

BANJO & GUITAR
MADE AND
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S. S. Stewart,

PUBLISHER,

Philadelphia, Penn'a.

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STEWART'S PATENT BANJO.

What is there in a banjo to write about? How is that bright, effective tone produced? Let us glance at the instrument before us. A circular frame, called the rim, composed of the alloy known as German silver, of which is a strong, elastic, and firm of wood. The edges are turned round a wire resting upon the edge of the wooden hoop. Over this frame, or double rim, is stretched a membranous skin, highly strained and adjustable for tightening the head at pleasure. A neck is fitted to the rim. There are five vibrating strings, four of which emanate from the pegs known as the "tail-pieces" over the back of the head to the extreme end of the neck. The fifth string is one-fourth shorter than the others, and is held by a peg at the side of the neck. The strings are tuned in the following manner: the first, or lowest, string, is tuned to the note C, or one below the size of the instrument and consequent length of string; the second string a third higher, the first string, and the third string, is tuned to the note G, or one below the fifth and eighth notes of the scale. The fourth, or wound-string, is tuned a fifth below the third string. It is thus possible to make all the notes from the wound-string open, or lowest notes of the instrument, to a compass of over three octaves, which is accomplished by pressing the strings to the finger-board at certain divisions known as frets.

The frets may be either raised above the surface of the finger-board or merely guides laid level with the board. With raised frets the tone produced is metallic and clanky, and, although it may answer very well for a short string, is not very pleasant to the ear when heard in a large instrument, as the strings are apt to rattle.

The frets upon the banjo produce the notes common to the modern tempered chromatic scale. With raised frets it becomes impossible to produce any effects or sounds which lie outside of those divisions, and which are often used on the smooth board by artists consisting of the "slide" and other effects. It is not generally known by banjoists that the modern chromatic scale is imperfect, according to the reasoning of learned writers upon the subject of acoustics, and that a sharp, properly speaking, is not the flat of the next note, but was made so by force of circumstances, so as to produce a perfect scale would require over seventy notes to the octave. With these complicated matters our modern music has little to do. We recognize only twelve semitones within the octave. It may be well, however, to state that the banjo does with a less number.

Returning to our subject—the membranous skin or head of the banjo acts as a sounding-board, and, being elastic, puts forth the sound-waves. The pitch of the instrument is not regulated by the tenacity of the head, as in the kettle-drum, for instance, but depends solely upon the strings. At the same time the timbre of the tone is greatly affected by the skin which covers the head. When the head is too loose or flabby, the very much impaired, and becomes dull and lifeless, whereas when the head is tightly strained the tone is affected in directly the opposite degree.

Thus it has become, some time ago, an established idea that the head was the only point to be regulated in making a good-sounding instrument, but this is now an exploded idea, as a skin of an animal, or of any material, is not so perfectly adapted to be constructed perfectly throughout, as well as to have a good head upon it. Many have thought that any banjo could be made perfect by putting on a good head, and were doomed to disappointment and the loss of their investment in a worthless instrument. Let those who continue to think so try for themselves.

The rim of the banjo is made of German silver, upon this, outside of the head, the power and quality of the tone entirely depend. The great secret lies in the maker's native genius and experience in selecting such wood of known acoustic properties for the rim as will produce the quality of sound desired. This is combined with the natural "ring" in the metal, which, being added to the pure sound produced from the wood, one striking with the other, gives a tone of a kind which is a combination of sound-waves. This quality of tone cannot be produced from a wooden frame alone, nor from a metallic frame alone. It was long ago the custom of the old masters in violin-making to sound their wood before using it in their instruments. This point requires long and careful study. Felix, the distinguished French writer upon musical subjects, says that a piece of well-figured maplewood of the dimensions taken from the chief of the makers by Stradivarius in the year 1717 produced the note A sharp. Another piece of plain maple from another violin of the same maker, made in 1708, gave precisely the same note. A rod of deal taken from the top of a violin of the same maker, made in 1724, produced the note F; another rod of deal from an instrument of the same maker, made in 1709, gave the same note; and a third rod of deal obtained from another instrument of this celebrated maker, made in 1730, gave the same note.

That all woods yield a sound no one can doubt. The specific sonoriveness of wood was already known at the period when the great German masters made their violins. Thus the great violin makers preferred maple and pine to any other woods. It has been proven by experiments made on various woods whose appearance was the same, that they yield a sound of different qualities, and in some cases a fourth or even more. Hence two rims may be made of the same wood and be entirely different in their degree of tone.

The neck of the banjo itself has more influence upon the tone than in almost any other instrument, being longer and thicker in proportion.

There are many banjo makers, and many banjoists, who, by good luck, or by chance, as nearly all makers succeed in producing a good one occasionally, but are often bothered in producing duplicates of the same. The long and hard study necessary to succeed in this enterprise has deterred many from extending the work.

There are many patented banjos on the market for sale, and the most of them are so of that the very tint of an instrument of this kind having on it a patent creates a prejudice against it at once. The "patent banjo" is ridiculed by nearly all players.

When you buy a new banjo you will find that during the first few days the head will require tightening. Every Stewart Banjo has 8-ut with it, attached to the instrument, a wrench or key to fit the nuts on the hooks of same.

Be sure to pull the head tight before you make a test of your instrument.

The rim or circular frame of the banjo may be called its sounding-frame. This sounding-frame must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect this response, and a good banjo may be made to sound poorly by having on it a poor or even a slack head, but a good head will in no case transform a "top" or poor instrument into a really good one, although it may improve it. A good instrument, such as must be had by all good players, must be perfect in all its parts, and cannot afford to have any weak points. Nobody who owned a good banjo would be so foolish as to deride the performance of one if he was constantly in fear of its missing first just at the time it was expected to go off. Neither would a perfect maker be content with a gun which was defective in any way. No owner of a watch would consider him had a perfect timepiece merely because it possessed a handsome case. A handsome case would be of little avail to a man who wanted to catch a train with a certain minute, and had only his watch to guide him, if the works were inaccurate as to stop just at the time he most needed it. Just so with the artistic banjo player; he does not want a tricky, uncertain banjo, changing with every change of the weather. Nor does he want to possess a banjo which is so "hard playing" as to find it difficult to execute upon it that it is torture to play upon it. An artist, when he buys a banjo, does not care to send to the manufacturer of little experience, who perhaps may turn out a good instrument now and then, but he must needs go to a maker who, from long study and extended experience, can turn out a perfect instrument in every way adapted to the wants of the expert player. Hence the unbounded success and popularity of the Stewart Banjos among professional and amateur artists.

Another matter of consideration is the repair of a banjo consequent upon hard or rough usage, or damage by accident. Do not entrust your instrument to a "botch," nor to an unprincipled rival, for repairs. Many banjos are greatly injured by unprincipled persons who have been trusted to repairing them. Keep your banjo head well stretched and tight, and if it breaks it is better to let it break and get a good one that will stand the strain. Never loosen up the head to prevent its breaking; this is a sure way to make it break. The same rule applies to strings. They should not be slackened up after use, but always kept up to pitch. If it is well, however, to remove the bridge from the notches to avoid splitting the bridge or wearing out the notches.

The beautiful blending of the chords in the Stewart Banjos, so that they may be distinguished for a considerable distance, has given these banjos the reputation for their wonderful CARRYING TONE. The musician always notices this point at once—hence the success of these instruments over all others. Those who have heard Stewart's famous ORCHESTRA BANJO are forced to admit that the tone contains a principal or quality never before attained in a banjo. These banjos are as well known to all European artists as they are here in America.

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 unable to appreciate a good Banjo, as they have not the trained musical ear which makes them competent judges, 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 roxy quantities over and above the consideration of fine material and beautiful finish, which all my finer grade instruments possess. These Banjos are made with dots on side of neck to designate frets (professional frets), as raised frets are not recommended in large instruments, and are put in only to order. The necks on such Banjos are always made of several pieces of wood, and are made of the finest material, and are made to last for five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work.

Address, S. S. STEWART,
412 1/2 Englewood Street, Philadelphia, Pa.

R T' S 

PRICE, 5 CENTS

S. S. STEWART, Proprietor,
Music Depot, No. 412 North Eighth Street,
PHILADELPHIA, PA., U. S. A.

S. S. Stewart's Reputation Assailed.

FACTS WHICH ARE CLINCHERS.
How Stewart, the Banjo King
shuts them up.

**\$5,000 Challenge to Disprove Facts
of this Statement.**

HORACE WESTON, the world's only champion banjoist, who has the greatest reputation of any banjo player as well as the best execution upon that instrument, uses only S. S. Stewart's make of banjos.

A BRIEF SKETCH OF HIS CAREER.

Horace Weston was born in the town of Derby, Conn., in the year 1825. It has been erroneously stated that he was at one time a slave, which is utterly false, as he was a free born Yankee. His father was a musician, performer and teacher, and likewise a teacher of dancing. Horace at seven years of age, learned to play upon the accordion in Waterbury, Conn. He progressed to second violin at ten years of age, and also the violoncello and double bass, slide trombone, guitar and dancing; in all of which he is an adept.

From this he began teaching dancing. In the year 1855 (the year S. S. Stewart, the greatest living banjo maker was born in) Weston first began playing a banjo. He was at this period traveling in New York State, and having broken his guitar he borrowed a "tab banjo," and sat up all night practising, in which time he learned a couple of tunes and an accompaniment to sing to. He then struck Hartford, Conn., and secured a situation to drive a hack for a Mr. Litchfield. He made a banjo him-

self out of a peek measure, and in the course of a month's time he gave his employer notice and left his employ, and began playing banjo in the streets.

At the breaking out of the Civil War, in 1861, he came to Philadelphia, and thence to Harrisburg in company with a number and nine others for the purpose of enlisting in the United States Army. He was one of the first colored volunteers were received at that time. He next went to Boston and shipped in the United States Navy, taking his banjo along and practicing off watch hours. He was paid ten cents per month as the band leader of the crew for playing for the sailors. He was discharged and entered the army and was wounded several times in battle. He went back in the navy, and being again wounded, he threw his banjo overboard, and afterwards he was discharged. He was again discharged, and was discharged in the year 1865, in the month of July, and then began playing the banjo as a profession, opening in Boston, on Summer street, with Buckley's Minstrels. Later he travelled through Maine with the same company, and then he came to New York, and opened in the city about the year 1867. He then went to New York and played in the Old Palace Garden, in Mercer street, for a year, and then took an engagement in the Old Bowery Theatre, where he played two months. He then again came to New York, and opened in the Bowery Theatre, in the British Provinces, after which he returned to New York and engaged with Harry Hill, where he played for six months. He then returned to Boston and opened a place during the Boston Jubilee, after which he went with

In January, 1872, he engaged with John Casey, on Sixth avenue, New York City, next to Masonic Temple, and played there for two years. He then changed to No. 53 Bowery, at Paul Paur's saloon, and played three months; from there to Carroll's, at Twenty-second street and Sixth avenue, where he performed for two years. He next went to Robinson Hall to play, and during all these years he also taught the banjo and had a great number of pupils.

During 1876, 1877 and 1878 he played on the boat PLYMOUTH ROCK, under Jarrett & Palmer, and in 1878 was transferred to their Uncle Tom's Cabin Combination, and with that company sailed for Europe in August 1878. The company opened in London, at Princess Theatre, on Oxford street, and played for three months. Here he made the great "hit" of his career, and performed nightly with the company, and at the same time played at the Royal Aquarium Theatre, meeting with the same success.

He then visited Berlin, meeting with immense success there also, and then opened at the Italia Theatre, in Brno, where he played six weeks, receiving a large salary. He then opened at Strauss' Theatre, in Vienna, where he remained three months, and then went to France, and returned to America after one year. In England he won a very peculiar seven string banjo, in a banjo contest with an English player, which carried him home to America and presented to the late James W. Clarke. On his return home, in the year 1880, he went to New York City again and engaged with Mr. Carroll, who was then proprietor of the *New York Herald*, and reformed the acquaintance of the publisher of this *Journal*, who was then just becoming known as a banjo manufacturer. He then went to Chicago, where he met the Uncle Toms Cabin Combination agents, and afterward he went to Boston, where he met George Thompson, long in Boston and New York. He then went to Catalina Island for the summer. Afterwards he joined Callender's party, and went to California, where he visited all the cities and towns from New York to Oregon. After leaving this party on their return trip, at Chicago, Ill., he came back to New York, where he remained at the Madison Gardens, under Thron's management, where he remained

Weston, in the year 1875, began to use the Clarke banjo as his favorite instrument, and continued to do so to the

year 1881, when he became possessor of one of St. Stewart's makes. At this time he had only one of St. Stewart's banjos, and as he had two instruments in each of his ensembles, on account of strings becoming worn or breaking, it is, of course, natural to suppose that he still had others. But he has not, and he has never since resolved to abandon all other makes of banjo, becoming convinced that the Stewart was the most satisfactory for fine playing. Hence he became possessed of an additional one of the same make, and from that time on.

THE STEWART BANJO EXCLUSIVELY, excepting only when he has had to replace a head or had his instrument up for repair, when, of course, he was obliged to use whatever he had on hand.

Hence all statements made to the effect that he used other makes of banjos, whilst he recommended only the Stewart, are untrue, and gotten up for the Stewart of Louisville, Stewart's his business.

When Weston was lately interviewed on the subject, by a gentleman of inquiring mind, he emphatically denounced all such stories as falsehoods, and challenges anyone to prove the truth of their charges.

Mr. Weston during the past few months, has not been on "the road" as of old, for the reason that he suffers with a very painful trouble that causes him lameness, and resulting from an old wound received in the war, but which is more to his honor than to his discredit. Hard traveling at his age is not so pleasant as it is to the very young men.

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THE KINGS OF THE BANJO BUSINESS.



S. S. STEWART.
Philadelphia, Pa., U.S.A.



J. E. BREWSTER,
London, England.

THE ENGLISH CONCERTINA.

"The above is an instrument almost unknown in the United States." We feel safe in asserting that there are not more than fifty to a hundred in use, although there are thousands of "concertinas" in the land, but there is a wide difference, as anyone can ascertain by referring to Grobe's Dictionary of Music and Musicians. The same difference in quality of tone and musical effects as there is between a tin whistle and a fine concert flute, an old-fashioned banjo (the banjo of the past) and the improved one of to-day, such, for instance, as Mr. S. S. Stewart has spent time and money to introduce.

The English concertina was invented in 1829, by Charles Wheatstone, afterwards Sir Charles (titled for his scientific researches and inventions in electricity and telegraphic appliances.)

This instrument has a complete chromatic scale, extending four octaves, and is capable of rendering music of any degree of difficulty written for the violin, perfect diminutive and crescendo, staccato and legato passages, trills in every key, and being double action *i.e.*, two notes to each key, the bellows works like the bow of a violin, allowing the performer to play hundreds of notes without retaking length or changing the bellows.

Recently we had the pleasure of hearing Mr. Geo. H. Foley and his sister, Miss Maggie Foley, at their residence, 1812 Stiles street, Philadelphia, perform some of the most difficult operatic and classical solos and duos and trios for treble, alto and treble, cello and treble, concertinas and piano, and too much credit cannot be accorded to their capabilities. Mr. Foley does not follow the musical profession, but his sister is a concertina and piano soloist, and teacher of the instruments; also, represents the firm of Wheatstone & Co., of London, whose make is long recognized as the best.

The manufacture of English or double action concertinas is an extensive industry in England. There are many makers—Messrs. Wheatstone being the

largest, employing over 200 hands, and besides making for the home market, export annually to the Colonies, India, Australia; and recently the Russian Nobility have taken to the instrument and give large orders.

Among the original publications for the concertina, Moliere, Silas, Regondi, Blagrove and Sir Jude Benedict have written concertos, sonatas and operatic fantasias, with piano or orchestra accompaniments.

Mr. Foley is, we believe, one of the first to introduce a complete quartette of these instruments in the United States, and the string trios and quartettes of Haydn, Mozart and Beethoven are delightfully rendered by him and his musical friends. As prejudices exist from want of accurate knowledge, against many things in art, and especially musical art, it would be well for the general observer to observe more closely before giving an opinion as to the merits or demerits of such instruments as are mentioned here.

We lately did ourselves the pleasure of performing on one of our S. S. Stewart's Banjos, and were surprised to hear some of our critical musical auditors exclaim: "Why, that rivals the violin. Such tremolo, staccato and gliding effects." "I really did not think the banjo was capable of it." They never heard a good banjo before, and for no other reason concluded it was an instrument of little account, but as Bulwer Lytton says, "knowledge is power;" and that knowledge of how to make a good banjo has remained for Mr. Stewart to place before the world. It is safe to say that the banjo will always continue to maintain its increasing popularity, and the efforts Mr. Stewart has made and is making by publishing a high-class musical banjo literature, and making only the best and most durable instruments, cannot fail to attract the attention of all lovers of music from all quarters of the globe.

More than One Banjo Necessary.

All professional banjo players nowadays carry with them more than one banjo. In fact this is positively

necessary for a first-class player. In the event of a string breaking, a performer wants another good instrument to change with at once. Also in putting on and stretching a new head the artist does not want to borrow a "Tub" to use in the meantime, but wants another instrument of his own to use.

A large twelve and one-half or thirteen-inch rim banjo is the best instrument for "stroke" or march playing, and also carries best in harmony; but for rapid execution, such as fancy solos and variations, a smaller banjo, say either eleven or twelve-inch rim is preferred.

An amateur performer, who practices constantly, will tire of the tone of one instrument only, and will find it greatly to his aid to have at least two instruments, say an eleven-inch rim banjo, and also a larger one to change about with.

The following is an excellent combination of banjos for a trio, and will make a very fine effect in playing by three banjo players.

First, or solo banjo, "The Little Wonder Banjo" (piccolo) size 7 inch.

The thirteen-inch "Orchestra" banjo, and one nine-inch "Lady Stewart" banjo.

These three banjos should be tuned as follows: The small banjo, to high B flat; the large banjo, an octave lower; and the intermediate size, a fourth higher than the large banjo. These may be played with brilliant effect, and the large banjo being tuned to B flat, will not be too loud and will balance the others nicely.

To show the immense popularity and great reputation of these banjos in England, we give the following extract from a letter dated May 9th last, from Mr. J. E. Brewster, of London. In speaking of some banjos recently received, he says: "If ever you come over here you will be delighted; your name is now well known here, more so than mine, all the talk is the Stewart Banjos. How would Sir S. S. Stewart sound? or the Right Hon. Swain Stewart?"

MR. BREWSTER ASSAILED!

A Crank Attempts to Injure His Reputation and gets Kicked in the Rear.

The London International Exhibition Airline's Success, etc.

We made mention in a recent issue of a party in England who had issued a cheap negro song book, in which he attempted to injure Mr. Brewster. We do not like to fill our columns with matter of this kind, but it is well that some of our readers should have light on the subject, since the fellow has taken to writing letters around to parents and patrons of Mr. Brewster, and circulating printing with the intent to injure his reputation. This young man even went so far as to write a letter to us in which he assailed the character of Mr. Brewster, and it may not please him to learn that we immediately mailed his letter to Mr. B.

This genius claims to be patronized by the Nobility; well, so he was; he played the banjo at race courses, and they gave him money (to get rid of his racket). He was likewise a street player, of considerable reputation, having played in front of the houses of some distinguished people. A not long ago he took to making banjos (?), and thinking himself a rival of Mr. Brewster, he at once begins to swell with importance, and like the frog in the fable, he tried to puff himself out as large as a bull. Not long ago this individual conducted himself into the studio of Mr. Brewster, where, becoming a little "too fresh," he was taken by the bosom of his pants and politely ejected down stairs, and assisted to alight on the pavement of a cold and heartless world, in the city of London. Seeking revenge, he attempts to vent his spite by writing letters to all the pupils of Mr. Brewster that he knows of, and in some of them is very smarting, but this morning is like any other, only just large enough to buzz around and annoy a person.

"What Funny Things we see when we haven't got a Gun."

THE BANJO IN 1884.

The dealer in musical instruments was strumming on a profusely ornamented banjo. "We can give you a more strictly professional one," he remarked to his customer, "but the style has the call for parlor use." The difference is that the stage banjo is even more heavily ornamented than this one—has more side screws and jewelry; the tone is the same.

"Why do the stage banjos sound louder?" "Because professionals pound them with a thimble, which they wear upon their right forefinger; that practice would not be a good one while playing for a small party."

The customer decided on the parlor banjo, bought a case for it and extra strings, and left \$22 50 with the dealer. "I'll carry it home myself," he said as he took the departure.

The dealer turned to the reporter: "Ten years ago," said he, "you wouldn't catch such a man carrying a banjo in the daytime, but to-day this young fellow is proud to do it. The instrument is now in high favor, and to be able to rattle off 'Babylon is Falling,' or the 'Rattle-snake Jig' is just the thing. Several fellows have carried banjos abroad in the past three years, and the Parisians take to them. Some of our young ladies of society are very fair players, and the picture of an American belle picking the banjo for a group of fashionable listeners is by no means a caricature. This small style of instrument—which countrymen always take for a boy's banjo—was gotten up expressly for ladies, though gentlemen often use them. It is the fact of women playing banjos which has so largely increased their popularity. They are the fashionable 'Gentlemen donors' of the instrument to a party, but when a lady produces one he considers it a fine opportunity to show his strength concerning the 'Swanee River,' or 'Cicodemus Johnson.' If ladies had no banjo in the house these chances would not occur. Another reason for the popularity of the instrument is, it makes fun. People get tired of the stiff, technical, finished piano playing which ladies have carried to such an extreme. It bores them to make the effort to show discriminative appreciation of the instrument. Yes, sir, the banjo fever has been raging all through the winter, and now that the serenading season is commencing we are having another spurt in the business. There are many forms and styles of banjos. I think there is little real difference in them. The main point is to have fine strings of good quality, and a good parchment head stretched as tightly as it will bear. You can make almost any properly proportioned banjo talk if the skin is tight and hard. We can give you a very good banjo for \$2—as good as those sold for \$20."

It is considered quite a nice thing for a young man to make a small banjo for his sweetheart. He buys the materials and works them to suit his fancy. In these cases the article is likely to cost him thirty dollars. The latest idea is getting up a presentation banjo for a girl is to buy one ready-made and inlay it with colored woods; there was a good deal of this done last winter, and some of the results were very pretty. If you buy a five-string banjo, provide a construction of add pegs and tail piece of ivory, and do a little inlaying and carving, you will have an instrument worth from \$25 to \$50.

The idea that the banjo is a prime favorite among our colored people is a popular error. The colored man will go around with a banjo for business purposes; he knows that people connect him with the instrument and is willing to give way to their notion. But in his family the colored man plays something else. We see the ten guitar strings to one five-string. It is a curious consideration that the historic instrument of the troubadour should have almost ceased to be a society music-making machine, while the once lowly banjo is heard in the drawing-rooms.

—Y. I. Sun.

The foregoing, copied from the New York Sun, will give any one who is not versed in the banjo

business a grossly incorrect view of the matter. The music dealer spoken of in the article, who speaks with the boldness of unconscious ignorance, is like many more of his class. According to his estimate he charges you from \$25 to \$50 for a banjo that is no more perfect in tone than one for \$5. Now what would you think of a violin maker who would declare that a violin for \$5 would be as good as a \$50 one if you put in five keys, and other fancy business?

You would say the man was an ass, and rightly, too. Those who do not know anything about a banjo and play by "Simpleton's Method," go to such music stores and buy those cheap banjos or else pay high prices for worthless banjos, and then go up to look for fancy.

Read S. S. Stewart's article on EXCEPTIONALLY FINE BANJOS in this issue. These banjos cannot be had through any dealer or agent.

PROTECTION vs. FREE TRADE. Red Tape in the U. S. Custom House. Laws requiring alteration.

Mr. Tom Halgh, a gentleman residing at 86 Meanwood road, Leeds, England, recently had a banjo made up with six strings and in his old style of playing. Shortly after receiving the same he was convinced that the American five-string banjo was by far the best. He therefore resolved to send this banjo back to Stewart in Philadelphia, U. S. A., to have it made into a five-string banjo. He sent the banjo by Latour's Express, through King, Ballie & Co., Liverpool, and paid the express charges in advance.

On the fourteenth day of May, we received notice that the banjo was in the customs house. Here we were informed, we signed four different papers and made two or three affidavits to the effect that the goods were of American manufacture, and sent to this country for repairs only. But the custom officers refused to pass the goods without seeing landing certificates from the other side, which required about four weeks' delay and considerable expense.

If this is the *Law*, then the sooner the law is altered the better it will be for American citizens. Here we have goods of American manufacture sent to a foreign port and returned here, and yet held for duties. Does America levy duties on her own goods after they have taken a foreign tour? It is all very well for the custom officers to claim that they are not sure these goods were made in America, for they were just as sure on receipt of the affidavit of Mr. Stewart, as they will ever be after getting certificates from the other side. It is the duty of the custom-house officers to inspect goods, and if they had followed their duty in this case they would have seen at once that the goods in question consisted of an American banjo made here in the city of Philadelphia by the manufacturer, who sends more five-string banjos to England than all other makers in other cities could make. It is called "protection to home industry." We would like to know how America is to be protected by paying duties on goods of native manufacture when they are returned from a foreign country for alterations or repairs. Mr. Stewart, of Philadelphia, U. S. A., England, should be put to so much delay and expense over a matter of the kind. This will teach him a lesson, and in the future he will not want to ship anything to America for repairs.

The International Exhibition opened

In London, April 23d, last. It is to last for six months. The opening exercises were conducted by the Mayor of London, and admittance on that day was \$2.50 per head. It will be the finest exhibition ever held in England, and will be visited by millions of people.

The banjos have attracted, already, considerable attention, and the lady in attendance is displaying them to advantage.

"ARLINC," Brewster's pupil, eleven years of age, who is meeting with great success in the concert halls, will attend occasionally during the Summer and play.

The following is a copy of the London circular, distributed at the exhibition:

International Exhibition, 1884.

Crystal Palace, Sydenham, London, England.

MESSRS. BREWSTER & STEWART invite all those who are interested in the Banjo to examine the instruments they are now exhibiting in the Exhibition. These famous Banjos are especially noted for sweetness combined with volume of tone, and immense carrying power, and are now in use by all the leading professional players in the world. In parlors of private families they are universally known as Egyptian Harps.

Mrs. J. E. BREWSTER, who has the entire management in Europe, will be pleased to receive a visit at his studio in Oxford street from any who may wish to hear the tone and examine other specimens of Banjos than those now being exhibited.

MR. BREWSTER attends the studio daily, to instruct those wishing to learn the art of playing the Banjo, he also waits on ladies and gentlemen at their residences by special arrangement. Testimonials from some of the highest nobility and gentry in England, Prospectus and price list gratis, on application to the Assistant superintending the exhibiting of the Banjos.

MESSRS. BREWSTER & STEWART have the honor of being patronized by Lady Sullivan, Lady Menz, Lady Schright, Lord Rossmore, Lord Hamilton, Lord Dunraven, Viscount Dalrymple, Earl of Donoughmore, Sir George Prescott, Son of Lord Roseberry, Son of Sir John Darvall.

Names of the leading professional Banjoists now using these famous banjos:—

Miss Laura Lee, the world's champion, Miss Arline, Horace Weston (The World's Champion), W. A. Huntley, John Lee, Sam Devere, J. E. Brewster, A. Baur, Harry Shirley, P. C. Shortis, R. G. Allen, Sanford & Wilson, Billy Emerson, E. Latschaw, Billy Williams, Ripley & Reade, Ed. Hulse, C. J. Williams, Edmund Clarke, Billy C. Lawrence, Fred Rice, Horace McLean, Chas. Schofield, Dalton & Dent, George H. Ayer, Geo. Powers, Walter Howard, Bros. Pison, and many others.

European Depot, 20 Oxford Street W.,
Adjoining the Oxford Music Hall.

"THE BANJO AS AN ART."

We recently made a call at S. S. Stewart's residence, in West Philadelphia, and saw there two banjos possessing the finest tone we ever heard. These instruments were of different sizes, and Mr. Stewart called them his "tenor" and "baritone." With plain accompaniment they sounded very brilliant, and harmonized beautifully. Mr. Stewart was refused to part with either instrument for less than \$200. He showed us one also that he was making for a gentleman in London, England, which he said would be the finest he had ever made, and was to cost \$225. All the England orders go through Mr. Brewster's agency, at No. 20 Oxford Street W., London. Messrs. Brewster and Stewart are now exhibiting some very fine banjos in the International Exhibition, at Crystal Palace, London, some of which are valued at £75 sterling.

A Worthless Opinion Freely Given.

THE CRANK'S WALL.

"That March by the ANTONY'S march, I would not play that to a dog, right he is over saw."

The Nancy Lee march is fair.
The Triplet Clog is a dandy. Thanks to Schofield for publishing it.

I don't want to hurt Armstrong's name, but tell him not to publish any more of these marches.

Enclosed find 2 cents for Florence Polka."
J. H. J., Providence, R. I.
We give the above just as expressed and spelled. We dislike to waste the space, but think this very interesting and original. In this case we withhold the full name of writer.—Editor.

Written expressly for S. S. Stewart's Banjo and Guitar Journal and the Banjo Player.

THE FARMER'S SON.

BY A. A. FRESHLEY.

Old Farmer Jones and his faithful old wife
In their cot were sleeping quiet sound,
And as the clock struck twelve, they awoke with a start,
For they heard a most unearthly sound.
His wife said, "Oh John! what is that?"
As the old man sprang out of bed,
He said, "I don't know, it came from Bill's room."
For it sounded right overhead.

The old man quickly put on his pants,
And rushed for the room of son Willie.
He reached it, and upon opening the door
Saw a sight which knocked him quite silly;
He sat in a chair, with a "banjo" in hand,
And picking away at the "gut."
Said his son Bill, sitting in the doorway
Under poor mother's "Open and Shut."

"Look here, William," said the old man,
"What on earth is this racket about?"
Your Mother, boy, nearly fainting out,
And the shock came near knocking me out."
"Why Father it's a banjo, I bought of a Jew,
Who keeps a pawnshop down the street,
And the racket you heard must have been that,
For I was trying to 'thump out' a ditty."

"A banjo, you say, now that makes me think
Ofen from a well meaning tale night time,
Which has become the banjoists' delight,
It spoke of 'simplified method' cracks,
That is those that learn by 'Open and Shut,'
So Bill, I see you're classed as a 'banjo,'
For that's such a book as you have got."

"Then it spoke of pawn-shop instruments,
Condemned of them, of course, which is right,
And said they never played but good tunes,
Which I have found out by your playing to-night.
To get on the right road you must learn by note,
And if you will commence now on this line,
I will send to Philadelphia at once,
And get a good banjo of the same."

Bill consented, and took the old man's advice,
And gave the "simplified method" a rest,
Then took to the "Complete Instructor" of Stewart's,
And as a banjoist he began to learn good tunes,
There's many who had better pattern by him,
And throw the "simplified" trash away,
And get an outfit like S. S. Stewart's,
Then learn the right way to play.



The music in this number is light, being intended for warm weather practice.

Tom Haigh, of Leeds, England, says he is immensely pleased with his Stewart Orchestra Banjo, imported by him on March 20th. We regret that we have not space to publish his letter of commendation. Mr. Haigh teaches in Leeds, and also in adjoining towns.

A. Baur, of New York City, says he will visit Boston, Saratoga, Philadelphia, Baltimore, Washington and Pittsburgh during his summer leave.

G. W. Hunter, now playing in the London, England, Concert Hall, says his Stewart Model Banjo is the finest he ever heard.

William A. Huntley thus speaks of the Little Wonder Mandolin Banjo, manufactured by S. S. Stewart: "I am free to say it is indeed a wonder, and, although small in size, it produces a most powerful tone—clear and sweet. It reminds me more of a mandoline than any instrument I have ever heard."

J. Frank Forbes is joint manager of Menard's Opera Hall, in McCook, Nebraska, with W. F. Wallace.

Lady Sullivan, of London, England, lately presented Mr. J. E. Brewster with a diamond ring, out of compliment to his abilities as a teacher of the banjo, and also being so pleased with her Stewart Banjo, purchased through Mr. Brewster's agency.

Surgeon E. Howell, of Leeds, England, says he desires to learn the American system of banjo playing. He has a Stewart Model Banjo.

Sir George Prescott, of London, England, has a fine collection of banjos, in his parlour. On April 18th last, he says, "The Stewart is quite the best I have ever seen from any maker." Sir George has now three Stewart Banjos in his collection.

John F. Binns, with H. G. Hollenberg, music dealer, Memphis, Tenn., has a good many pupils on the banjo, and is down on the "Simple Method."

A London paper recently contained an advertisement of a "new Stewart Banjo" for sale, second hand. When our agent came to examine it, he found it to be a bogus banjo, sold to some unsuspecting party as a Stewart, and made by one of Stewart's many imitators. When you say a Stewart be sure that you get a Stewart.

The Stewart Banjos are attracting considerable attention at the International Exhibition, in London, England, which opened on April 25th, and is to last six months.

From The New Haven Daily Morning Journal:
Pawtucket, R. I., Willoughby, a banjoist of this city, was presented last evening with an elegant Stewart Banjo by his many friends. The instrument is made in beauty, tone and workmanship, and reflects much credit on the maker. The gift was a complete surprise to Mr. Willoughby.

Ernest A. Sturtevant has opened banjo instruction room in Minneapolis, Minn. His address is No. 112 South Sixth street.

Theodore F. Smith teaches the banjo in Indianapolis, Ind. His address is care of Walchner's music store, No. 42 and 44 Pennsylvania street.

Jas. C. Gordon, teacher of the banjo in Glasgow, Scotland, keeps the Journal on file.

Chas. F. Raymore, teacher of the banjo and violin in Wakefield, Mass., says every teacher should take the Journal.

Banjo teachers who do not keep the Journal on file are away behind the times.

Ruby Brooks, Frank Eckland, W. A. Cole, J. M. Parker and John M. Turner, all banjo players, appeared at a concert in New York City, on April 28th, at Steinway Hall.

W. W. Rumsey (a brother of the late well-known Hiram Rumsey, old time banjoist) of Newburgh, New York, recently possessed himself of a Stewart Banjo. He tried it, and he said, "I don't know what makes me say so, but he 'knocked 'em all out.'"

Charles Brickwood, late of Dupree & Benedict's Minstrels, called recently, en route to join Healy & Higlow's party, at Wilmington, Delaware.

On the first of April, Miss G. M. Cochrane, the well-known violin teacher of the banjo and guitar, in Buffalo, New York, gave a musicale at her residence, assisted by the following ladies: Mrs. J. E. Brewster, Miss Julia Green, Miss Lizzie Williams, Mrs. Plimpton, Miss Carrie E. Wright, Mr. Frank Kimberly, Mr. J. S. Dodge, Mr. E. J. Gager, Mr. J. G. Dunn, C. J. Stearns and Master C. M. Rumson.

Spaf. Atkinson, cornet and banjo soloist, has joined his brother, G. V. Atkinson, trombone soloist and musical specialty artist, and will take the lead in the fall with his own Company.

Miss George Dean Spaulding, of the Bell Ringers is much pleased with Stewart's Little Wonder Banjo. We acknowledge receipt of photograph from this artist, with thanks.

Mr. T. Clannon, who is making the banjo quite popular here will soon give a grand prize banjo concert, in which a number of his pupils will compete with the northeast corner of Second and Brady streets.—The Oberlin Post, 4th Herald.

The failure, financially, of the Fairbanks & Cole concert, held in Steubenville, Pa., on April 25th, may be partly due to the fact that few people here knew it was about to take place, while many of those who did attend, were of the understanding that it was an advertising speculation.—N. Y. Dramatic News.

P. J. Buldersen, banjo teacher, Leadville, Col., says the Journal is a "dandy."

To show that the Journal is read by banjo dealers, we have to say no sooner as the first Stewart Banjo player appeared in its columns than he receives circulars from all banjo makers.

The Peon Brothers are appearing at all the principal banjo halls in England, and the Irish banjoists, in Indiana. They use two of Stewart's Banjos, of course.

Nathan Francis, of No. 615 S. Fourth street, Camden, N. J., banjo teacher, says that business has been very fair during the season.

STEWART'S BANJO.

I see that S. S. Stewart, the banjo manufacturer, of Philadelphia, states in a recent issue of one of his publications that I play a Stewart Banjo. It is true. I do, and the instrument I use has no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be. It is far extra in quality and power, tone the guitar and instruments of that class. Mr. Stewart has brought his banjos up to a high point of excellence, and every part is constructed in a scientific manner. Mr. Stewart is not only a most skillful manufacturer, but he is also a most successful musician and composer. His arrangements of music for the banjo are admirable, and his instruction books are the best I have seen.

Mr. Stewart has written me that he has recently sold some of the handsomest and the finest toned banjos ever made to his London agent, J. E. Brewster, who will place them on exhibition at the International Exhibition, which opened in London on April 23rd. He says that there is no real demand for his banjos in England, except for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the duldest months in the year—December and August.—Charles Avery Well in the Musical Critic and Trade Review.

Charles Morrell, of San Francisco, banjo maker and teacher, says he looks for the Journal regularly every two months.

G. L. Lansing, banjo instructor, of Boston, whose address is care of Belmont's music store, No. 78 Tremont street, says business remains very steady.

C. E. Lathaw, of St. Louis, is still doing a good business in teaching, but will shortly take a summer vacation. He has moved to No. 1012 Walnut street.

A. Baur, of New York, writes us that he is very busy.

Teachers who will introduce the Journal to their pupils will receive one dozen copies by mail on receipt of 15¢ CENTS in postage stamps.

Sanford & Wilson asked for banjos on the 17th of May, with Haverly's Minstrels.

Wm. Batchelor, Galveston, Texas, has several pupils.

Fred. Morphé, of the Morphé Bros. magicians, plays guitar, and has also taken to the banjo, having purchased a Stewart Model Banjo.

A banjo player, to-day, who cannot read music is a botch, and is considered "mad" take a back seat.

Denver, Colorado, May 13, 1884.

Mr. S. S. Stewart.
Sir.—The Orchestra Banjo, No. 1463, I ordered, arrived all O. K., and I am more than pleased with it. It has a tone equaling a grand piano; it knocks out everything else in the shape of a banjo for tone and beauty of make-up in everything about it.

I am proud to have such a fine banjo to take me through the North and West, and anything I can say to your advantage about your banjos I shall be pleased to do.

Respectfully yours,
JOHN MOORE.
Banjoist and Comedian of Verona Caruso's Operatic Fours, Detroit and Chicago Combination.

Mr. Brewster, our London agent, requests every banjo teacher in America to send his autograph (photograph also, if agreeable) to place in his collection. Address, 20, St. Mark's Place, No. 20, St. Mark's Place, W. London.—The American Banjo Studio).

Wm. A. Huntley has been teaching in Keene, N. H., with immense success. He will shortly pay a visit to S. S. Stewart, in Philadelphia, as is his annual custom.

What we want in Philadelphia is a good lady teacher of banjo and singing who can introduce the banjo into good society, and who is competent. We have not got a competent lady teacher of the banjo in Philadelphia.

M. Slater, the well-known manufacturer of band instruments, and wholesale and general agent for Stewart's Banjos, in New York City, has returned from a trip through the country and says there will be an immense demand for Stewart's Banjos.

Prof. Mansfield, of San Francisco, says his Stewart Orchestra Banjo is the best on the coast.

Prof. John Gastock, of Harrisburg, Pa., would not part with his Little Wonder Banjo for anything, he says.

Wm. B. Powers is teaching banjo in Louisville, Kentucky. His address is No. 714 Fifteenth street.

Thos. J. Armstrong, banjo and xylophone teacher, No. 415 N. Sixth street Philadelphia, is progressing rapidly in the study of Stewart's Banjo.

DeWitt C. Everett, the handsome young violinist and banjo expounder, of No. 1425 Spruce street, Philadelphia, is thinking of taking a Summer tour.

F. H. Batchelder, has a good class of pupils in Arcadia, Indiana.

NOT STRONG ENOUGH.

Not long ago a young fellow tried a mouth-harmonica, and he said, "It is not strong enough to play 'accomplishments' with an orchestra."

COULDN'T GO THROUGH.

A young man recently purchased a copy of Stewart's *Thorough School* of the Banjo, and reported that he could not understand the "Thorough School." That was funny, wasn't it?

HIS GALL.

Another young man wrote a song about his girl, under the supposed name of the Banjo, and reported that his girl, her professor, got mixed and made him tell about his girl. Oh! what a gall he had. That's funny, too.

ADELAIDE POLKA REDOWA.

FOR THE BANJO.

3 Bar. 8 Pos. FINE. 12 Bar. 12 Bar. D.C.

Banjo and Guitar Journal.

SPANISH WALTZ.

FOR THE BANJO.

S. S. Stewart's Journal.

The best book on the Banjo ever produced.

"The Complete American Banjo Music"

By S. S. STEWART.

Printed from the finest engraved plates, full music size, in Two Volumes. Sent by mail on receipt of price—\$2.00 each Volume, or \$4.00 complete; or both Volumes bound together in cloth, \$5.00.

S. S. STEWART, 412 North Eighth Street, Philadelphia.

STEWART'S LIGHTNING GUIDE TO THE GUITAR,

8 Pages, price 5 cts. per copy,
or 6 cts. by mail.

FAVORITE BANJO BOOKS.

The Universal Banjo Instructor, by S. S. Stewart, by mail, 10 cts.
Stewart's Champion Lightning Banjo Instructor, 5 cts.
The Minstrel Banjoist, bound in Board Covers, 50 cts.

W. L. HAYDEN, Teacher of GUITAR.
Dealer in Guitars, Music, Books, Strings.
MODERN SCHOOL FOR GUITAR. 75 CENTS.
Complete instructions, and a large collection of music Catalogues and price lists mailed free. Address
W. L. HAYDEN, 120 TREMONT ST. BOSTON, MASS

THOMPSON & ODELL'S Latest Banjo Music

NOW READY.

ARRANGED BY C. H. LEFABOUR.

I'll meet her when the sun goes down (Instrumental).....	20
Iolanthe waltz.....	20
She is such a love (Schottische).....	20
The valley waltz.....	20
Signal service march.....	30
Address, S. S. STEWART, Philadelphia.	

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WM. I. PETERS,
Bottle Creek, Mich.

Best and Cheapest

ITALIAN STRINGS

The best for all stringed instruments

Best and Cheapest

MASTERS of Superior Clarinet Reeds

for valuable Catalogue of 1893 Musical

Instruments, including the

Minstrel, Musical Company, New

York. Strings are made, Tuning, Reeds, Promen-

ade. Reeds, Making, Tuning, etc., FREE to all.

STEWART'S Pattern Banjo Brackets, nickel-plated, in-

cluding dust protector for end of hooks, are 20 cents

each by mail. Discount when bought in quantities.

A good Banjo Bracket is "a thing of beauty and a joy

forever," but often difficult to obtain.

Sample Bracket and Hook by mail 20 cents.

No free sample.

Stewart's Little Wonder

MANDOLIN BANJO.

The Only Genuine Piccolo Banjo Made.

Perfected at last by S. S. Stewart.

A Great Tone in a Small Body.

I am pleased to state that I am now manufacturing a miniature banjo, which can be tuned an octave HIGHER than the CONCERT BANJO, and played with the same with brilliant and striking effect. This banjo, although very small in size, has a wonderfully sharp and brilliant tone, and can be used on the stage for "trick-playing" or solo with piano accompaniment.

These banjos are made with German-silver rim, the same as the large banjos. The rim is seven inches in diameter and the fingerboard is ten inches from nut to hoop. The instrument has fifteen raised frets, and is finely finished with sixteen nickel-plated brackets, etc.

Price.....\$13.00 net
Owing to the shortness of vibrating string in these small instruments, I make them with raised German-silver frets, the same as a Mandoline, but can make them to order with any style of fretting desired. Instruments of this pattern made with fancy finish at higher prices. Bear in mind that although the LITTLE WONDER Banjo is very small in size, it is not small in tone and is not a toy, but a perfect musical instrument.

ADDRESS THE MANUFACTURER,

S. S. STEWART.

Eighth and Willow Sts., Philad'n, Pa.

THE BANJOIST'S ASSISTANT,
or, Note Reading Made Easy.
A large Chart of the Banjo Finger-board, by S. S. STEWART.
Price, 25 Cents.

THE BANJO THIMBLE.

Good Banjo Thimbles should be stiff German silver, but not too thick. Thick thimbles do not make a good stroke. The thimble should be flattened at the neck near the edge with a small hammer.

We have the best stiff thimbles at 20 cents each, and some of softer metal at ten cents each.

You can pick with a thimble on. "We answer that the thimble can be used to pick with without cutting strings, provided it has a smooth edge on it. We have precisely the same thimbles that are used by Horace Weston at 20 cents each. Also the new Bridge Bridge made by mail. If you want small bridges, when you order ask for the "Steady Stroke Bridge." If they are too high you can readily regulate their height by rubbing them on a flat piece of No. 1 sandpaper.

IVORY PEGS.

Carved Ivory Pegs (Maltese cross pattern) sent by mail at \$2.00 per set of five.

Those who want them made to fit a hole already reamed must send samples for size, and 50 cents extra, or 10 cents extra for each peg. When a number of reams are ordered at one time a discount will be allowed.

I also manufacture the extra fancy-headed edge pegs at \$3.50 per set of five, also extra pegs of any style and initial patterns.

S. S. STEWART.

EIGHTH AND WILLOW STREETS,

PHILADELPHIA.

Another Patent "Tail Board" in the Field.

WHEN WILL THEY STOP?

The following letter will explain itself. Of all the "patent tail pieces" so far put forth by aspiring inventors, we have not yet seen one worth a cent. Leading players still use the Stewart (non-patent) only.

Denver, Colorado, May 14, 1884.

MR. STEWART.

Dear Sir—You make a fine banjo indeed, but like all banjos that I have ever used, it is defective in a very important manner. I allude to the tail-piece, too much time and patience lost (lost his patience, how funny) in putting in strings. To remedy this I have invented a tail piece which only needs to be seen by any player (?) to commend itself instantly. A knot in the string, lay it in the tail-piece, a simple device, instantly adjusted makes a complete finish, and all vexatious delay is avoided.

The few friends here (amateur banjoists) whom I have confidently shown it to are enthusiastic and must have one. I am not protected by patent yet, (what a pity) nor do I expect to make much out of it, (then why waste time on it in this long letter?) My idea originally was simply for my own convenience (thank fate). If you consider it of sufficient importance to correspond with me on the subject (haven't time, and our type writer is out of repair) I would be pleased to hear from you.

If you think this is a matter of small importance to banjo players (I do indeed) you are making a mistake, (life is full of mistakes) as it is by far the best tail-piece ever used on any banjo (in his estimation). If you will make me a proposition of some kind over the signature of some responsible party, in case you use the invention, I will send you one for your further consideration. In the meantime I am yours, etc.,

J. O. PATTERSON.

334 Larimer St.

The only proposition we could make under the signature of a responsible party is to refer the matter to the Democratic party, and should we succeed in electing a Democratic free trade and free love president we may then find a "responsible party" to endorse our letter. At present we know of nobody who is more responsible than the great BANJO KING, S. S. Stewart, who regrets that his large business prevents him at the present time from giving any attention to so vast an enterprise.

"Simple Simon went a Fishing."

We have received from White, Smith & Co., Boston, a book entitled "Geo. C. Dobson's, The Banjo by ear without Learning Notes." It has a very elaborate title. The edges of the cover are yellow, with red lines, and there is a very neat-looking bunch of lollipops all done in red and blue. When we open the book we find beginning on page 8 the old "open and shut" style again, with such beautiful tunes as Bennie's Waltz, That's where you make a mistake, Yankee Doodle, etc. To those who desire to become very poor players we heartily recommend this work, but at the same time advise them to keep it strictly sub rosa if they are taking the simple method pills, for should it get out among good performers they would be ridiculed with ridicule.

This style of diet for those strong stomach and thick-headed schrimp has done more to hold back the banjo than all the variety and free and easy banjo players combined.



The Latest Triumph in the Art of Banjo Making.

Read the following from WM. A. HUNTLEY, America's Classic Banjo Artist, Vocalist and Composer:

NEW YORK, Dec. 24, 1884.

S. S. STEWART, Esq.

DEAR SIR:—The GRAND ORCHESTRA BANJO I ordered of you arrived safe and after giving it a full and IMPARTIAL TRIAL, I pronounce it a FIRST CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the Banjo business, and have seen about all of the different styles of Banjos, both in this country and in Europe, of any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many Banjos which stand remarkably well while playing in the first and second positions. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions and upwards; in this respect your instrument is perfect in every particular. The tone is LOUD, BRILLIANT, and combines sweetness and splendid vibration; in fact it is A NOBEL INSTRUMENT, and one that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor. Yours, etc.,

W. A. Huntley

All of S. S. Stewart's Genuine Banjos are numbered, and also stamped with his name.

Beware of fraud and imitations. All good articles are, of course, imitated; so are Stewart's Banjos.

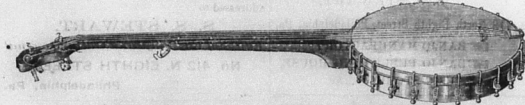
S. S. Stewart is the only man living who possesses the secret of the carrying quality of tone and vibration ratio, which is the entire profession.

S. S. STEWART'S

WORLD-RENOVED

Concert, Orchestra and Parlor Banjos,

Used and Recommended by all the Leading Professional Players in America and Europe.



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No. 20 Oxford Street W., London, England.

WM. A. HUNTLEY'S

SONGS FOR PIANO,

Sent by mail on receipt of price.

Must we leave the old home, mother?.....	40
Kiss me, mamma, kiss me.....	30
Our Willie died this morning.....	35
Three little Violets.....	35
Your pocket-book's your friend.....	35
Black eyed Binie's gone to rest.....	40
Bring the absent back to me.....	40
By and by you will forget me.....	40
Come and meet me, Rosa, darling.....	40
Take me back to home and mother.....	40
Going home to Clo.....	40
Some day I'll wander back again.....	40
Let these kisses say farewell.....	40
Little ones whisper you love me.....	40
Waiting a letter from over the sea.....	40

S. S. STEWART.

Philadelphia

Stewart's Thorough School

FOR THE

BANJO.

Recommended by Leading Teachers.

PRICE, \$2.50 PER COPY, BY MAIL.

Contains complete instructions in all the Keys, Chords, etc.

EDMUND CLARK'S LATEST GUITAR MUSIC.

For sale by S. S. STEWART.

The Post Horn Waltz, by Chas. DeJongh.....	25
Dreamland Mazurka, by Chas. DeJongh.....	25
Jolly Brothers' Galop, arranged by Clark.....	20
Thema and Variations arranged by Clark.....	20
Dew Drop Schottische, for 2 guitars.....	20

GUITAR CAPO D'ASTROS.—(For raising pitch of Guitar.)

Ebony.....	Price, 25 cents each, by mail.
Imitation Ebony.....	" 15 " "
Fine, German Silver.....	" \$1.00 " "

S. S. STEWART.

Philadelphia, Pa.

S. S. STEWART'S

Celebrated

NEAPOLITAN

BANJO STRINGS.

15 cts. each or 10 Strings, by mail, for \$1.00.

GUITAR STRINGS.

STEWART'S X. L. N. T. GUITAR STRINGS.

Steel, per set, - - - 75 cts.

Gut, per set, - - - 80 cts.

15 cents for single String.

S. S. STEWART.

8th and Willow Sts., Phila.

THOMPSON & ODELL'S BANJO SONGS. SHEET

MUSIC FOR THE BANJO.

FOR SALE BY S. S. STEWART, PHILADELPHIA.

I Always Takes De Cake.....	20
Then Golden Echoes.....	20
Don't You Hear Jeannine Noorn.....	20
Joan On De Camp Ground.....	20
Ball Dat Tropic Day.....	20
When Am You Twine.....	20
Over The Water Wall.....	20

These Songs are all immediate Address.

S. S. STEWART.

Eighth and Willow Streets,
PHILADELPHIA, PA.

BONES!

Stewart's Professional Minstrel Bones.

Made of good Ebony wood, 8 inches in length. The loudest and best Stage Bones made. Price, \$1.25 per set, by registered mail.

Address,

S. S. STEWART.

—Eighth and Willow Sts.,

PHILADELPHIA.

Stewart's Latest Banjo Music

NOW READY (APRIL, 1884.)

No.	CTS.
133 Stewart's Mocking Bird, with Variations.....	35
133 Stewart's Mocking Bird, with Variations, difficult 35	
134 On a Journey, for 2 Banjos (Chap. and Armstrong).....	20
135 Palms of Peace, Waltz (Zouk) Stewart's Arrange-ment.....	20
136 Rhythm (Galop).....	20
137 Stewart's Spanish Polka (difficult).....	25
138 The Pauline Waltz, by Chas. Stewart's Arr.....	35
139 Almy Mazurka, by E. H. Hulst, for 2 Banjos.....	35
140 The Zingarella, Spanish piece.....	20
141 The Knight's March, played by J. E. Brewster.....	20
142 Horace Weston's Home, Sweet Home and Variations, with Introduction, Rags, etc. (very difficult) four pages.....	20
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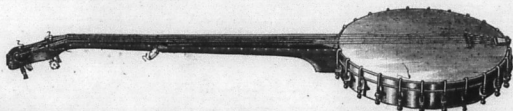
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