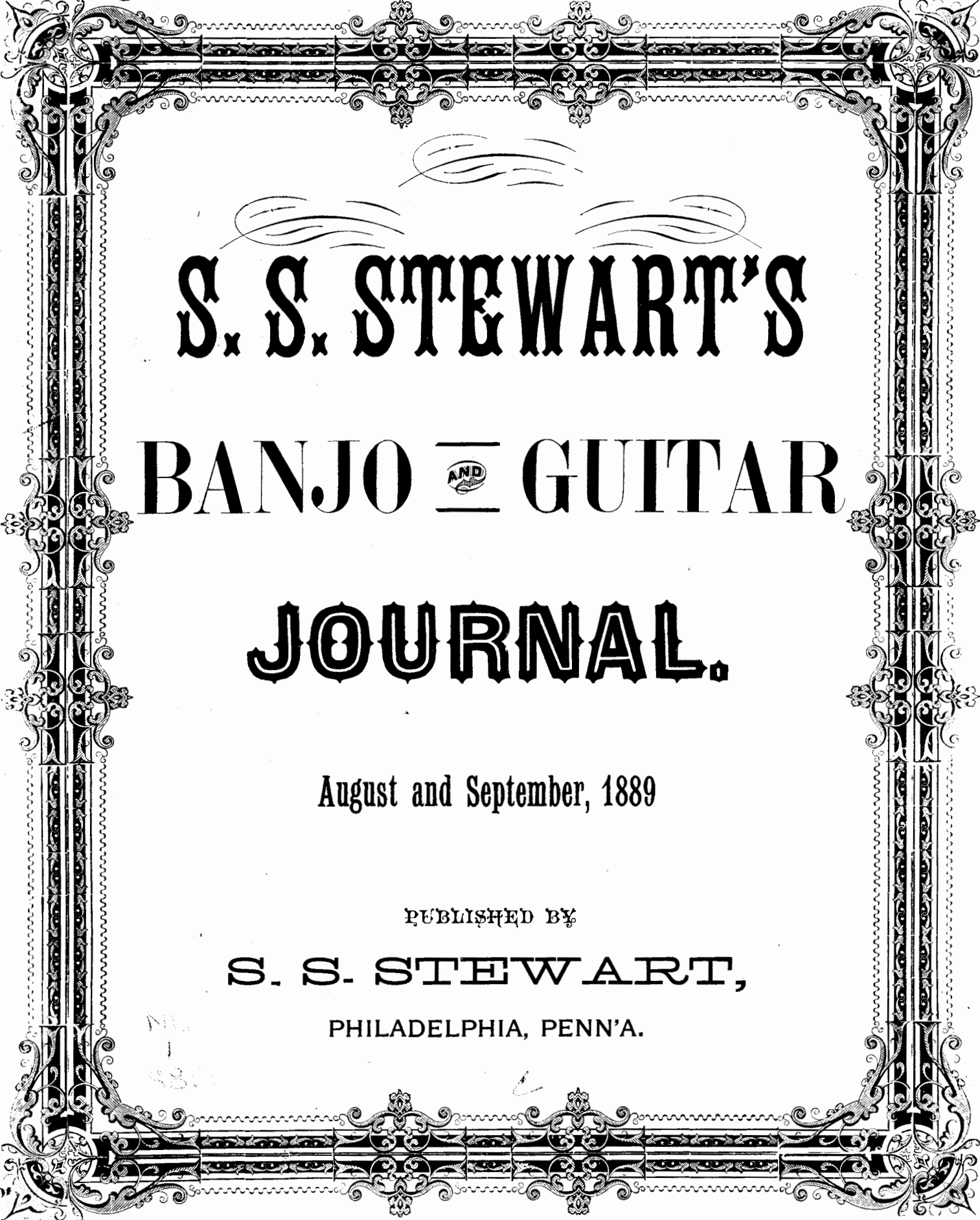



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S. S. STEWART'S
BANJO  GUITAR
JOURNAL.

August and September, 1889

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

S. S. STEWART'S

EXTRA FINE

✻ BANJOS ✻

for Presentation, &c.

PRICES: \$100.00, \$125.00, \$150.00

AND UPWARDS.



THE Banjo from which
this fac-simile illustration is made, costs with FINE
LEATHER CASE,

✻ — \$125.00 — ✻



Briefly described it is as follows:

11½ inch rim, 19 inch neck. Rim of nickel-plated German Silver and maple wood; metal part of rim handsomely chased, wood (inside of rim) finished in mosaic. 30 gold-plated brackets, etc.

The neck is very elaborately carved and handsomely inlaid with pearl.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VI. No. 3. Whole No. 53.

August and September, 1889.

PRICE, TEN CENTS.

S. S. STEWART'S BANJO AND GUITAR JOURNAL,

IS PUBLISHED EACH ALTERNATE MONTH AT

221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS PER YEAR.

With Premium, consisting of a copy of the

Banjo and Guitar Music Album.

SINGLE COPY, TEN CENTS.

The Banjeaurine.

At the time of Stewart's introduction of the now well known Banjeaurine the instrument was unrecognized and unknown. Stewart was sole inventor and the first to introduce the Banjeaurine. Stewart created the demand for Banjeaurines which causes this instrument to have a sale. Other manufacturers have lost no time in imitating Stewart's Banjeaurine and in seeking to benefit by the labor of S. S. Stewart, Boston has at least four manufacturers of imitations of Stewart's Banjeaurine, Chicago has two or three, and there are many other "small fry" who do not count. But as none of them can stamp the name of Stewart, nor use the Stewart trade-mark on their instruments, they cannot find the ready sale that the Stewart meets with. The Brace for attaching and regulating the neck of Stewart's Banjeaurine is secured by patent so that it cannot be used by these land sharks, and they are obliged to fasten their necks with extension finger-boards in the same manner that the neck without the finger-board is attached. If they could only put the *Stewart tone* in their instruments they would be somewhat excusable for making imitations of the Stewart.

Matters in Boston.

Banjo business in Boston is good. J. C. Haynes & Co. have in addition to their store at 33 Court Street, a large Wholesale Musical Instrument Department at No. 694 Washington Street, where they carry an immense stock, and a few hundred Stewart Banjo's. Thompson & Odell, have removed to new and larger quarters at 523 Washington Street. Gatcomb & Co., have opened a new office at No. 58 Winter Street, where Messrs. Shattuck, Babb, Harris and Galeucia are also located. Mr. Lansing still has his Studio in the Tremont Temple Building, Mr. Lansing informed the writer that their Club, "The Boston Ideal Banjo, Mandolin and Guitar Club," had made very lucrative engagements for this season and had been very prosperous during the past season. It is the general opinion among the Banjo teachers and manufacturers that the Banjo is working its way to the front and will continue to lead the Guitar and Mandolin.

Boston is well represented in Banjo Teachers and there are thousands of players in that city.

Oh! How Nice!

A paper called *Moonshine*, and published in England, in its issue of April 6th, last, gives a full page cartoon, which is quite amusing. It is called "Days with Celebrities," and represents "The Royal Banjoist," Mr. Brewster, in several different scenes and a "finale" in which the "Royal Banjoist" appears sitting upon a figure which we may presume is intended to represent the moon. One of the scenes has the "Royal Banjoist" appearing before the Queen, and Her Majesty is made to remark, "Thank you Mr. Brewster, now could you play me that sweet old nigger air; The Old Folks at Home?" The description of the "Royal Banjoist" in a dress-coat that would do credit to a waiter in any first-class restaurant, is quite amusing, to say the least. Another scene represents our "Royal Banjoist" in the act of confronting H. R. H., the Prince of Wales, and the Prince in made to say; "The fact is Mr. Brewster, I've something better to do," and adds that H. R. H., *does not* play the banjo.



Bolsover Gibbs.

While in Chicago recently, Brother Bolsover Gibbs had a crayon portrait made by a brother banjo artist, Harry L. Keith, from which he has kindly permitted us to make a rough sketch. It represents Mr. Gibbs in one of his happiest moods and no doubt will be appreciated by many of our readers. Those who admire—and they are many—those choice Gibbserain musical efforts lately produced, such as The Funeral March of Old Jaw-bone, Aunt Susie's Walk-in, Phantom March, &c. Will be pleased to have Mr. Gibbs latest portrait, representing the condition he was in when he transcribed or composed the now famous Liquid Inspiration Schottische.

Our Next Number.

Our issue for October and November will be printed about the 15th of October, or possibly a little sooner than that.

Our Successful Journal.

The Journal is becoming more and more popular and has quite an army of regular readers. It is possible to extend its circulation to a very great extent; and simply by making all of its music very easy and simple. By doing this we should cater to the tastes of an immense number of persons who have little musical taste and who do not want any thing in the musical line except easy tunes. But it is not our aim merely to dispose of a large edition of the *Journal*. If all the earth's population consisted of fools we could feel it not at all out of the way to cater to fools and "answer a fool according to his folly." But all are not fools, as our already well established circulation shows, and we therefore prefer to have a goodly percentage of wise heads among our subscribers, and hence shall continue in the same line and to pursue the same policy in conducting the *Journal*, that we have heretofore pursued. We make the *Journal* so good that no Banjoist, who aspires to the name, can afford to miss a single number of it. The *Journal* must sell because it is good and of value to the purchaser. Hundreds of letters attest that it is the best *Banjo Instructor* before the public, and that it shows no favoritism in its news columns. Its Correspondents Columns are always interesting and the information there given is always authoritative and reliable. Hundreds of Correspondents bear witness to this one fact alone, that the *Journal*, as published to day, is worth many times the price charged for it.

Remedy for False Strings.

The only remedy for strings breaking frequently during the warm seasons, and the only remedy for false strings, appears to be in the general adoption of the new and improved Silk Composition strings. Try them. We will mail you 10 1st or 5th strings for \$1.00. We will mail you 15 1st or 5th gut strings for the same price, \$1.00

Banjo Strings.

Our composition strings, made of Silk and as hard and firm as gut, are the only known substitute for the gut strings, which break so readily in warm moist weather.

These Silk strings are specially made for Banjo first and fifth strings, and are all of one uniform size and it is very rare to find a false string among them.

Price 15 cts. for single string.

Ten silk first and fifth strings for \$1.00 mailed to any address on receipt of price.

We are also selling our well known Banjo strings of gut at 50 cts. per full set of five strings. The first and fifth strings of gut we are selling at the low price of 15 strings for \$1.00 or 10cts. for single string, mailed to any address.

S. S. Stewart, 223 Church St., Phila.



We recently received quite a long letter from E. M. Hall, from his home in Chicago, and he is quite well again and will settle down to teaching. We can assure our readers that Mr. Hall is not and has not been at any time "insane," as some of the papers had it.

Allen Field, of Little Rock, Arkansas, writes an interesting letter, from which the following is an extract:—

"Enclosed you will find 50 cts., for which please send one years subscription to the Journal, to commence with June number.

"This is not for myself, but I will subscribe before long, and also order some strings and want a price list for my self.

"I was showing Polk the Banjo I bought from you, two years ago, and he was very much pleased with it, but said he had just given Benson (a Little Rock music dealer), an order for a \$32.00 Polleman (or some such name) two days before, but was sorry he didn't know about yours sooner, and said he would trade his off if it did not suit him and order one of yours, for he is dead in love with the tone of my Banjo. In fact, I think when you sent mine, you must have made some mistake and sent a better one than you intended. (This is what a great many say).

"Why, you can hear it six blocks easy, at night; besides it is as firm as it was the day I bought it. I wrote you some time ago concerning a Piccolo and Banjeaurine, but have since bought a Stewart Piccolo, second-hand, and have not been quite able to get the Banjeaurine yet, but hope to give you the order before long, for I wouldn't have any other than a Stewart.

"I will try to persuade Polk to get a Stewart anyhow if I can, for he likes it, and as he had already ordered, he gave me 50 cts. to get your Journal so he could see what you had. Do not forget my price list, as it has been some time since I have seen one and would like to keep up with the times."

Letter from Miss Daniels, Teacher of the Banjo and Guitar and Vocal Culture.

No. 206 West 23d St., N. Y. City.
June 3d, 1889.

Dear Mr. Stewart:

As the clown says in the circus, "Here we are again." I ought to head this article with the remark, "what I know about Stewart's Banjos," but was afraid some one would imagine I was writing an advertisement, which I am *not*, but I am writing a genuine letter, voluntarily, to the quiet little man who has done so much to elevate the tone of our National instrument, the Banjo, and make it worthy of a place amongst the representative instruments of each nation; for Italy has the Guitar, Ireland the Harp, Germany the Zither, Scotland the Bag Pipes, Switzerland the Flute or Pipes and China the Tom Tom, and so on through the catalogue of instruments. We have the Banjo and a Flag with 42 stars.

The Banjo is quite as much improved in the last 10 years as the flag has been, and in this Centennial year we ought to return thanks for being so fortunate as to possess a "Stewart" whose first name ought to be "Progress," for it is to him we owe so much improvement in the instrument of our Nation.

I purchased a Stewart brand in London some 6 years ago. That instrument stood the test of foggy England, misty Scotland, and the bogs of Ireland, and lastly it stood the severe test of 4 trips across that big pond (12000 miles), the Atlantic Ocean, and hundreds of miles through "God's Country," and it never failed to secure triple encores for the player wherever it was played.

I always like to speak well of the Bridge that carries me over, and for this reason I mention this old friend here.

My new Universal Favorite, which I have now purchased, will, I hope follow in the steps of my first Stewart, and if I am a live and active member of this Universe 6 years from to-day, I shall report to "the quiet little man" in Philadelphia how much of a "Favorite" the "Universal" has become, as I expect to play it in Old England, Bonnie Scotland and Merry Ireland before many months.

The improvements made in the Stewart Banjos in six years are *many*, and you deserve great credit for your faithful *Stewardship* of the instrument. I am quite sure all well-thinking people will agree with me in this.

This letter may be long, but it is much too short to express all I think might be said in your favor for your excellent work, and good results of that work, in your Banjos.

With my best wishes, I am,

Faithfully,

Carrie Daniels.

P. S.—So many Banjos are addicted to *warping* after such *damp experiences* as England compels one to endure in her fogs, that I feel bound to say what I have said herein about the condition my Stewart was in after all the hard usage. *Warp* might be scratched out of the Dictionary for all the use it has in reports of Stewart Banjos.

E. H. Frey, Chillicothe, O. writes; "Thanks for music you sent; I get many samples of B. and G. music from different publishers, but none can compare with your publications."

We are in receipt of a very large number of letters of like purport to the following, which comes from E. M. S. Gould, of Belbend, Luz. Co., Pa.

The \$45.00 Universal Favorite I purchased of you last February has turned out to be one of the best Banjos I have ever had for the price. It is simply immense. The keys you favored me with, that are on it, work to perfection and the workmanship of it makes it a *gem*.

Please find enclosed \$1.50 for one years subscription to Journal and strings, assorted. "The Banjo" is just the book for Banjoists.

"Please send Journal for June and July as per your ad in the *Clipper*, for which find enclosed 10 cents. I am learning by note, and there is more music for a dime in the *Journal* than I could otherwise get for 10 times the amount." This is what Geo. B. Johnson, of Chicago, Ill., has to say of the *Journal*.

"The Banjeaurine you got out for me has turned out a grand instrument. All that have seen it say it is the *finest* instrument they ever saw, both in workmanship and tone." This is what T. F. Southworth, of Lynn, Mass., has to say of the Banjeaurine.

The following interesting letter comes from Frank L. Wilson, Atchison, Kansas.

I received the new Stewart Orchestra Banjo about a week ago. I have not got the head drawn down where it ought to be yet, but the tone is "splendid." It is by far the best Banjo that I ever owned. It only strengthens my opinion that you are the "King" of Banjo Makers. I only hope that the time will be short when I shall be the happy owner of one of your exceptionally fine Banjos. Do not forget me when you have such on hand. I am glad to hear that Mr. Hall is getting well. The Banjo world has a great exponent in Mr. Hall. He is the best player that I ever heard.

When he was here last, he, with the rest of Gorman's Minstrels, stopped at the Windsor Hotel. I having heard that he was with them, determined to see him and also see and hear a Banjeaurine.

Well, I, thinking that he was like most all Banjo players that I had heard in the west, indulged in a little stimulants. Went to a place where they keep such things and purchased a half pint of the best Brandy that I could get, also some cigars, went up to the Hotel, found Mr. Hall in his room. After introducing myself offered him a drink, at the same time telling him the quality of the liquor. My astonishment was very great, I tell you, when he refused both the liquor and the cigars, which, by the way, cost 15 cts. a piece. Mr. Hall stated very firmly that he did not indulge in either. After a little while we went down to the Opera House where Mr. Hall unlocked his trunk and took out his Banjeaurine, which by the way, was a Stewart, and was a beautiful instrument, and played in such a way that it caused me to send to Mr. Stewart for a Banjeaurine soon after.

Mr. Hall states (and I believe him) that Stewart makes the best Banjo of the present age.

I did not intend to write such a long letter but I could not help putting in a good word or two for Mr. Hall.

The enclosed 50 cts. is for a years subscription to the Journal, to commence with No. 53, August and September, 1889.

I have read the Journal for the last 4 years and I think it is perfection in Banjo literature and would not be without it if I could help myself.

This is what O. R. Babbitt, of Seattle, W. T., writes under date of June 1st.

"Enclosed you will find 50 cts. for which please send me the *Journal* another year. (To commence with the June number.) Will send you some new subscribers soon.

I noticed the slip notifying me of the last paper for the year. I have taken the Journal for the past four or five years.

I like it now better than I ever did. It is the same as meat and drink to a Banjo player. When my name is struck off your subscription book you can count on me as dead, so long as I can get such good value for my money; I know how to appreciate it.

In all my dealings with you I have never had cause to complain, prompt and honest in filling orders, often giving me something more than I paid for.

The Cherry Blossom Waltz for two Banjos, price 25 cts. is a "very clever composition." Be sure to get it.

One Banjo player writes that he thinks nothing but "classical music" should be published for the Banjo; another thinks that only easy pieces like Louisiana Hoedown, should be issued; another thinks that pieces without chords are proper, and another thinks that too many chords cannot be crowded into Banjo music. One reads the *Journal* all through and likes it; another carelessly glances at a line or two here and there and thinks there is "nothing in it."

It takes all kinds of people to make up the world; We publish such an assortment of music that we have no trouble in pleasing all.

The *Journal*, by reason of its low price and attractive contents, is becoming an immense favorite.

W. Fred Browne, Richmond, Ind., writes:

"The Banjo shipped on the 13th is received, and must say it is a beauty. I have shown it to a number of persons, and they say it is the *finest* they ever looked upon; I think so myself. It has a pretty tone, full and sweet.

I haven't pulled the head down yet; I will pull it a little every day until I get it down. Mr. Stewart, you make the finest Banjos of any maker in the world, barring none.

I am working at a first class Opera House and I get to see and hear all makes of Banjos. All leading actors of any note, speak in the highest terms of your Banjos.

Mr. Stewart I am going to have a Stewart Banjo made out of my old dash. What will you charge me to make me a neck like my new Banjo neck, and also put on a new Head? I want two Banjos; they are nice to have, for when one gets out trim, I can take up the other. There are a number of Banjo players in Richmond, and if I can help you in any way, I will do so. I might sell a few Banjos for you, anyway. I will do all in my power. I will close wishing you a long and successful life."

Prof. S. A. Kennedy, (Banjoist and Ventriloquist) writes:—

"I am a little late, but I am here all the same. I received my Orchestra Banjo all right at Memphis, Tenn. I have used it now about seven weeks and all I have to say is, it knocks them all out, not merely because I say so, but every one that sees and hears it, says so.

I would not sell mine back to you for twice the amount I paid you for it. I got my money's worth; that is all I want."

"The Journals I ordered of you some time ago are immense, and I would not be without them for anything. I have learned many good points and excellent pieces."

M. Luther Hultgren,
Jamestown, N. Y.

"The Grand March of an Old Jaw Bone and Aunt Susie's Walk-In, are just the kind of Music that takes after the deluge of "choice compositions" which flood the market. Give us some more of the same sort." This is what John Davis, the well known teacher of the Banjo, of Springfield, Mass., has to say about our music. He is brief and to the point.

"THE BANJO," a book by S. S. Stewart, price 50 cts. per copy, should be read by every Banjo player and learner in the land.

Some Banjo players make as much noise in "tuning up" their banjos as other players make in going through an entire performance.

It is amusing to note the manner in which some of these would be performers set about putting their instruments in tune: How the poor 5th string suffers, and what a time they do make over it to be sure. One can generally place a banjo player before he begins to play, in the class to which he belongs, merely by hearing him tune his banjo.

Miss Edith and Viola Secor, played at the Opera House, New Brunswick, on the evening of June 17th, meeting with their usual success. Miss Edith is a fine banjoist and xylophone player and her sister is a splendid piano accompanist.

L. B. Rice, Trenton, N. J., writes. "I write to inform you that I have just received Banjo No. 4484, and is 'a dandy.' This makes four, and they are all like yourself—'The Boss'."

Mr. and Mrs. Charles Schofield have a quintet Banjo Club which appears to be meeting with considerable success.

C. E. Hobson, Huddersfield, England, writes under date of June 18th. "I have rec'd your packet of Banjo pamphlets, which I have read with much interest. I had no idea that you had such a rich catalogue of publications. In this country the sameness of Banjo music is most distressing. In order that I may the better judge of the quality of your books, I enclose \$5.00, which will entitle me to about \$6.66 worth of books, including discount.

E. T. Harris, Swansea, S. Wales, says, in a recent letter. "The last lot of Banjos I received from you have caused quite a sensation in Swansea, and have given *more than satisfaction* to my patrons. The forty dollar Orchestra Banjo is a *perfect wonder* for tone and could not be equalled in this country for any money. I wish you every success.

We noticed recently, in the *Indicator*, of Chicago, considerable talk about a large order that Lyon and Healey of that city had received, from an English house, for American Banjos. But nothing was said regarding the *prices* of these banjos. Banjo manufacturing is different from Pork packing, and quality, instead of quantity, is the article which makes the reputation of the Banjo manufacturer.

For instance, a certain firm in Chicago may sell *fifty million hams* in one year; they may be considered the leading porkers of the country, but another firm may supply fifty or a hundred thousand cheap Banjos to the "hams" of America, or Europe, and yet never win any reputation as Banjo makers.

Some time ago the "38 Bracket Banjo" was manufactured in lots of a thousand or more at a time and sold by jobbers to the small store keepers and pawn-brokers throughout the country. As the instrument was only a "tub" and had no musical merit, and *cheapness* being its only recommendation, the "38 Brac" soon began descending in price, until it has become a drug on the market and will not bring enough

money to pay for the brackets used upon it. The quantity of "Brackets upon a Banjo" does not give it musical value, and makers of such truck have not the knowledge or ability to manufacture a Banjo possessing the required tone properties.

William Adams, Kansas City, writes: "Banjo and Tambourine arrived all O. K. I am very well pleased with the instruments. I have nothing more to say at present, but will write again when I get my Banjo tightened up in good trim and sir I wish to say that your banjos should be advertised here, in this city."

S. S. Halliday, Cairo, Ill., writes: "The American Princess Banjo I ordered by telegraph has arrived and is in every respect *more* than you claim for it. Its tone and general appearance are simply 'immense'."

It is a strange fact for some of our sour competitors to ponder on, that most of the letters from purchasers, bearing testimony to the Stewart Banjos, declare that they are *BETTER THAN STEWART CLAIMS THEM TO BE.*

J. J. Cummings, Scranton, Pa., writes:

"I am at present using one of your 2d grade banjos for 'negro bis.' and compared it to another make that I thought was good and found *more volume* to one of your banjos than to three of the others. I wish you success in the 'Banjo World'."

The only Book of the Kind for Guitar Players

The Guitarist's Delight.

A Collection of Good Music for the Guitar,

Price, Twenty-Five Cents.

This book will be mailed to any address on receipt of 25 cents in cash or U. S. Postage Stamps

It contains the following music:—

- Lillie March,
Wingender Waltz,
Woodbourne Waltz,
Lullaby from Erminie,
Easy pieces for Beginners,
Minuet for two Guitars,
Reverie,
Sleigh Bell Schottische,
Anticipation, for two Guitars,
American Cadet March,
Aspen Waltz,
Lucifer Quick Step,
Neptune and the Elf Polka,
Nina Adelita Polka,
Rustic Dance,
Auld Lang Syne,
Otto's Wedding Waltz,
The Loreley,
New Year's Schottische,
The Long, Long, Weary Day,
Longing for Home (Heimweh)
Old Oaken Bucket,

Price, 25 Cents for Entire Collection.

S. S. Stewart, Publisher, Phila.

L. A. Burritt, of Bayonne, N. J., reports that he has done a very neat business in teaching during the season. We spent some pleasant hours with Mr. Burritt, in New York, recently.

F. O. Oehler has left Hoboken, and is at present with his parents in Philada. He has been suffering from bronchitis.

Stephen Shepard, of Paterson, N. J., succeeds Goldby and Shepard, the firm having dissolved.

Thos. J. Armstrong, after a trip to the White Mountains and Sea Shore, is ready for fall business.

A very silly effort was made some weeks ago, by a small music publisher, to stop the circulation of the *Journal* and to put its editor and publisher to some annoyance and expense. The attempt was a failure.

It seems that this party had a tune published for the Banjo, written by some unnamed and unknown person, called the "Little Pet Schottische."

As Stewart had a piece of similar title, by Edw. H. Frey, published in the April issue of the *Journal*, the person in question thought he could get an injunction to put a stop to the issue or sale of any more April *Journals*, and that he could, at the same time, secure damages from Stewart for having used two words in the English language attached to a musical composition, said two words "Little Pet," which this party evidently imagined he owned and could control. But he neither stopped the circulation of the *Journal*, nor did he cause any great amount of annoyance to be inflicted upon any one but himself. "Be sure you're right, then go ahead," is the old motto of Davy Crockett. But this party thought he was right, and was sure of it in his mind,—but that is not the right kind of sureness, to be sure. He was sure that he was the first to use the name "Little Pet" applied to a Banjo composition, but Stewart was sure that he wasn't, and the Judge appeared to be equally as sure, for the injunction asked for was not granted.

All experienced publishers of music know that there are a great many pieces of similar name published. For instance, The Little Pet Schottische, by John Smith, and The Little Pet Schottische, by John Jones, are admissible titles, and so long as the musical compositions are different, the similarity of names used by different composers is of little moment. Purchasers of music, who have any experience, knowing this, are careful to name the composer, or arranger, as well as to give the name of the composition or arrangement they wish to purchase, so that very little damage can be done by a similarity of titles, to musical compositions, under the names of different writers.

The music business, like every other business, has its proportion of the cranky and dead-beat element,—the worms that seek to live by sucking blood from human flesh, and by feeding upon others.—It is the duty of all honest publishers and teachers of the present day to live above and beyond this lower element. It counts for little in the Banjo movement of this generation—and will die of the dry rot, gradually and surely.

Banjo teaching is becoming a business, the old timer with his quid of tobacco in his jaw, is out of place in the modern Banjo Studio where ladies' and gentlemen are taught.

J. McCollough, Oakland, Cal., writes us a letter, from which the following is an extract, "I rec'd the *Journal* and was greatly pleased with it. I think it is just the thing for both Banjo and Guitar players. I have a Stewart Banjo, and think it the *King* of musical instruments. I will recommend it to all my friends wanting first class instruments."

H. L. Keith, Chicago, says: "The Waltz, Wayfarer, takes very well here." So it does everywhere. Mr. Keith encloses a fine cabinet portrait, for which we extend thanks.

A man once went to see the play of Hamlet. When asked how he liked it he said that it was too full of stale gags for him, and the man who wrote it must have got hold of a lot of "chestnuts."

We were reminded of this upon receiving a letter from one of our customers recently regarding some music purchased. He says—"The music you have sent me is arranged in the combination that we require. As for music composed by Mr. Lee, this dose will be all that we will need. A party who gets up such silly, tame, rank stuff and calls it music, is not worthy of the name of composer. There is really nothing in it; but of course your house is not to blame in the matter."

Considering that Mr. Lee is one of the very best composers of Banjo music,—and universally recognized as such,—the opinion of our correspondent seems rather out of place.

The kind of weather we have been having during the past few weeks has been very hard on Banjos and upon all other musical instruments. Performers should take care to keep their banjos well protected from dampness, and never have them placed against an outside wall—even if they are in leather cases.

D. C. Everest is hard at work at his banjo and violin.

Bound Volume of the Journal

For the year 1887, six numbers, handsomely bound in purple cloth.

Only a Few Copies Left

Send one dollar and receive a copy from the publisher

S. S. Stewart, Philadelphia, Pa.

LESLIE A. BURRITT,

Banjoist

22 West Thirty-Fourth Street, Bayonne, N. J.

Music arranged for Banjo and Piano, for one or more Banjos, or for Clubs.

—Just Published—

The Well-Known Old-Time Banjo Song,

-ZIP COON-

This old-timer has been in demand of late, and is now given, carefully arranged for the banjo with words and music.

Price, Twenty-Five Cents.

S. S. Stewart, Publisher, Philadelphia, Pa.



Every Banjo player should understand the instrument he plays upon to that extent that he can readily replace a broken head—for heads will break in spite of all that can be done.

A banjoist who is obliged to send his banjo a hundred miles or more, to the nearest banjo manufacturer, to have a new head put on, is at a great disadvantage. It is quite an easy thing to learn how to properly put on a banjo head, and it is something that should be learned by every banjo player in the land, even if they live in the large cities where they can readily get such work done without trouble or delay.

ONYX: The reason for the Banjo 4th or bass string breaking frequently is because this string is subjected to more strain, or more severe tension, than the other strings of the banjo. The Bass string usually made in too *thin*, but banjoists demand a thin bass string and dealers are therefore compelled to furnish them. If such strings are made a little thicker, that is, with more silk strands under the wire wrapping, they will naturally be stronger and more durable and not so disposed to go out of tune (stretch) while playing. A little thicker silk used under the wire wrapping does not add very materially to the density of the string and we advocate a rather thicker bass string than is in common use among banjo players.

MUSICUS: The fret board of the Banjo in question is probably true, the fault lying in the strings alone. If the bridge is placed in such position on the head that the twelfth fret lies one half the distance between the nut and the bridge and the *harmonics* do not come out clearly at the 12th and 7th frets, you may depend upon it that the trouble lies entirely in the strings. You may have changed the strings a dozen or more times and yet have experienced the same difficulty, for it is exceedingly difficult to obtain perfectly true strings. If you have read our article "Experimental Acoustics," published in number 49 of the *Journal*, you will be able readily to understand this. Ignorant amateurs, who sometimes endeavor to know more than experienced manufacturers, frequently display incredible ignorance in condemning the fretting of a banjo which is strung with faulty strings. Our book "The Banjo," contains much information on this subject, price 50 cts. by mail.

"LOUD TONE." You are laboring under the mistaken idea that a *loud tone* is the only desideratum in a banjo. You seem to think that because you have thumped a louder sound out of one particular Banjo than has appeared producible from another, that the "Loud Sounder" is the better instrument; you might possibly do as well with a large sized tin pan, as you could knock quite a loud tone (or noise) out of it with a club. A loud tone only does not constitute a good banjo—for such a tone may be far from musical.

A good banjo is of no value to a person who does not possess a musical ear.

BEGINNER: In drawing down a banjo head when the nuts upon the hooks do not appear to work properly—that is, when any of them appear to bind, or to make a noise as as though they did not fit—it is best to loosen such nuts and apply a drop of *machine oil*, on the end of a wooden tooth pick, to the thread; this will in most cases obviate the difficulty.

It is entirely wrong to attempt to force a nut on a hook when there is any binding or gritting, a little oil can do no harm and is often quite necessary.

K. H. (1.) Our book, "The Banjo," price 50 cts. will enlighten you upon all the points in question. (2.) Horace Weston is of the colored race. (3.) The Banjo is increasing in popularity year by year. All these points are fully dwelt upon in the book spoken of.

YOUNG PERFORMER: A slight slipping of the bridge while playing, often is a cause for the banjo getting suddenly out of tune during a performance. Of course the strings may stretch, as is often the case when going on the stage from the dressing room. Strings are very sensitive to changes of atmospheric condition. When the bridge slips a little see to it that the feet are perfectly *level* and if not rub them on a piece of fine sand-paper laid upon a perfectly level surface and then apply a little finely powdered *rosin* to them. When the Banjo head is not well drawn down—when the hoop is beyond the level of the head—the tail-piece does not furnish sufficient pressure of the strings upon the bridge to hold it in place, especially if the bridge is a low one.

Always keep the banjo head *tight*. No banjo, however well made, will sound properly with a flabby head—or a head that is not well stretched over the rim.

A correspondent wishes us to tell him if there is not some way to prevent a Banjo head from breaking.

Of course, to a certain extent, there is: and this is to allow the head to remain slack, if this is done, the banjo will never sound worth anything, but it is the only sure remedy we know of. But some one may here remark that such a "remedy" is as bad as the disease—well so it is. Those who wish to prevent their banjo strings and heads from becoming worn out, should lay them carefully away in a silk lined box and never make any use of them. The condition of Natures' Laws at present is such that no created thing can be used for any length of time without showing more or less wear and tear. We cannot change natural laws and banjo heads must wear out—some sooner and, some later—but all in time must go "the way of all flesh," and take the same road to natural change that the more fleshy part of the poor animal took, of which the skin from which the head is made, was a part.

The Banjo player, himself, although he eats and drinks every day, must in time wear out. By taking great care of himself he may perchance prolong his sojourn to a certain extent, but the time finally comes when he must, like the banjo head, wear out. So by taking good care of the Banjo it may be made to last for a considerable number of years, but in course of time it will wear out if used.

There was once an old miser and he was very mean. He was indeed so mean that meanness became a kind of mental disease with him and it was accompanied by a chronic dyspepsia, but the old boy was too mean to pay a doctor to kill or cure him.

Now what did he do? Why, when he was quite young he purchased a frock coat. Did he wear it? Well, not often. Then what did he do with it? He hung it up in his closet, and placed a sheet of newspaper between the sleeves so that they should not rub against the body of the coat and thus cause the delicate texture of the broad-cloth to become chaffed. Every evening he took it from the closet and brushed it thoroughly. About once or twice a month he tried it on, and wished that he could afford to wear it—but times were hard, (in his mind) so with a heavy sigh, he hung it up again in its accustomed place. So the years went on. Finally the old man died. The coat, through oft repeated daily brushings had become quite shabby and looked somewhat seedy, but it served very well for the purpose of a shroud, and the undertaker did not care, when he undertook to place it upon the carcase of our old friend, the miser, whether it was new or old.

Now this old miser had a brother, and this brother was a little more liberal than the old miser, because, for one reason, he had gobbled up all the money left by the old miser, his brother. So, one day he bought a horse. He needed exercise and thought he would have a saddle horse. He placed the saddle in his cow shed and dispensing with the services of hostler or groom he measured out the daily fodder for his equine with his own fair hands. All went well for a few days, when the horse cast a shoe. Old Niwby took him to a black-smith and the smith told him that the horse needed a new set of shoes. There was nothing to be done, under the circumstances, but to submit to the extortion, and the old man paid for the work, almost with tears in his eyes. So after this he rode very seldom. He was afraid to take his horse out much for fear his shoes would wear out and put him to more expense. Now mark the result! He left the poor beast standing in so long at a time that one day he got vicious and when the old man took him out and attempted to mount him he was met by a vigorous kick under the ribs, which caused him to see blue stars, and he was bedridden for two weeks, instead of horse back riding. This kick and other experiences had a tendency to soften the heart of the old man and after he got out he became more liberal. We have no more room to tell you any thing more about him at present.

D. B. P. writes as follows: "Will you please answer a few questions in your *Journal*,

1. In tuning Banjo with A or C pitch-pipe, does C pitch-pipe correspond with the A string, open? and in tuning with an A pipe, does A open, correspond also?

2. Which pitch is best adapted for the Banjo of 11 inch rim with 19 inch neck?

3. The 3d string E of Banjo thicker than the A (Bass) string?

4. Will you name some of your compositions that are suitable for practice, after learning the 'Rudimental Lessons' which appeared in the *Journal* some time ago."

ANSWER. 1. In tuning to the pitch of A, the bass, or 4th string, is tuned an octave lower than the A pitch-pipe. In tuning in C, the same string is tuned by the C pipe, and sounds an octave lower than the C of pipe.

2. The C pitch is preferable. (See remarks in our book, "The Banjo.")

3. The third string is a little thicker than the fourth.

4. We prefer not to name any special pieces for practice. We are constantly publishing such music in the *Journal*.

"RAISED FRETS." When it comes to the question of "what is possible" or "what can be done" with a banjo, we have only to say that any execution which is possible upon a fretted banjo is equally as possible upon one without the frets. And a great deal more is possible—for music can be produced from a banjo without frets which is not possible to produce when the instrument is handicapped with frets. Your observation that "one might as well attempt to finger between the keys of a piano as to find notes between the frets," for many reasons will not apply. The displacement of the bridge on a Banjo will bring the proper place for the notes between many of the frets. The sliding effect (the shift) used by violinists is possible only on the smooth board.

It is evidently the question with you not "what is possible" or "what can be done" but *what is possible to you alone* as an individual. If you feel that you can play better with raised frets it is for you, and you alone, to say whether you shall use them or not. Some players cannot use a Banjo without frets—but this does not by any means prove that others cannot. What may be an easy task for one person may be next to an impossibility to another. Again, one person may not have the time or inclination to practice sufficiently to establish a good execution upon a smooth finger-board, which requires much practice. The Banjo *can be* played accurately without frets and equally as loud—there is no question about this, for we have heard Huntley, Hall, Weston and others, many times, but we do not say that you can do the same as they have done. The Raised frets are best for the great majority of players because they are a *mechanical assistance*, and because many fair players could not play without such mechanical helps.

For detailed information see our book, "*The Banjo*," price 50 cents.

STRINGS. A drop of oil of Sweet Almonds placed upon a piece of tissue paper and used to lubricate the gut string, is a benefit in hot weather. This oil can be obtained of any apothecary.

D. J. We have found that a few drops of the *Oil of Sweet Almonds*, put on a piece of soft paper and rubbed on the head (on one side only) after it has been put on and has become dry, is beneficial in hot weather. Be careful not to get too much oil on. This oil will not gum the head, but will preserve it from becoming too dry and brittle. It will change the color of a white head, more or less, however. Only sufficient oil should be used to slightly moisten the head.

Tonsorial Parlors,

Bogs Hollow, Middlecrown Co., I.a.

Mr. Stewart,

July 29th, 1889.

Deare Sur:

I am thinkin of lerning on the Banjo and would like you for to give me a few pints.

Is a Banjo best wat has got them razed flats and sharps on the neck or is it best to have the notes sunk in I mean flush with the surface of the top side of the neck. You will no wat I mean better than I can express my self with pen and ink or do you think I cud lern better on won of them with plugs on the ege of neck wat is called profesional frets?

I don't like to munkey with the rong kinde of a banjo and obldige, B———J.———

ANSWER:—A copy of primary spelling book and a dictionary, with a few years schooling, would be advisable in this case, before undertaking to acquire a knowledge of Banjo playing.

Old-Time Banjo Song.

OLD DAD.

I've sung so much of Dandy Jim ;
Ob course you know all about him,
I've heard said when I was a lad,
Dat none but a wise child knew his own Ole Dad.

Ole Dad, Ole Dad.

Ole Dad he took a swim all alone,
He dived like 'em feather and swim like 'em stone.
One day Ole Dad he took a swim,
He hung his clothes on a hickory limb.

Ole Dad, Ole Dad.

He look at de water, den at de land,
De mosketo bite 'im so he could'nt stand ;
Well he could'nt swim so he dove berry hard,
And dat were de last of my Ole Dad.

Ole Dad, Ole Dad.

One day my mudder 'spressed a wish,
Dat I should go and catch some fish ;
I bait my hook to catch some shad,
And the first fish dat bit was my Ole Dad.

Ole Dad, Ole Dad.

I pulled away with all my mought,
And all for to get the ole man out !
My fish pole broke, and I got mad,
An down to the bottom went Ole Dad.

Ole Dad, Ole Dad.

Down below he ghost war bent,
An to de debbil he did went ;
De debbil he looked berry bad,
Kase dar war no room for my Ole Dad.

Ole Dad, Ole Dad.

He stirred de sinners wid a poel
All for to make a little hole ;
Hit dem on de shin wid a big ox, gad,
Make room says de debbil for my Ole Dad.

Ole Dad, Ole Dad.

De debbil tole him for to go back,
De ole man shouldered his knapsack ;
An when dar's more room to be had,
Belzeebum will send for my Ole Dad.

Ole Dad, Ole Dad.

Now de ole man he is back again,
In dis upper world ob sin,
Wid an ear like a bacca leaf and tail like a shad,
De debbil put his mark on him.

Ole Dad, Ole Dad.

One night while mudder laid asleep,
A nigga in de house did creep ;
Wh's dat ? says she, but she soon feel glad,
For she knew by de smell, it was my ole Dad.

(Spoken) Yes ! bress his ole wooly head, and per-
fum'd heel, it war dat nigga, and it warn't 'nobody
else dan My Ole Dad.

—JUST OUT—

Growlers Polka, one or two banjos, a sure hit, 40 cts.
Chain of Flowers Waltz, one or two banjos.....30 cts.
Every banjoist should have a copy, very pretty.

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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

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Everest 40

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Violo R. Secor, and the entire piece consists
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makes an excellent selection for Piccolo and
large Banjo, tuned in octaves.

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Very fantastic and comic, in F sharp minor.

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two Banjos, Stewart's popular arrange-

ment 10

BLACK-EYED SUSIANNA.**OLD TIME BANJO SONG.**

1. I'se been to de East, I been to de West, I been to South Caro - li - na, And ob

all de gals I lub de best, Is black - eyed Su - si - an - na.

CHORUS. *Repeat first verse.*

She's black,— dats a fact, My black - eyed Su - si - an - na. *D.C.*

2. I courted a gal away out West,
 Her name it was Jemima,
 But none take impression on dis breast,
 Like black-eyed Susianna.
 She's black,—dats a fact, &c.

3. O I wrote a letter to my love,
 When I was in Alabama,
 And ebery line dat I did write,
 Was black-eyed Susianna.
 She's black,—dat's a fact, &c.

4. I took them both to church one night,
 My Susey and Jemima,
 But only one that took the shine,
 Was black-eyed Susianna.

"MATTIE MAZURKA."

FOR MANDOLIN AND GUITAR.

By E. H. FREY.

Mandolin.

Guitar.

2nd time. ⊕

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff is in bass clef and contains a bass line with chords and single notes. A bar line is present after the second measure.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. A double bar line is followed by a first ending bracket labeled '2' above it. The lower staff continues the bass line. A bar line is present after the second measure. The text 'D. C.' is written above the final measure of the system.

The third system of musical notation consists of two staves. The upper staff begins with a dynamic marking of 'f' (forte) and a tempo marking of '♩' (quarter note). The melody continues with eighth notes. A dynamic marking of 'dolce.' (dolce) appears above the fifth measure. The lower staff continues the bass line. A bar line is present after the second measure.

The fourth system of musical notation consists of two staves. The upper staff begins with a dynamic marking of 'f' (forte). The melody continues with eighth notes. A first ending bracket labeled '1' above it spans the last two measures of the system. The lower staff continues the bass line. A bar line is present after the second measure.

"Mattie's Mazurka."

FLOWER SONG.

BANJO SOLO.

Arranged by S. S. STEWART.

By GUSTAV LANG. Op. 31.

The FLOWER SONG is a beautiful melody and is here given as an instrumental piece for the Banjo, so arranged that it may be played *Tremolo* almost entirely. The uppermost notes of the chords should be *trilled* with the first finger of right hand, and the lower notes played with thumb in the ordinary manner. As a TREMOLO it will be found quite effective and will assist the pupil or player who practices it, towards acquiring a neat execution. The piece is to be played *slowly and with expression*, as the Italian term placed at its beginning signifies. The notes should also be played, if the tremolo is used, in a connected manner—that is, slurred and connected; this is what the Italian term, *Legato*, signifies. The second strain is played a little faster, which is indicated by the term *poco piu*,—or as *poco* means a little and *piu* more, it may be said to indicate a little more expression

The small notes forming the cadence in the second strain, and likewise those introduced into the *trio*, are to be picked in the ordinary manner and the tremolo then returned to. This class of Banjo music, although not precisely adapted for stage or concert work, is growing in demand and should be cultivated, as something better than the usual run of schottisches, galops, etc., may be well worth the attention of the modern banjoist.

S. S. S.

Lento, Con espressione, Legato.

poco piu.

D.S.

2

Con anima cantando. 5*

TRIO.

Flower Song.

LESSONS IN BANJO PLAYING.

By S. S. STEWART.

EXERCISES FOR PRACTICE.

No. 1.

No. 2.

The foregoing should be practiced slowly, in accurate time, and every note and chord brought out clearly and distinctly. Such exercises, if practised intelligently do much towards developing accuracy in time and expression; but if merely played over in a careless manner, and not properly observed, they can be of little use to the pupil.

The three fingers are to be used in picking. In such passages as are found in the second measure of No. 1, and in the fourth measure of No. 2, the full chord is picked with the thumb and three fingers—then the *second* finger picks the next note and the *first* finger the next. This facilitates execution.

EXAMPLE.

After picking the chord, the following note, C, is picked with the *second* finger, the next note, also C, is then picked with the *first* finger, and the *second* finger is then again used for the next note, B, and A and G are picked on second string with *first* finger.

Careful practice will soon enable the pupil to judge for himself the proper fingering of any passage.

OLD TIME BANJO TUNES.

These molodies are suitable for either Stroke or Picking style.

JIM ALONG JOSEY.

Banjo.

Musical notation for 'Jim Along Josey' in G major (one sharp) and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

GOING OBER DE MOUNTAINS.

Banjo.

Musical notation for 'Going Ober de Mountains' in G major (one sharp) and 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second staff continues the melody and ends with a double bar line, a repeat sign, and the word 'FINE.' written above the staff.

CAMPTOWN HORNPIPE.

Banjo.

Musical notation for 'Camptown Hornpipe' in G major (one sharp) and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

TO MISS FLORA HERMAN.

FLORA WALTZ.

Tune 6th String to G.



FOR THE GUITAR.

By E. H. FREY.

Guitar.

Fret 10.

12.

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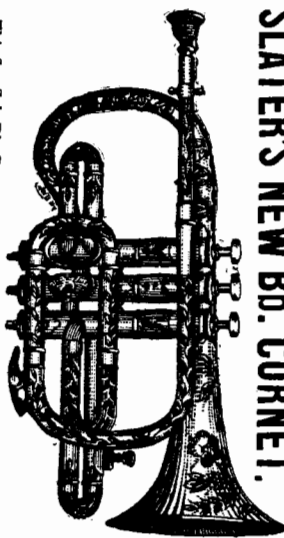
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There is a constant inquiry for Banjo Songs of the old style
and one that has been in demand is the "old timer," known as
Stop dat Knocking, or Who's dat Knocking?
And also known as "Susie Brown."

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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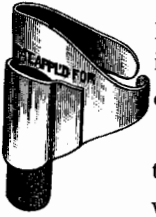
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S. S. Stewart's Improved Banjo Thimble.

PRICE, FIFTY CENTS.



It has frequently been said by Banjo teachers and players, that thimble playing, or stroke playing, as it is called, was fast becoming obsolete, and was dying out—passing away entirely.

I have, upon several occasions, taken exception to this statement and have said that thimble playing was merely subsiding for a time, and would in time revive again and take a higher and better form.

The early Banjo, and the Banjo in its infancy, was played upon by striking the strings downward with the nail of the first finger, and it then became necessary to have a thimble, not only to act as a sort of shield to the finger, but also to produce a greater volume of sound. Thus was evolved the German Silver Banjo Thimble, which finally settled down into the standard form, as is shown in the article called "**observations on stroke, or thimble playing on the Banjo,**" of which I am the author, and which first appeared in the *Banjo and Guitar Journal* of December, 1888.

During the past ten years, the Banjo has been making rapid strides up the musical arch of progress and many improvements in the construction of the instrument have been made.

The class of music now in vogue is far superior and greatly in advance of that in common use a few years ago. It must then appear, all things being equal, that the thimble used to "plunk" the Banjo, as it existed some years ago, can not be the proper associate of the *genteel Banjo* of the day. That this has been observed is made manifest by the assertion I have mentioned, *i.e.* that the use of the thimble was fast dying out. If this is the case, why should it be so?

As the violin evolved from the viol and continued in its march of progress, the *bow* with which it was played, was studied and improved and made to keep in the line of progression with the violin.

Can the same be said of the Banjo Thimble? No! for it has remained the same thimble, the same in material and shape, for some years, and notwithstanding the fact that many gross of such thimbles are sold annually in the United States during the year, it is still apparent that there are few performers who can make successful use of them.

As has been explained in the article alluded to, one of these thimbles must be changed by hammering, before a performer can use it to produce a good stroke. It is therefore apparent that in its original form it is not adapted to the work for which it is intended. Furthermore, in experimenting with it, and in early practice, the pupil must tear and ruin a great many strings before he can hope to acquire the art of using the thimble properly; and as I have said, it requires a great deal of practice to acquire a good musical tone with the thimble.

It is therefore safe to assume that the thimble, as now used, is not in keeping with the modern Banjo, and is entirely out of place for producing a musical tone by striking the strings of a Banjo which has *frets*—and the majority of all Banjos made nowadays are

fretted—so that we may reasonably conclude that, in course of time the adoption of the fretted Banjo (by reason of its being much more easy to learn to play upon) will become almost universal.

Therefore, common sense demands that a thimble to meet the requirements of the modern Banjo player and adapted to the modern instrument, should be constructed, and its practical advantages, in certain styles of Banjo music, demonstrated to the student.

A metal thimble, no matter how it is constructed, will not make a clear musical stroke upon the strings, and not at the same time cause them to tear; at least not until the player has become an adept in its use. What is needed, therefore, is a thimble so made that a clear musical tone may result from a fair stroke of the strings, and without causing an excessive wear upon them.

This it has been my object to attain, and I now place before the Banjo playing public, an improved "thimble" of my own device, made of German Silver and Tortoise shell, or horn.

This thimble, of my own device, was gotten up in May, 1889, and is now for the first time placed upon the market. It is to be placed upon the finger and used in precisely the same manner that the old fashioned thimble is utilized. This thimble is constructed of German Silver made in two pieces, from separate dies, and brazed. A small piece of horn, or Tortoise shell, fits in the pocket of the thimble, and with this the strings are struck, instead of with the metal, as in the old style thimble.

The advantages of this thimble over the old style must be at once apparent to all progressive Banjo players, and its general adoption and supersedence of the old style thimble will doubtless follow. There is a certain class of characteristic music that is not effective unless played in the *stroke style*, with the thimble; and a little practice with one of these thimbles will give much better results than much greater practice with the old style thimble, which as I have before stated, is almost unfit for use in its original shape, and which must be hammered out somewhat flat on the end before a good stroke can be obtained with it, and which alteration frequently results in the thimble breaking more strings than the playing is worth. With the new and improved thimble there is no alteration to be made and no hammering to be done; the thimble is ready for use when purchased and is so made that it will last for years. When the small piece of horn becomes worn, a new piece may be inserted at trifling cost, and without sending the thimble to the factory for repairs.

This improved thimble is therefore the cheapest and most economical that can be had.

I have protected myself by U. S. Patents, so that others, including such as have been enabled to profit by imitating my improved Banjo, called the **Banjeaurine**, may be prevented from placing imitations of this improved Banjo thimble upon the market, and thus reaping the reward of my labor.

The thimble will be sent by mail to any address on receipt of **fifty cents.**

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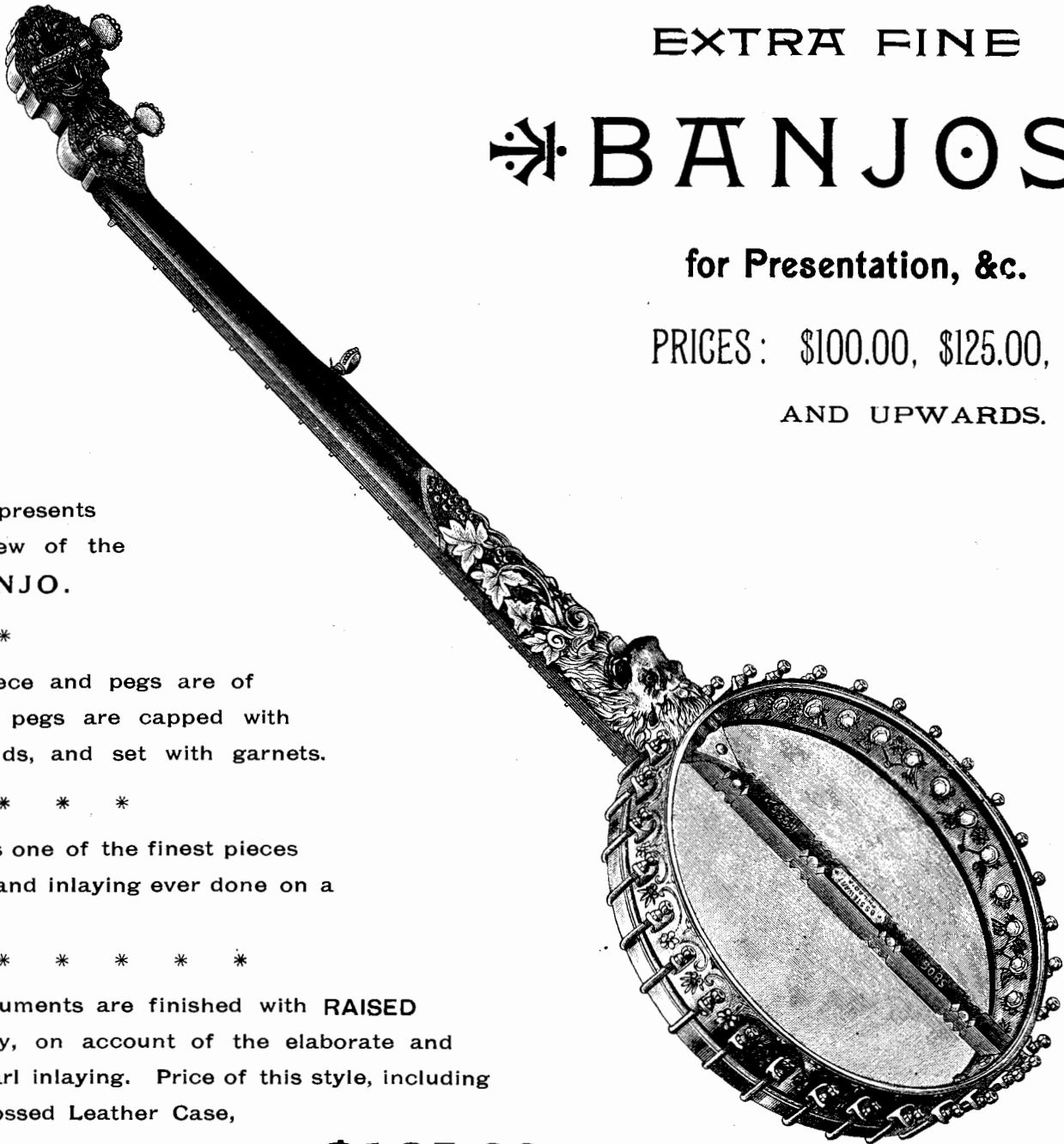
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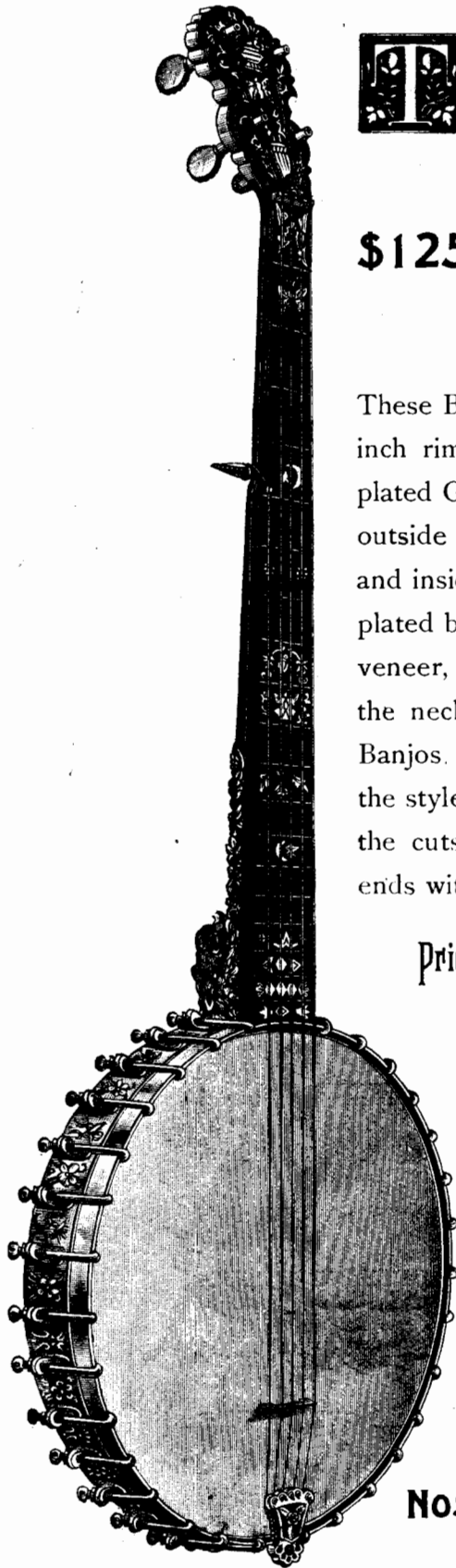
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THESE Engravings represent front and back views of

S. S. STEWART'S \$125 PRESENTATION BANJO.



These Banjos are very fine in tone; size, 11½ inch rim, with 19 inch neck. Rim is of nickel-plated German Silver, with maple wood inside, outside of rim is handsomely engraved, or chased, and inside is finished in Mosaic. There are thirty gold-plated brackets. The neck has several layers of colored veneer, and ebony top [finger-board]. The carving on the neck is the finest work of the kind ever done on Banjos. The pearl inlaying is very fine also. An idea of the style of carving and pearl inlaying may be had from the cuts. The pegs are of ivory; they are capped on ends with gold and set with small garnets.

Price of this Instrument, with Fine Leather Case,

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