wish to meet,
And dearly loved her cats and dogs which played about her feet.
For she was a fine old maiden lady, one of the present time.

Her little room was hung around with ribbons, caps and boas,
And little bits of chany ware which met misfortune's blows,
Then in her old arm chair she sat and fell into a dose,
While the teasing flies would buzz about her fine old ruby nose,
For she was a fine old maiden lady, &c.

One little yellow dog she loved much more than all the rest,
Which eat from off its mistress' plate whatever suit it best,
And twice each day she used to wash her darling little pet,
And bought eye water for its eyes which were as black as jet.
For she was a fine old maiden lady, &c.

At last one day her pet was missed, she ran the city through,
In all the daily papers, large rewards were offered too,
Described exactly how he looked his color and his eyes,
In grief she wandered round the house with tears and heavy sighs
For she was a fine old maiden lady, &c.

Three tedious days had slowly passed, no tidings met her ear,
This fine old maid was failing fast for nothing could her cheer.
For she would neither eat or drink, nor sleep nor stay awake,
Oh she sobbed so for her little pet you'd think her heart would break.
For she was a fine old maiden lady, &c.

But time's kind hand will soon blot out the sharpest pang of grief,
Before the week had looked on her, she felt a great relief,
She walked once more before her door her slumbers were more
sweet,
Her appetite again returned; oh lord, how she could eat.
For she was a fine old maiden lady, &c.

This maiden had two gossip friends with whom she loved to chat,
They had just dropped in to talk of this thing and of that,
Perhaps to tell of green ones caught in wedlock's galling net,
But this old maiden's absent thoughts were often on her pet.
For she was a fine old maiden lady, &c.

The feast prepared now down they sat their tongues ran fast
and free,
The left one had a piece of pie, the right a cup of tea,
The tea was strong, and they all said the pie could not be beat,
For she bought it of a baker-man that sold 'em in the street.
For she was a fine old maiden lady, &c.

Then all at once the lady thought it tasted kind of queer,
Each one upon the other looked and turned quite pale with fear,
This fine old maiden lady screamed and fell upon the floor,
They raised her up to give her air and opened wide the door,
For she was a fine old maiden lady, &c.

'Twas plain to see her time had come she grew so very weak;
Three times she pointed at the pie and vainly tried to speak,
They opened wide her jaws to death, oh! what a sight was there,
She saw the blue silk ribbon her puppy used to wear.
For she was a fine old maiden lady, &c.

They laid her in the cold, cold ground; while tears bedimmed
their eyes,
The coroner's verdict was "she died from eating puppy pies,"
And now her ghost is often seen, slow walking through the land,
And a monster piece of pie clutched in either hand.
For she was a fine old maiden lady, &c.

Trade Mark Notice.

The Scroll head (peg head) of the Stewart Banjos is considered by all perfection in shape, size and symmetry. It is now used in connection with the three S's, being the initials of Mr. Stewart's name, as the trade-mark of the famous Stewart Banjos. All numbered Banjos manufactured by Stewart are now stamped with this trade-mark, and as said trade-mark has been legally registered in the U. S. Patent Office, any infringement upon the same will be prosecuted.

Mules Now in Good Form.

New Yorkers are adopting the Southern fashion in a modified way of using finely bred mules as a substitute for horses for drawing phaetons and smaller vehicles in the park. Recently there have been noticed in the park several of these teams, all harnessed elaborately, and so spirited that they required experienced drivers to handle them. In the South finely bred mules are valued much higher than the average horse, and are thought much more of because of their endurance, gentleness and sure-footedness. In the mountainous country of Tennessee and Georgia mules are a necessity, and the people make the most of it by regarding them as fashionable. As the animals get to be very much attached to their owners, several Southerners who are wintering in this city have brought them North, and thus started the custom which promises to be widespread within a short time. One of the prettiest incidents of a day spent in Central Park is the dashing past of a big village cart filled with pretty, rosy cheeked little girls drawn by a span of cream-colored mules, driven by a colored coachman, whose gray hair indicates that he remembers the time when his appellation of "Massa" for his employer meant something more than a title of respect.—*New York Times*.

Banjo Strings for Warm Weather.

Every Banjo player knows that the warm weather of our summers is very trying to strings, and that the constant breaking and stretching of the strings is a great impediment to his playing.

Manufacturers in Europe have for some time past, been experimenting on producing a string composed of some material that would not be so readily affected by climatic changes, as the material in the old fashioned gut string.

It has been for years the custom of Violinists to substitute "E" strings made of silk for the "E" string of gut, during very hot and moist weather; and as the silk string lacks the tone quality of the gut, the substitution has always proved unsatisfactory.

Banjo players are subjected to even more annoyance with strings breaking during the hot weather than are Violinists, because the Banjo string is subjected to much rougher handling, and at the same time, being longer, is much more liable to break. It is only recently that a manufacturer in Europe has produced a banjo string, made of a composition, the basis of which is silk, that is destined to meet with anything like success. These strings are hard and elastic, and yet stretch very little. They have almost as good a tone as the old fashioned gut string.

We have imported a small quantity of them which we offer to Banjoists, who are in want of a good string for the summer months.

At the same time we would particularly state that we have but one size, or thickness, of these strings, which is of a suitable thickness for the first and fifth string of the Banjo. As the second and third strings so seldom break, there would be little use in importing those numbers especially for the Banjo, as the silk string can be used for first and fifth in connection with the other strings as usual.

Those who wish to try these strings will receive them at the following prices:

A sample string mailed to any address, 15 cents in U. S. stamps; ten strings for \$1.00.

We also have a special importation of our well known Banjo first strings, of gut, which we will offer

at special prices for this season of the year. They will be mailed to any address, a single string, for 10 cents, or fifteen strings for \$1.00. This of course, applies only to our first and fifth strings for the Banjo.

Opium Did Not Do It.

A correspondent in Atchison, Kansas, sends us the following clipping, taken from the *Daily Globe* of that city:

"Emery M. Hall, who formerly traveled with Gorman's Minstrels, and made a great hit as a Banjo player, is now a mad man in the Kankakee Asylum, Illinois. Opium did it. He was a good Banjo player."

Were we to pay attention to the various stories that are circulated about us we should at times have our minds fully occupied, and if many who make a practice of giving advice in the "if I were you I would do so and so" manner, would pay strict attention to their own personal business, there is little doubt the world at large would be the better for it.

* * * * *

Newspaper items, like their reporters fanciful description of certain events, are not always to be relied upon for truth. In the foregoing clipping, as is not at all unusual, the writer thereof has been misinformed, and we therefore feel called upon to give the facts in the case so far as we have learned them.

* * * * *

Mr. Hall, according to reliable authority, is suffering from congestion of the blood vessels at the base of the brain, caused by defective circulation. A recent letter from his home states that he is much better and his health improved in every way. He is not insane, nor as the report has it a "mad man." He was placed in the hospital in order that he might have the benefit of medical treatment, and we presume, also, to be saved from the annoyance and excitement which would have resulted from the constant stream of callers at his home in Chicago.

Having known Mr. Hall personally for some years we can bear testimony to his careful and abstemious life, and freedom from all bad habits. He is and has always been a strictly temperate man in all things, and never addicted to the opium habit, or excessive drug medication.

To a man of his nature the theatrical or minstrel business must always be distasteful, and to him, who was always fond of a domestic life and the association of his family, traveling through the country with a minstrel company must have proved wearing upon the nervous system. But he is not insane, and he was not an opium taker in any form, therefore we reiterate that *opium did not do it*.

Popular Banjo Music.

Every Banjo player, who plays his Banjo with the piano, should have the following selections of Stewart's composition. Waltz, "The Wayfarer," The "Dawning Light" Waltz, Phantasmagoria Waltz, "Cream of Roses" Schottische, "La Belle" Schottische, Carnival of Venice, Grand Inauguration March, Irene Loraine Schottische and the Poet's Dream Waltz.

"The Banjo."

An Extemporaneous Poem.

By the Editor.

"The Banjo hung on the Kitchen wall
(The sea bass shone in the white washed hall")
'Twas only the crude device of a slave,
Frowned upon by many then counted brave;
Sneered at by those too blind to see
That through Evolution and Minstrelsy
The time would arrive when it would be
The instrument to stand *per se*.

Years passed by, the slave was free
To sing his joyous minstrelsy.
The Banjo then in tone improved,
Pressed onward, too, as all things moved,
And the musician now its strings would touch—
(Just a little, not too much),
And ladies here and there would condescend,
Their dainty fingers just to bend,
To test its harmony.

As time continued in its flight
(Just as the day succeeds the night)
The proud with humble pride just then,
Began to notice that from the pen,
Of some influential literary men,
Came oft brief notices crouched in words of praise,
Stating that out of the distant fog and haze
Had arisen something upon which all might gaze
With native pride.

For 'twas not a mere fancy—
Nor the whim of some Miss Nancy—
Which caused them to say
That before them lay
One of the rarest gems of Modern Art;
And all that was needed was a little start,
And it would keep a going.

A few more years were numbered with the dead
(And all the while the Banjo crept on towards the
head).

Now artists had begun to praise it,
So fools thought best no more to haze it,
And ladies too, perchance, would hail it
And with fancy ribbons nail it
To the boudoir wall.

The dude would pluck its strings at times
And also swing it (like a bell in chimes).
The dudess also monkeyed with its strings,
And would attempt that part that swings
(With an awful strain upon those springs).
And often there would be a tussle,
For it required both brains and muscle,
And sometimes the bursting of a bustle
Would enliven things.

Now there arose a great confiction—
But what was feared a false prediction
Proved to be a benediction.
For some titled Nabob over the sea
Introduced the Banjo at an afternoon Tea.
(And where else would you have a man go?)
So over the seas
It became quite the cheese
To play the Spanish Fandangos.
Then time in its cycle—
(Round like a rim)
Continued to speed on its way;
And gradually, but surely, it became quite the thing
For all on the banjo to play.

Evolved from a cheese box
(Such may have been the case),
But from less than a cheese box,
Came the human race.
It is therefore not well to rail;
For those who do may fail
To perceive the rarest beauty of the opening flower,
Which, by the aid of sunlight and the gentle shower,
Rises from the earth a break of day.

The pen, they say, is mightier than the sword;
That depends on how 'tis used;
The Banjo may have grown up from a "three string
gourd,"

But should it therefore be abused.
The Human Race, from the time of Noah's Ark—
But stop—this is a mere speculation,
So now, hark!—a certain fact I'll mention:
All great things have once been small—
Even our earth, so large and round like a ball,
At one time did not exist at all—
(Before the days of Adam)
Great trees from little ones may grow;
The gourd gives place to the Modern Banjo,
A poor beginning may have a good ending,
If one but keeps his steps bending
Onward toward the top.
Another thing that strikes me is just this,
That although a fool may in his ignorance find bliss,
'Tis only those who really learn and know,
And not those who merely turn a crank and go,
That have sufficient brains
And will take the pains
To learn the Banjo.

The Banjo now hangs in the Magic Circle,
And we can look back o'er the past,
With Evolution looking up and
Involution looking down—
It finds its place at last.

'Tis not the hopeless "might have been,"
As is the cry of men who dream,
But still the hopeful "yet to be"
That greets our Queen.
Ever onward—scale the heights,
Up the pinnacle of art,
Up above the masthead lights,
(She'll go, for She has got the start.)
So never fear the dreaded tussel,
Which caused the rupture of a bustle;
Nor the stigma of the negro hand,
Which once was echoed o'er the land.
For all things in their place are good;
First we have milk, then solid food;
Just remain in a joyful mood—
Don't mind the dudess or the dude,
But treat yourself just like a friend,
And there'll be little left to mend;
For old Dan Tucker, in his day,
And Picayune Butler, too,
Did their best—it was *their* best,
But that won't do for you.

Just take this motto to your heart,
This brief advice before we part:
When on the Banjo you display your art—
Always use the



Taking Banjo Songs

Published by S. S. Stewart.

Stop dat Knocking (or Susie Brown)

Old-time Negro Song 35
Newly arranged by Stewart.

My Sarah Jane's Relations,

Comic Banjo Song by Anker 35

She is the Gawklest Gawk of Them All, Comic Banjo Song by Anker 35

Duck Foot Sue, Ridiculously Comic Song 35

Happy Days Forever Gone, Banjo Ballad by Anker 35

Darling Little Flo, Banjo Ballad By Anker 25

New Banjo Music,

Published by S. S. Stewart,

Nos. 221 and 223 Church Street, Philadelphia.

401 The Silver King Schottische, for two banjos, by D. C. Everest 40

402 S. S. Stewart's Carnival of Venice with variations, for Banjo and Piano 1 00

This arrangement has a Piano part by Miss Viola R. Secor and the entire piece comprises fifteen large size music plates. It is the most complete arrangement of this favorite melody yet produced, and of course is difficult, and recommended only to advanced players.

403 Cherry Blossom Waltz, for two Banjos, by S. S. Stewart 25

This is a very pretty and not difficult waltz and makes a very good Banjo duett. It also makes an excellent selection for Piccolo and large Banjo, tuned in octaves.

We have also a Piano Part for the waltz, 20

404 March of the Phantoms, for Banjo and Piano, by B. Gibbs . . 25
Very fantastic and comic, in F sharp minor.

405 Facile Waltz, for two Banjos, by D. C. Everest 10

Good teaching piece in A.



16698
22'

ASPEN WALTZ.

FOR THE GUITAR.

By FRED. O. OEHLER.

Guitar.



Aspen Waltz.

D.C. al Fine.

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SHOOTING STAR POLKA.

Tune 6th string of Guitar to G,
Snap string at x mark.

FOR GUITAR AND BANJO.

By E. H. FREY.

INTRODUCTION.

Fret 12-10-9-7

Guitar.

Banjo.

Fret 5-3-0

f a tempo.

FINE.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations: dynamics such as *p* (piano), *f* (forte), and *Dolce.* (dolce); articulation marks like accents and slurs; and performance instructions including *D.C. al Fine.* at the end. Fingerings are indicated by numbers 1-3, and bowing or breath marks are shown with 'v' and 'x'. A section labeled "2d Bar....." is indicated above the final system. The piece concludes with a double bar line and the instruction *D.C. al Fine.*

Shooting Star Polka.

EM'LY SCHOTTISCHE.

FOR THE BANJO AND PIANO.



By RANOUS A. SMITH.

Banjo in C.

Banjo.

Piano.

FINE.

D.C.



16701 m'

JOE SAWYER'S JIG. FOR THE BANJO.

C. S. PATTY.

Banjo.

4* 3* 4* 3*
3 1 2
3 1 4
1* 3* 143 1
4 1 1 1 2 1 0 1 4 0 4
D.C.

Copyright, 1889, by S. S. STEWART.



16702 m'

WILL LEMON'S CLOG. FOR THE BANJO.

C. S. PATTY.

Banjo.

4 1 4 2 3 1 3 3
3 2 1 2
D.C.

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JEFFERSON'S CLOG DANCE.

This is a somewhat old piece, but will be new to many among the present generation of Banjo players. It is a good teaching piece.

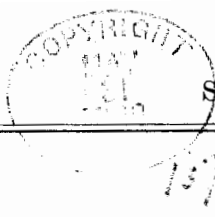
Tune Bass to B.

Banjo.

FAVORITE CLOG HORNPIPE.

Another old one that may be of service in teaching.

Banjo.



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By Eddie H. Frey.

FOR THE GUITAR.

Guitar.

9th Pos.

3d Pos.

D string.

FINE.

D.C. al Fine.

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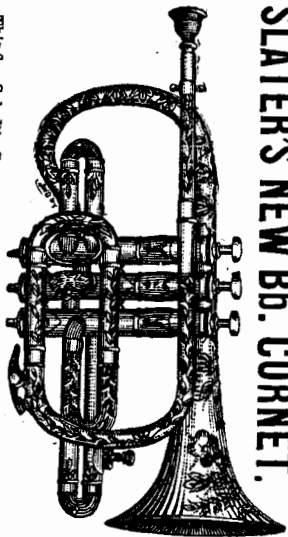
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Stop dat Knocking, or Who's dat Knocking?
And also known as "Susie Brown."

It will be understood that the old time songs were known
under a variety of cognomens, but this one is better known
under the above than by other names. It is a capital song for
two banjo performers, and is written in the Key of A (really C)
so that it will not be too high for the ordinary voice.

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EXCEPTIONALLY FINE BANJOS.

STEWART'S THOROUGHbred.

Some one has said that poets are born, not made, and if this is true of poets it is likewise true of musicians. Every one knows that no two violins are precisely alike in tone, for nature abhors sameness as it abhors a vacuum, and it is said that no two leaves on a tree are precisely alike. Is it any wonder then that banjos vary greatly in *tone*, even when made of presumedly the same material?

Is it not the case that a hundred clocks may be constructed precisely alike and yet it be impossible to cause any two or more of them to run so as to denote precisely the same second of time for any consecutive number of days?

Is it not likewise a fact that some watches and clocks are superior to others of the same construction, and that some guitars, violins, zithers, etc., are greatly superior to other instruments of the same kind, made in precisely the same way?

Is it not true that some men, possessing an outward appearance greatly like other men, are vastly different in mental construction and abilities?

It is quite impossible to construct a perfect musical instrument from imperfect materials, and it is likewise

Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of *exceptionally fine tone*, and after playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of *twelve or thirteen* inch rim, with *nineteen* inch finger-board, and the prices vary from **\$50 to \$100** each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really *extra merit*, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player or beginner is often unable to appreciate a good Banjo, as he has not the trained musical ear which makes him a competent judge, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to **TONE QUALITIES** over and above the consideration of fine material and beautiful finish, which all my finer grade instruments

which, like poets, "are born, not made." This is, figuratively speaking, of course; for the Exceptionally Fine Banjo is the rare efflorescence of a great Gross of Banjos.

Lately S. S. Stewart has, owing to a steady demand for such an instrument, began the manufacture of a **SPECIAL BANJO**, which will not be sold to the music trade, but only direct to customers

A wood engraving of this instrument is here presented.

DESCRIPTION.

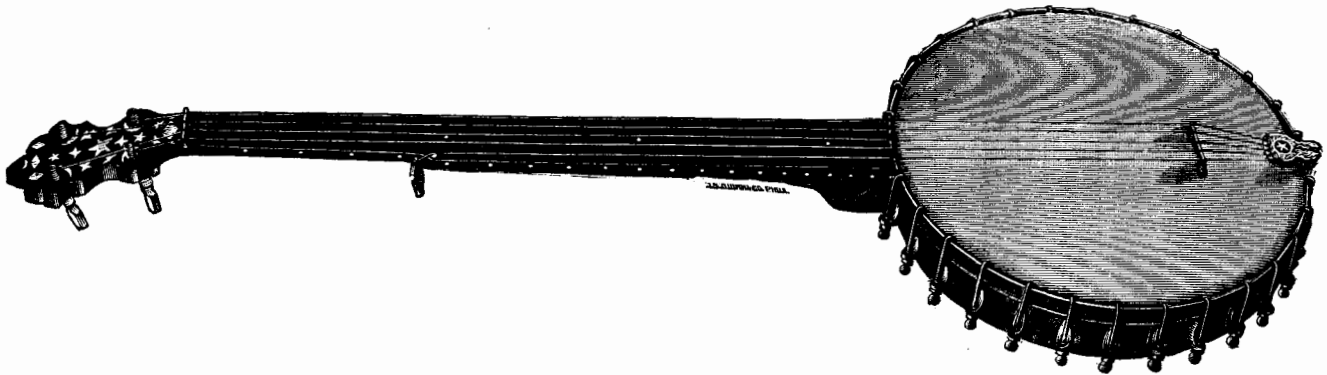
11 1/2 inch rim, nickel plated, German silver, 19 inch neck with several veneers and ebony top. The neck is handsomely carved and finely polished, and the peg head is beautifully pearl inlaid, but as will be seen there is no "ginger-bread work," nor fancy inlaying in the fingerboard. The instrument has twenty-eight nickel plated brackets with hexagon screws and nuts, carved bone pegs, etc. Pearl dots on side edge of neck to designate frets.

These banjos, like all of S. S. Stewart's high grade banjos, are stamped **S. S. STEWART, PHILADELPHIA**, and each banjo has its special number. There is also a neat German silver plate on which are engraved the words:

"THOROUGHbred"

S. S. STEWART.

THE THOROUGHbred is manufactured especially for those who want a perfectly reliable banjo for con-



THE "THOROUGHbred BANJO."

impossible to make a musician of a man who has no music in his soul.

Hence, it has been said that poets are born, not made, and the same applies to musicians. Now, going a little further, we assert that a man who has no music in his soul, be he ever so good a mechanic, cannot construct a perfect musical instrument that will give satisfaction to a "musician born" one having music in his soul.

Is it not true that as nature abhors a vacuum, all men are given some particular *talent*—to some, one talent only, to others, two or more? One man may possess great talent in music—another great ability in engineering—another a special adaptation for oratory, etc. Now, it would not be well for a person who had a strong inclination to study music, and music only, to attempt to suppress that faculty and turn his attention to the study of a branch for which he had no talent or liking. Such mistakes are often made in this life, and are the cause of many failures and of much misery.

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A notice similar to the following has been for some time in print, as a personal notice from Mr. Stewart, to which we now call the attention of banjoists generally:

"As I give my entire attention to the making of fine banjos, and being considered an **EXPERT IN BANJOS**, having made instruments for the most celebrated and experienced players, such as **HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD** and other celebrated players, who use my

possess. These Banjos are generally made with 'dots' on side of neck to designate frets (professional frets), but can have raised frets added if desired. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture, but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work."

Now, notwithstanding the plainness of the foregoing, it is nevertheless the fact that many persons misconstrue and misunderstand the language used. It is often the case that orders come in for an "exceptionally fine banjo," made of a certain size and with "position marks," to order, and the fact that such banjos are not constructed "to order," entirely overlooked.

When a customer writes:

"Make me an exceptionally fine banjo with twelve and a half inch rim, eighteen and a half inch neck, raised frets, pearl position marks at fourth, seventh, ninth and eleventh frets, and be sure to have it done within ten days."

We are obliged to write him that we have no such banjo on hand and that he may have to wait several weeks before he can get it; and all simply because he is a superficial reader, and only hastily skims over our catalogue, instead of carefully reading and understanding. We will make to order a banjo of almost any dimensions for customers, but we do not class that instrument as one of our

EXCEPTIONALLY FINE BANJOS.

cert or parlor use, and is sold at the low price of **\$40**. The same, with Leather Case **45**.

As only a very limited number of these Special Banjos will be made at any time, they will not be furnished through dealers, and no discount, except the usual 5 per cent. for cash with order will be allowed.

It is to be hoped that this will be understood by those who wish a fine banjo at a moderate price.

For those who have not the time to read attentively we will sum up in the following words:

Stewart's Special Banjo is called the
THOROUGHbred.

Its size is **11 1/2** inch rim, 19 inch neck. It costs **\$40**. It cannot be had for less: You cannot buy a THOROUGHbred at a music store. When you send the cash with your order for a \$40 Thoroughbred Banjo, you are allowed to deduct 5 per cent. from the \$40 which makes it cost \$38 net. A leather case to fit the THOROUGHbred will cost \$5 extra.

S. S. STEWART,
SOLE MAUFACTURER,
223 Church Street,
PHILADELPHIA, Pa., U. S. A.