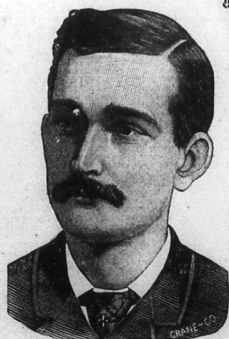


BANJO & GUITAR
THE
BANJO
AND
ORFLE
JOURNAL



S. S. Stewart,

PUBLISHER.

Philadelphia, Penn'a.

CITIZENSHIP

What is there in a banjo to write about? How is that bright, effective tone produced? Let us glance at the instrument as it is. The frame, or case, and the rim, composed of the alloy known as German silver, inside of which is a second frame or rim of wood. The edges are turned round in a wide resting upon the strings. The strings are of fine brass, or German silver, highly strained and held in place by a hoop of metal, with a complete system of braces and adjustable hooks for tuning. The bridge, forming the back of the neck, is a single piece of wood, with four, which extend from the appendage known as the "tail-piece" over the skin or head to the extreme end of the neck. The strings are of fine brass, or German silver, and are held by a peg at the side of the neck. The strings are tuned in the following manner: the third, or thickest gut string, to such a pitch as corresponds to the base of the instrument, the second, or next to the last, to a pitch one-fourth higher, the first string a fifth higher, and the short string an eighth higher, producing when struck in unison a common chord, which is always composed of the first, third, fifth, and eighth notes of the scale. The fourth, or wound-string, it 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, although it may be as well for a short string, it 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 these 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 most chromatic scale is in perfect, 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 custom; and, 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 the fact that the scale of the octave is perfect. It may be well, however, to state that the accord on does with a less number.

Returning to our subject—the membranous skin or head of the banjoacts as a sound-board, a head, being joined with the sound-wave. 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 tightness of the head, which is effected by the face of the head. When the head is loose or flabby the tone is 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 had 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 old idea, as a banjoist, or the requirements of an expert or artist, has got 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 called the "sounding frame;" upon this, outside of the head, the power and quality of the tone entirely depend. The most secret lies in the maker's hands, and the experienced maker of known repute practices for years to perfect the rim as will produce the quality of sound desired. This is combined with the natural "ring" in the metal, which, being added to a pure sound produced from the wood, produces a tone which, given a tone which is a combination of soundwaves. Hence 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 to wrap-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-dried maplewood, of certain dimensions taken from the back of a violin made by Stradivari in the year 1717 produced the note A sharp. Another piece of plain maple from another violin of the same master, 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 master, made in 1709, gave the note C; and a third rod of deal cut from another instrument of this celebrated maker, made in 1730, also gave the same note.

That all woods yield a sound no one can doubt. The specific consciousness of wood was already known at the period when the great Cremona master made their violins. The ancient Cremona masters; refined maple and pine to any other woods. The banjo is made of various woods, but the most common is the maple. The same that they yield diversities of sound and vary greatly in pitch from a third, a fourth, or even more. Hence two rims may be made of the same wood and be entirely different.

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

It often happens that a banjo turns out good merely by chance, as nearly all makers succeed in producing a good one occasionally, but not all. The long and hard study necessary to succeed in this enterprise has deterred many from extending the work, and the most of them are so bad that the very fact 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 a set of it with it, attached to the instrument, a wrench or key to fit the nuts on the books of scale.

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-stem. This sounding-stem must respond to the pulsations of the head and vibration of the strings. The tighter the head is strained the more perfect the response. A good banjo may be made to sound poorly by having on it a poor or even a *cat* head, but a good head will in no case transform a "cat" or poor instrument into a really good one, although it may tend to improve it. A good instrument, such as must be had by all good players, must be perfect in every particular.

A banjo player who is not a musician, and who is constantly in fear of its missing fire just at the time it was expected to go off. Neither would a perfect marksman be content with a gun which was defective in any way. No owner of a watch would consider he 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 at a certain minute, and had only his watch to guide him, if the works were so imperfect as to cause it to stop just at the time he most needed it. Just so with the article of a banjo player who does not want a tricky, uncertain banjo, changing with every change of the weather. Nor does he want to possess a banjo which is a "hard playing" or difficult to execute upon that it is torturing to play upon. An artist, who buys a watch, does not care to send it to a manufacturer of fine timepieces, 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.

From much worldly consideration is the repair of a banjo consequent upon hard or rough usage, or damages by casualty. 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 be or slackened up after use, but always kept up to pitch. It is well, however, to remove the bridge when not in use. When you let down the bridge always first remove the outer strings 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 CHORDING TUNE. The musician always notices this point at once, hence the success of these instrument over all others. Those who have heard Stewart's famous HIGHESTRA BANJO are free 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.

EXCLUSIVELY FINE BANJOS.

As I give my entire attention to the making of fine Banjos, and being considered an EXPERT IN BANJOS, have made instruments for the most celebrated and experienced players, such as HOWARD, GEORGE, W. A. HUNTLEY, GEORGE POWELL, JAS. SANFORD and other famous players who use my Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player who has not been over-examined by me, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of exceptionally fine tone, and by taking these instruments to my residence, and devoting my evenings to playing upon and developing the same. It often happens that I have on hand such a Banjo as makes a player of experience would not be able to find a price to possess. These Banjos I make generally of twelve or thirteen inch rim, with nineteen inch finger-board, and the prices vary from \$50 to \$100 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really

extra merit, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time.

An ordinary player or a 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 in directing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to raw QUALITIES 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 in the order of the small Banjos. The wood of the neck and finger-board is of wood glued together, which makes them more costly to manufacture but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work.

Address S. E. ALT.
42 1/2 North Street, Philadelphia, Pa.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. III. No. 2.

FEBRUARY and MARCH, 1885. (Double Number).

PRICE, 10 CENTS.

S. S. STEWART'S JOURNAL

is TEN CENTS per copy.

SUBSCRIPTION PRICE, 50 CENTS
a year, in advance.

NOTICE.

When we send you a free specimen copy of this paper we do so believing that everything in it, from cover to cover, will interest you. Remember that all which is printed herein costs money to prepare for the printer and is not copied from other papers. Also bear in mind that the music we print here is plentiful, original, and select. Also note that the *Journal* is gotten up in the best manner possible and is too costly to be wasted, and if you do not appreciate it or wish to subscribe please favor us by handing it to some friend.

We do not work for the low class of illiterate, barren minded players who have no desire to advance in music and no desire to acquire knowledge of any kind. Our aim is to build up and sustain a high degree of excellence in the art of Banjo playing.

Address,

S. S. STEWART,

No. 412 North Eighth street, Philada., Pa.

From the New York Times, December 9, 1884.

PICKING THE BANJO STRINGS.

THE MELODY WHICH FLOODED STEINWAY HALL
LAST EVENING.

The shining lights of the Cheapside Coterie and the Mulligatawny Picnic Association sat aside by side with the crushed strawberry blondes of the Elegantine German in Steinway Hall last evening. The diamond and the Rhine stone lay down together, and the one touch of nature that makes the whole west side kin caused the Murray Hill dude and the Orchard-street daisy to breathe the same atmosphere with unpeppable joy. The cause of all this was a banjo concert given by a combination of talent and cultured impudence from a place which the programme called Boston, Mass. A concert is usually supposed to be an entertainment in which music plays a prominent part. The concert last evening was of an original pattern. It began with an overture by a band, which the programme said was selected from P. S. Gilmore's band. It is now thought that Mr. Gilmore will sue for libel.

Then came a quartet of banjo players known as the Imperial quartet of Boston (Mass). They played on three banjos and one guitar. Their selections were the "Rogers Clog" and the "Eureka Clog." The "Rogers Clog" is founded on a warm, sensuous theme, which contains frequent and startling modulations from the tonic to the dominant and occasional rhapsodical flights into the subdominant. The "Eureka Clog" shows distinct traces of Wagner's influence. It is, indeed, a plagiarism of the Walhalla motive, and is genuine Walhalla Hall music. The Imperial Quartet was encored. So was everything that came on the stage. After the Imperial Quartet Miss Belle Cooke sang "To Sevilla." and a great many persons wished she had sung in Sevilla. Then Miss Gracia and Miss Cherry Ford, two diminutive young ladies, came forth and tortured two small banjos until they uttered a plaintive but ineffectual protest. One of the young ladies stated, in a voice of agony, that she was as pretty as a picture card in a euchre deck—or something of that sort. Mr. W. A. Cole brought forth a larger and more villainous banjo and played (according to the bill) "Sweet Bye and Bye, varied." He varied it considerably, and some of the audience escaped by a side door. Next came Messrs. Powers and Brooks with a "banjo duette." They made more noise and less music than any one who had preceded them, and were recalled three times. Signor Di. Tipaldi, solo mandolinist, then played a "valzer" on a mandolin. This "valzer" had a distinct and perceptible tune, and consequently did not please the numerous Wagnerites who were present, and the Signor was recalled only once. John M Turner, assisted by the orchestra, treated the audience to one of the finest bursts of musical lunacy they had ever heard.

But the feature of the evening was Mr. Frank Eckland. Some of the others had merely played the banjo. Mr. Eckland picked it. He held the banjo firmly, so that it could not escape. Then he began down near the tail piece and picked up to the bridge. He crossed the bridge and picked along the neck of the instrument. Then he turned the banjo over and picked a hole in its back. Then he threw it up in the air and as it came down he butted it in the shoulder and, letting out with his right, sent the banjo to grass. Then he jumped on the prostrate instrument and kicked it in the abdomen and twisted its neck and walked all over it, until the poor thing exploded, and its fragments were scattered over the assemblage. Then Mr. Eckland swished the perspiration from

his manly brow and strode from the stage, while the welkin rang with the plaudits of the audience, and those who had any breath left went out and saturated it with dew of Third avenue, it was what Mr. Winkle when writing his famous poem, called a glorious time, and the dignitaries of the Cheapside Coterie will dream of it for many moons.

THE BANJO IN CHICAGO.

Although Chicago is the home of many live musical instrument manufactories and music teachers, yet it appears that the interests of the banjo and banjo teaching as a musical science, has been kept in the back ground by incompetent instructors and "simple method" demagogues.

Banjo teaching by any other method than by regular musical notation, is a certain guide to ignorance and producer of bad players.

Any teacher who is a competent performer by musical notation, but refuses to teach by the same method which he uses for his own advancement, is unworthy of public patronage and must be held in contempt by musicians of a higher standard than himself.

Banjo music, that is music arranged for and suited to the capabilities of the banjo, is now published by S. S. Stewart, of Philadelphia, and also by numerous other music publishers; so that the old time excuse that music for the banjo could not be bought, is practically of no use at the present day and can deter only such persons as are without common sense from learning to play the banjo by note, just the same as any other instrument is taught. Chicago, like many other cities, has been over run with "simplified" (or simpton) method frauds and incompetent teachers, whose largest stock in trade was pure undiluted "gall." With their "Tub" banjos, made by the celebrated Boggelstown Banjo Builder, or Patent Bath Tub and Water Closet attachment Banjos, they have proceeded to take the people's money and give them nothing in return. Then there was another class of teachers, who after opening a room and raking in all the cash possible, skipped out at night by the light of the moon, leaving their patients to patiently await their return, but in vain. It is about time now that Chicago should follow Philadelphia, Boston, New York and other cities, and have some respectable teachers of banjo, who are competent to instruct and worthy of patronage.

With the advent of

MR. J. E. HENNING,
as a teacher of the banjo in Chicago, we may

hope for a better order of things and see the banjo rise to the same status which it holds in the other cities named. We have known Mr. Henning for some time and found him always a gentleman and a musician; a credit to his profession, we predict for him a large and prosperous patronage and business.

The following is a brief sketch of his career. Born in Lockport, N. Y., March 5th, 1855. His father and mother were both prominent musicians in their day, and John at an early age displayed great musical talent, and being naturally inclined to travel; at twelve years of age he was doing song and dance-and guitar solos with a small company in the gold and silver mining regions of the far West. He afterwards studied the piano, violin, guitar and banjo, and also became an expert performer on the xylophone, mandolin and other instruments.

He did not give his entire attention to the banjo, until by chance he became the possessor of one of S. S. Stewart's famous instruments, when he at once became an enthusiastic admirer and exponent of the only American instrument.

He has lately opened a banjo and guitar school at Nos. 144 and 146 Madison street, Chicago, Ill., Room 14, where he will be pleased to show his S. S. Stewart Gold Medal Banjos to all who may give him a call. He will also take subscriptions to the *Banjo and Guitar Journal*. See portrait in this issue.



Mr. Armstrong visited a "Banjo Concert" at Steiny Hall, New York, on Dec. 8th, last—he left the hall as soon as the first part was over, and a good many others did the same.

Tom Haigh, banjo teacher of Leeds, England, is doing well.

The *Journal* has greatly improved; so has the subscription list.

M. Slater, of New York, sells an immense number of Stewart Banjos.

The "Imperial Quartette," attempted to play some of the music in *Stewart's Journal*. See what the New York *Times* says about it; notice in this issue.

Alfred Wood and Albert Virto, of the Sibson & Elliot Co., called recently. These gentlemen came from England in Oct. last. They are using Stewart's Banjos and speak in the highest terms of them.

From the *Iowa City Daily*.

A banjo solo by Mr. Walter Pratt, with piano accompaniment by Miss Hutchings, was one of the enjoyable features of the programme. Although this was Mr. Pratt's first appearance before the public he sustained his reputation as a banjoist. The hearty echoes he received gave proof that Walter's nimble fingers performed their part very satisfactorily. The audience would not let him off with less than three selections.

Our readers would rather pay one dollar to go to a concert where Wm. A. Huntley played, than to hear the crowd that played at the so-called "Banjo Concert" in New York.

Stewart has many medals of honor given for his banjos, but the medals he deems of greatest value, are the testimonials of such well known artists as Wm. A. Huntley, Horace Weston and others. See lists.

At the banjo concert at Steiny Hall, New York, last December, the best playing done was by George Powers, on the Stewart Banjo.

H. W. Tucker, late of Camden, N. J., has been traveling through the South. In a recent letter he says that he has played the Stewart Banjo in all the towns on his route, and "knocked every thing else out." He also says that everyone he meets who knows anything about a banjo, reads *Stewart's Journal*.

W. G. Collins, of Washington, D. C., says: "The latest number of the Banjo and Guitar Journal to hand, and I wish to congratulate you upon the able manner in which it is edited. It is really a model paper of its kind, and reflects credit upon its proprietor."

G. W. Rockefeller, banjoist and vocalist, is reciting in Colton, Cal.

The Stewart Banjo is not only recognized as the best "concert banjo" made, but also as the best "parlor banjo," and is used by Lady Sullivan, of London, England, Sir George Prescott and others of the nobility.

From *The Washington Post*, December 21st, 1881.

Ten years ago the piano was the only musical instrument that was deemed desirable for a lady to learn. We have lady violinists, guitarists, harpists, cornetists, and last summer when I was in New York a fat woman at a Harlem music garden made faces at me from behind a curtain. "Ten years ago the banjo was almost exclusively confined to negro minstrel shows and a few humble itinerant 'de boys' and good people played in the same category with mangle dice, the cat-o'-nines and other devices of the dickens. Nowadays the fair descendants of the Puritans, the great grand-daughters of William Penn and the blue-blooded ladies who claim Randolph of Roanoke, as an ancestor, all supplement a seminary musical education with a knowledge of the art of 'picking' on de old banjo." But do not imagine that every lady who has one of these instruments is a player. The smooth, tightly-drawn sheet-metal or parchment head makes the finest groundwork in the world for decorative art, and smart Vanities are making banjos utterly useless for the production of a musical tone, but charming to paint a bunch of poodles on and hang in the boudoir.

Among a number of my lady friends in this city who are devoted to cultivating the banjo is one who has achieved a perfect mastery worthy of a professional solo in one of the youngest of my lady friends, too—she was nine years old last month—and it is a treat to see her childish fingers skippling from fret to fret in the most difficult piece written for the instrument. It was only a year ago that she first essayed the banjo, but the little Marie Kieckhofer belongs to a family of musicians, and in this short time she has acquired a wonderful mastery over the strings and frets and plays both by ear and by note. Stewart, the banjo-maker of Philadelphia, has made especial study for her sweet-toned instrument and he has fitted her, and a new quick march—"The Glen" has been dedicated to her by its composer, T. J. Armstrong, who heard her last fall in Philadelphia. Marie can still younger sister—only five years old—who is learning the piano, and the two little tots play banjo and piano united with a grace, correctness of expression and ardent intention to grow up that make the listener forget that they are not grown-up folks, but mere children in pinafores.

Fields & Hanson have a very fancy letter-head representing them in their act. It is printed in colors.

Be sure to read the advertisement of our new and late music for the banjo and piano found in this issue.

Those who want comic banjo songs should note our new issues.

For latest music published by Stewart, see music for banjo and piano in this issue.

Harry Stanwood says: "The *Journal* must be a great help to new beginners, besides good reading matter. It is the only *Journal* of the kind in existence, and fills a long felt want."

In a pamphlet issued by a wholesale house in New York, a card from F. B. Converse states that he is writing up a work on the banjo in which he will make clear what he considers necessary in order to produce a genuine and legitimate banjo. The card is dated January, 1884, and we have not yet heard anywhere of the promised book. If the author can explain how to make a "genuine and legitimate" (these are his favorite words) banjo, why doesn't he put some of his assumed knowledge into the "Converse Banjo" instead of having them made at Buckhees factory?

His own opinion about banjos in which he is financially interested are of little value to the public, but some opinions from well-known and recognized performers would be received with pleasure.

Fields & Hanson say that the Stewart Banjos are the best they ever used.

William Franklin, banjoist, is located in Moline, Ill.

Emil Herburger, of Egg Harbor City, N. J., a thorough harmonist and musician, advertises in this issue.

Mrs. Sterling is progressing finely with her banjo studies.

J. H. Parker states that he is no longer connected with the "Imperial Quartette" of Boston, but is playing at variety halls.

Willoughby & Austin, of New Haven, made a hit on New Year's night by playing Stewart's Inauguration March for banjo with piano accompaniment.

John T. Biann, of Memphis, says business is "picking up."

Billy Snow was here recently and says the Stewart Banjo is perfection.

Wm. A. Huntley paid a visit of a few days to S. S. Stewart to see the old year of 1884 go out. He is playing better than ever, if that were possible.

John H. Mack is a good banjo player.

F. A. Kilber, of St. Louis, says that his business is very good.

E. M. Hall was in Philadelphia with Barlow & Wilson's Minstrels. He is about publishing his own banjo book.

Goldby & Shepard have opened instruction rooms in Paterson, N. J. See teachers' column.

S. R. Schiedel is teaching in Detroit, Mich. See teachers' cards.

Mr. J. E. Henning who has lately located in Chicago, has already gained a reputation as a composer and performer on the banjo and guitar, and his genial disposition and untiring efforts are qualities which render him successful as a teacher. Mr. Henning left his home in Emporia, Kansas, to locate in Chicago and build up a business as a first-class teacher of the banjo and guitar. Before leaving he was tendered a benefit concert by the leading citizens of the town, which was attended by a great crowd, and when he left for the East (coming direct to Philadelphia), he was escorted to the cars by over two hundred people.

During all the time that R. G. Allen taught the banjo in Chicago, he did nothing whatever to elevate or improve the status of the instrument in that city. Teaching by "Stimpert's method," is a poor way for a man to go who knows better. A man who knows his duty but does it not, is far more open to condemnation than the man who follows a wrong course through ignorance. The "Simple Method," is a step in the right direction for banjo players and lovers of the instrument. Teachers who still gild the public by such methods, are all down on Stewart because Stewart exposes their monkeyisms and holds them up as signal lights of fraud. When they have given up their wrong ways and turned to the right, we are ready to take them by the hand and be friendly, but as long as we live, we shall continue to hold up fraudulent and insane methods as danger signals to our readers.

"Experience is a dear school, but fools will learn in no other."

It has been said that Stewart's Banjos were too loud and sharp for parlor playing. This was originated by makers of inferior banjos, who cannot make a "sharp" or brilliant-toned banjo, and seek to convince the inexperienced that weak-toned banjos are the best.

The "sharp" or "brilliant" tone in the world, can be made soft in tone in a minute at the cost of two cents. To do this you have only to put a one-cent piece under each foot of the bridge; then when you want to change the tone to loud and sharp again you can remove the two cents.

Remember that any loud or sharp-toned banjo, can be made to sound soft by this method, but that no weak-toned banjo can be made to sound clear and sharp like Stewart's, by any method whatever.

Makers of inferior banjos, "cry down" loud and brilliant sounding banjos, because they have inferior make banjos. Stewart's banjos sound every time, and their banjos have no souls and are dead in tone; like the corpse of a man whose soul and voice has departed.

They are banjos in appearance, only not in reality. Those who have common sense may understand this. Fools may go on as usual.

There is a concern in Boston, which attempts to take the lead as banjo makers. (This they do in their mind.) They proclaim loudly about their seasoned lumber and dry house, and yet all the necks of their banjos have come to our place for repair up to this date, are badly warped. "Where ignorance is bliss it is folly to be wise."

Wm. A. Huntley is making a great success in his artistic banjo solos.

Fairbanks, of Boston, used to cut a slit out of his banjo necks, (where the wire flesh hoop joins) and seal some of the holes with his own hands, and he thought he would stop it. So from that time he began to copy the Stewart.

The F. & C. banjo firm of Boston, once made a banjo for E. M. Hall, but E. M. concluded that it was not worth carrying away, so he left it there.

To those of a musical turn of mind, the store of E. E. Deane, 78 Tremont street, has strong and overpowering attractions during Christmas. Among musical publications, of which they have a large stock from which to select, "Banjo Songs," just issued by this firm, is quite a gem. It contains a choice selection of well-known and favorite ballads, including "A Boy's Best Friend Is His Mother," "Dream Faces," "Sweet Little Spanish Snow," "The Fisher Maiden," "When the Robins Nest Again." It is published in attractive form, in boards, cloth and leather, and one of the most suitable Christmas gifts. Of music boxes, he has some very choice specimens. —Boston Herald.

The banjo is rapidly growing in popular favor in San Antonio, and Mr. Mattison has a large and flourishing class. Lessons on the violin, banjo and guitar. Over twenty years' experience, and satisfaction guaranteed.

C. S. Mattison, 517 Avenue B.

W. I. Pratt, of Iowa City, Iowa, has a new Banjo Studio at corner of College and Dubuque streets. He would be pleased to have a friend call on him, but no free lunch routers are especially needed.

ANSWERS TO CORRESPONDENTS.

BOOK FIEND.—The offer to give a book free of charge with each banjo sold is found on an old price list. The idea of this was partly to introduce our books and partly to help advertise the books and instruments. When a friend such a junk dealer that he cannot use the books, we must say that we do not consider this an alternate class. We certainly will not exchange the book for its face value in strings. We do not furnish any books with wholesale or dress. Agents must pay extra for books if wanted to sell with their banjos.

STRINGS.—There are all kinds of strings made and sold at all kinds of prices. You cannot tell what you are getting until you know the quality of the strings. We claim that our strings are the best sold for the money and have the testimonials of many number of prominent performers to support our claim. For prices see advertisement.

MATEUR.—A teacher in your vicinity would do well we have no doubt. But do not be discouraged if you do not make much music at first. The field will have to be "worked up" first. We can give you special rates on Journals, Books, Music, Strings, etc., for your pupils.

BURNT CORK.—This article is prepared by burning cork shavings. Wet them with alcohol and set fire to them. Mix with water to lay in a paste. Use a piece of any kind. Read the *Black & White*, price 10 cents, for full instructions about this business.

JOHN B.—The reason we only publish the *Journal* once in two months is because we are not ready to publish it often. When we deem it necessary we will make a monthly paper. Should we deem it necessary to make it a weekly paper it will be made so.

"PRATTLE."—You say you desire to get some good pieces of music with a "long prattle" before them and then instruction books which will teach you how to "prattle."

Now, as our Musical Dictionary does not define or give the word "prattle," we have consulted Webster and find the following definition:—"Prattle—to talk much; to talk in a noisy, trifling, or foolish manner; to talk lightly and artlessly, like a child." Hence we have only to say that we have no music answering to that definition for any instruction book that will teach you how to prattle. We say we have no music answering to that definition for any kind of nothing else which will meet the requirements.

GAG.—So you want to know whether we can fit you in to some good gags? We frankly admit our inability to do so.

To "gag" means to stop the mouth—or something to stop the mouth.

We can recommend for that purpose a good large and hot sweet potato.

BANJO AND PIANO DUETS.

All Stewart's music for the banjo and piano, is written so that the piano part may be omitted if desired. At the same time it adds firm support to the attractive melody of the music, to have a piano part played with it.

Nothing is pleasanter than to sit down in the parlor in the evening and play a nice piece with a piano accompaniment by your sister or your cousin, or some one else.

Stewart's Music "fills the bill." The piano parts are not so hard as to be out of the reach of the average player, and not so easy as to be "snide."

If you merely purchase a piece of music for the banjo alone, and after learning it you expect some inexperienced piano player to "vamp" an accompaniment without notes, you will only scare the cats in the neighborhood and make your friends think you are embarrassed when trying to play before them.

Always buy good arrangements of music, such as Stewart publishes, and then you will never get left.

The Simple Method. Ham.

BY G. P. FATTY.

Oh, where in this world can a man go

To hear a good tune on a banjo?

With hammer and thump, the artist will jump

From jig to the Spanish Fandangos.

In the papers the great lying puff,

Of the wonder of simple stuff;

Every day now appears

So it seems after years,

Of this fraud people haven't enough.

So long has the banjo been pounded,

And thumping with music confounded;

That if Huntley but play, you will hear people say,

With his skill they are truly astounded.

Tho' by genius and hard work, his name

Is made famous by doing the same;

Getting music that's right, learning reading at sight,

Perhaps you may equal his fame.

He no longer the dupe or the fool

Of the simplified villain and fool,

But instantly send, by advice of a friend

For the "Amertan Banjo School."



The New York Times says that Frank Eckland's work was the best part of a concert held at Steinway Hall, Dec. 31st, last.

We once heard a banjoist (?) in a variety hall who did not play at all. He said that he was "good at his gags." "I can't make no endle like a goss," which is the definition we can find in the world's gloss, which adapts itself to this case.

We sure to see our list of new music for the banjo and piano.

There was a fire lately in a place known as Boston. The patent syringe was used with good effect.

J. H. Parker has got enough of the Fairbanks' Banjo, and has notified the Boston firm to stop using his name.

The man who carried off the fourth and last prize of the Grand Duplex-Hubbard Music (?) Co. nothing will "now, it is great need, stru like a peacock with all the feathers pulled out of his tail.

"It's only a passing change in transient harmony," said the Hubbard as he snatched his fingers and proceeded to put on a new string. But the "Anterior" Harpist of the world," decided adversely when he sat in the judgment bench on the Grand Prize Music (?) Competition.

It is said that Converse takes particular delight in claiming Baur as a pupil and referring to Stewart as a pupil also. Baur'sicks (?) at this and says that he never was a pupil of Stewart's. Stewart merely says that he never met B. Converse but once in his life, and that was when Mr. Converse did Mr. Stewart the honor to sit on him in Philadelphia some years ago.

Now that A. Baur has expressed his views on "the rest" in banjo literature, will Mr. Charles Tobson please give us his opinion on the tariff, and let us know what he thinks of American beer as a steady drink.

They do say that John Hogan acquired his dexterity in pulling banjo strings, by practising on a ship, pulling ropes.

Frank Eckland thinks that Fairbanks' Syringes are the best he ever used.

"It's not it! It's got it! It's got it!" "What have you got?" These are the words we heard whispered by the Tomates recently. The answer was, quickly, "Fruit grand prize in the Prize Banjo Music Lottery. Dishonorable mention."

It's no use Albert, you and William are not the right kind of men to work up Stewart; you are men, but not the kind. You see that after you gave away two of your banjos to Fred Hubbard, that they still use and recommend the Stewart Banjo. It don't pay to give away banjos, especially when you give yourself away at the same time. Keep your teeth in.

SPAFF ATKINSON'S TRAVELS.

(WRITTEN BY HIMSELF.)

When I read that story (which is published in a book at Stewart's for 10 cents), called *The Black Hercules*, or *The Adventures of a Banjo player*, it made me think of my own experience when I traveled with a patent medicine advertising company not long ago. Now I am not much of a literary man, but I can play the cornet, if I do say it myself, to equal almost any artist in the business. I therefore warn the reader that he must not expect me to adhere too closely to the rules of grammar in reciting this rather brief history, nor smile if my choice of language is rather queer, as I have so long associated with the slang world that it is rather difficult to break off all of a sudden.

They say that language was made to conceal thought, but I don't believe it. The fact is that some of these Shakspearian mottoes are not suited to this age at all, and I don't take much stock in them. I once read Shakspeare's play, called Julius Sieszer, but the fact is I have seen much better plays in some of our variety halls, and according to my way of thinking. The "Black Hercules, or The Adventures of Horace Weston," would make a much better play on the stage.

But of course that ain't got nothing to do with my travels, but I am coming to that pretty soon. I have to creep on it cautiously, just like a man who is trying too short snipe.



SPAFF ATKINSON.

However, I will now draw bread on the story and shoot her off to you.

I started out on a cool, clammy evening in June to go on the road with the doctor. You know these companies always take the road when summer comes peeping in, because it is too cold in winter to sell medicines.

Well, at this time I was a "moderate drinker," but sometimes I would go too immoderate and get "full." Since that, as is well known to the police, I have signed the temperance pledge not to drink beyond a certain limit, and I am pretty strict in keeping within the line.

Well, the company started her usual trip on the outskirts of Philadelphia, and I played several solos on the cornet, and then I got out my banjo and began to strike out some of the old-time rocks. Well, I tell you the crowd just jammed around me, and the

doctor was selling medicines like hot cakes. Things went on all right until about eleven o'clock, when we closed for the night, and went to the hotel. Of course we were awful tired, and went in the bar-room to get some refreshments.

While I was in there I took out some of S. S. Stewart's Banjo Circulars, and began to hand them up in the room. The doctor didn't like that much, and he told me I mustn't do it again, because he couldn't have a man in his employ who was advertising agent for Stewart. "All right," says I. "If you don't want me to hang up bills you can accept my resignation."

"I won't say no more about it," replied the doctor. So we then took a drink, and after that I always hung up Stewart's bills in every hotel.

Shortly after this we were in a sort of a "don't-you-feel-sick" town, and while we were selling a lot of patent medicines, some young fellows came around to call on the doctor for special advice. The doctor told one of them that he had a great big leech or worm in his stomach, and the young fellow was so scared that he gave the doctor ten dollars for something to physic him. Of course, we got out of town that night, so I did not hear whether anything came of it or not.

I was playing on one of Stewart's Universal Favorite Twenty Dollar Banjos, and in most every town we came to some fellow would come to see me, and bring an "old tub" banjo, which he thought was the greatest banjo (?) ever made.

The way I would "knock him out was" fun for the whole crowd.

One night a young fellow came to the hotel and he had the darndest looking cheese box I ever saw; it was even worse than the box old Johnny Forbes used to monkey with. He had a wire string on for a first and a violin D for a second, and a shoe string for a third string, and the bass string was made of leather belting laces, wrapped with rag carpet. The head on it he made himself, so he said. It was made from the slunk skin of a still-born pig. The boys "dropped on" this duck, and soon "fired him out."

Now, you must understand, that I was born and bred a banjo player. I first began playing in the year 1865, when I came out of the army at the close of the late cruel war. Harry Kernell was in the same regiment with me and we used to "black up" together, only he was an Irish comedian.

I first appeared at the Casino in Philadelphia at Sixth and Chestnut, in '65. At this time I had a regular tack-head "cheese-box." One night I was "heating her up" at the lamp to make the head get tight, when I burned a hole right through the head.

Soon after this I got hold of an iron "tub," and I thought I had a terrible good banjo when I got this one. That was before the days of Stewart, and there wasn't any good banjos made like there is now.

I soon broke the head of this banjo, and there was a morocco dresser, a friend of mine, who said if I would get a head he would put it on for me. So I bought a head for one dollar and fifty cents, and this friend of mine soaked it in hot water. Well,

sir, when he stuck it in the water it all shriveled up and shrank away until you could hardly see it in the basin. Then he got it out and tried to pull it straight again, and it came all in pieces, just like so much blotting paper soaked in beer.

But there is no use in my wasting time in going away back to my primary experience, as Stewart hasn't got much room to spare, and I shall have to cut it short.

Well, when I was travelling with the doctor, to continue my subject, there was a funny thing happened to me one night. A man came to see the doctor to have an examination made of his case, and to have the doctor tell him what was the matter with him without asking any questions. The doctor looked him over, and told him he should go and get his liver turned over as it was upside down, and sent him into my bedroom. I was asleep at the time, and happening to wake up, I saw this great bony gawk walking up to my bed with his eyes starting out like two great big mugwumps.

I jumped up and yelled, "Murder! Robbers!" at the top of my voice, and the poor man got scared most to death and started on a home-run for the exit. My great big dog, old "Banjo," was sleeping down stairs, and when he seen the crank running he thought there was something in it,—so he made a grab at the seat of the man's trousers, and there was the man, screaming and howling, with his hair standing upright, and the dog hanging on to the bosom of his pants.

Of course, as soon as I called my dog he leaped, and the crank got away as fast as he could go, and I didn't see no more of him that day. But that night, as I was singing a song and playing the banjo, some loud smelling substance, all of a sudden hit me a crack right in the mouth.

It took me so sudden that I had to stop right off, and I put my hand up to my face and when I took it down it was all full of blood and slime.

Then I saw that crank standing in the crowd, away back, and grinning at me. I knew he threw the thing at me, whatever it was, and just then he hollowed out, "hey, there, doctor; I had my liver pulled out and I socked you in the jaw with a piece of it,—how do you like it?"

You see, the way I was situated I couldn't say anything about it because the boys had the laugh on me, and the crank had a lot of friends with him, all armed to the teeth.

So I let it go by, but I told the doctor afterwards that he would have to raise my salary, which he did.

Ws used to stop at every saloon on the route to get drinks, and I used to leave Stewart's circulars in every place we went into.

One day I was putting some circulars around and I handed one to a great big fellow with a beautiful red nose. He said he wasn't of a religious turn of mind and didn't care to read any tracts, but would take it home to the old woman.

The soon thought I was a preacher or missionary, and distributing tracts; I guess the old woman was surprised when she found what kind of a tract it was.

This is all I will write at present. You may hear from me again soon. SPAFF.

S. S. STEWART'S

World Renowned

Parlor, Concert and Orchestra Banjos

MANUFACTURED ONLY BY

S. S. STEWART, Philadelphia, Pa.

The leading make of the World and acknowledged the best without a single exception.

These banjos are more in use on the stage by professional players than those of any other make. These banjos are more in use in Europe and America among the nobility and aristocracy than any other make. These banjos have the greatest reputation and are the best constructed, and finest made in the world. These banjos are more copied by imitators than any other make.

Some makers publish a lot of testimonials from unknown persons and those having no reputation as players. To publish all STEWART'S TESTIMONIALS would require an immense volume, and those we give here are but a very few of the whole. Those about to purchase a banjo should take care to read all the following letters and compare with those printed in the preceding pages. STEWART'S banjos are the result of a *Natural Musical Gift*, cultivated from his twelfth year.

From Lady Sullivan, of London, England.

The RED HOBBS,

31 Palace Gate W., London, Eng., January 17, 1884.
Lady Sullivan has much pleasure in testifying to Mr. Brewster's great attitude and patience in giving instructions on the banjo, and to the excellence, tone and quality of the Stewart banjo.

Sir George Prescott, of London, writes as follows:
JEXION CANTON CLUB,

Falmouth, S. W., April, 1884.

MR. BREWSTER,

Dear Sir:—With reference to your inquiry as to the "sweet banjo" I purchased from you, I am glad to say much pleasure in stating that it had entirely come up to my expectations, from the excellent price I had received about it, and it is, in fact, quite the best I have seen from any maker. Yours, faithfully,

SIR GEORGE PRESCOTT.

Read the following from Wm. A. Huntley, America's Classic Banjo Artist, Vocalist and Composer:—

New York, Dec. 31, 1883.

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 "class" exercises 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 yours the best. 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 the twentieth position, and in this respect your instrument is perfect in every particular. The tone is loud, brilliant, and combines a sweetness and splendid vibration; in fact it is a MODEL INSTRUMENT, and one that effects great credit upon the maker. You are worthy to add my name to your long list of commendations in its favor.
Yours, etc.,

W. A. HUNTLEY.

[The following letter was given by Mr. Weston to Mr. Stewart upon receipt of one of the first 125 inch silver rim banjos made by him after several years' study and experimenting upon new principles in acoustics.]

New York, January 31, 1881.

S. S. STEWART,

Dear Friend:—This morning's eleven o'clock delivery, per Adams Express, brings me in receipt of your superb Banjo, which, I am more than highly elated to say, surpasses my most sanguine expectations. I am truly surprised at the superiority of my new 125 inch silver rim banjo, both as to the structure of finish and flexibility of tone. In speaking of the tone, I find it possesses a strangely beautiful and powerful one, and I pronounce it to be the thing for the day with a large orchestra. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every respect. I have never seen any instrument used by banjo of nearly every maker in the United States, but hold your mine superior to all. Yours are a fine musical instrument and very valuable. I will send a letter piece of my service to you, you have my full consent to use the same for the purpose of advertising your future success, which you so richly deserve as a maker of "the banjo" which has long been required by all professional banjoists.

Believe me, your friend,

HORACE WESTON,

Champion Banjoist of the entire world.

[The following letter was given after several months of very hard use of the instrument.]

Having used every known make of banjo during my lifetime experience, I truthfully pronounce yours the very best in existence. Your instruments are very beautiful, but that is not all. Their principal beauty lies in the fact that upon them you can clearly distinguish the very finest notes in the largest ligatures. Some banjos require to be played very hard if you want them heard in a large place, but with your banjo it is just as easy to fill a large hall as a small room. I use no other banjo but yours, and nothing but yours, and indeed my other banjos are men I had the Stewart instrument. The banjo you made me in January, 1881, is a marvelous instrument. I would not take a small fortune for it.

HORACE WESTON.

[From Prof. Edmund Clark, the well-known teacher of Banjo and Guitar, New York.]

New York, March 23, 1883.

FRIEND STEWART:

I received the 12 1/2 inch rim banjo from you all right. I thought my "Jimmy Clarke" banjo the best I heard of, but must acknowledge that yours is superior to it in every way. My concert and other pupils think it also the "Boss" banjo.

EDMUND CLARKE.

Newton, Mass., Oct. 26, 1883.

S. S. STEWART, Esq.,

Dear Sir:—Both using one of your "Universal Favorite" 11 inch banjo. It gives perfect satisfaction and I am well pleased with it.

Yours, etc.,
WEBB CLAYTON,
with Sell's Bros. Railroad Shows.

[From Mr. George Powers, one of the finest banjoists in America.]

Buffalo, N. Y., Aug. 23, 1883.

S. S. STEWART,

Dear Sir:—I am playing your banjos on the stage, doing solo, and everybody says "what nice toned banjos you have got." They say they are the best in the land. I am having a nice success with them.

Yours, etc.,
GEORGE POWERS,
of Johnson & Powers.

ROYAL MUSE HALL,

London, England, Oct. 10, 1882.

Messrs. BREWSTER & STEWART.

Gents: The banjo I bought from you in September is the finest I have ever heard of, and I will always be pleased to recommend to those who require a loud, clear, ringing-toned banjo. Yours truly,

H. HUNTER.

N. B. Mr. Harry Hunter is an American, from Boston, Mass., for some time engaged in London as a first-class topical singer and comedian.

Cobourg, Ont., Canada, Dec. 11, 1882.

S. S. STEWART, Esq.,

I find Stewart's Banjo and Guitar Journal at hand; very interesting indeed, and with you success; valuable information in regard to strings and levers. I saw and tried one of your banjos, a large one, excellent tone, clear and musical. Keating, of Keating and Sands, San Hugo's British Ministry.

Yours truly,

HARRY STANWOOD.

Buffalo, N. Y., Aug. 7, 1882.

Banjo received a few days ago, and I am very pleased with it. Several of my friends (I mean banjoists who know what a good instrument is), say the brilliant tone of the banjo named by me is equalled, and I know this to be a positive fact, as I have compared with other banjos supposed to be first class, and find they lack a great deal by the side of the S. S. Stewart Banjo, in tone as well as in finish.

Very respectfully,

U. J. WILLIAMS,

Comedian and Banjoist.

From the genial and talented artist, Mr. Sanford, of Sanford & Wilson.

Bradford, Pa., May 25, 1881.

MR. STEWART,

Dear Sir:—I received your banjo in Brooklyn, all right. I was just about to find that you did not desire me, it exceeded all my expectations. I never heard or saw such a banjo (I have tried them all). I have still in my possession a banjo made by Wm. A. Huntley, one of a "Clarke's best," six banjos in all, and your banjo is the best I have ever heard of. I have used it for some time, and I find it is the best I have ever made. I have a banjo in my life, but he says he will have you make him one to keep in the house, to show people to what perfection a banjo can be made. I have heard, as a banjo player, says it is the best he has ever heard, in fact every one who has heard it says the same thing.

Yours,

JAMES SANFORD,

of Sanford & Wilson.

SMITH'S BROS. THEATRE,

Seattle, Washington Territory, July 21, 1882.

It is with pleasure that I thank you for sending me such a grand instrument. I have just returned from the North and have not been able to play since. I have given her a fair trial and she is a beauty. As I write this the Calendar Minstrels are playing their band in the street. I ran across Horace Weston; he has two of your instruments in his hands, and was full of praise, advertising them as the best he has ever seen. I have worked this country pretty well, and if you have made anything by it is much the better. Horace is the favorite here among the people. No more to present.

Yours truly,

FRED RICE.

June 18, 1882.

Sir:—Received banjo this morning all right and gave it a thorough trial, and am highly pleased with it. Will simply say that it is the loudest, sharpest and sweetest toned banjo I ever heard of.

Yours, etc.,

LUKE BRANT,
Odeon Theatre, San Francisco.

Vevay, Indiana, Aug. 13, 1882.

MR. S. S. STEWART,

Sir:—The Model Banjo I bought of you last spring I would not part for double the price. It gets better every day.

Yours, etc.,
BILLIE C. LAWRENCE,
Banjoist and Comedian.

20 Oxford St. W., London, Eng., Aug. 1st, 1882.

S. S. STEWART, Esq.,

Dear Sir:—The banjo you safely received the 12 1/2 inch banjo. For strength and beauty of finish combined with sweetness and volume of tone, it surpasses any banjo I have yet, come under my notice. I shall recommend to my large circle of pupils the Stewart Banjo only. Thanking you for your attention in filling my order, I am

Yours very truly,

J. E. BREWSTER,
The American Banjo Studio.

From A. Baur, Esq., the well known composer.

Flushing, Queens Co., N. Y., Dec. 13, 1880.

S. S. STEWART, Esq.,

Dear Sir:—The banjo I made me last April gives entire satisfaction, and I must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For its tone, quality, and durability of finish and workmanship, I have seen nothing to equal it.

Yours, very truly,

A. BAUR.

From Mr. Ed. Hulse, banjo artist and cornet virtuoso.

Buffalo, N. Y., Oct. 14, 1881.

S. S. STEWART,

Dear Sir:—I received the banjo all safe, and in return I can safely say you have supplied the clearest and clearest over them all. Your instrument is one of rare quality and possesses great power and brilliancy of tone, together with more new and valuable improvements than on any of the so-called "best banjos in the world." I therefore feel great satisfaction in offering you what sends it on, and am quite certain that all who are interested in this branch of music will fully appreciate your advantage among us.

ED. HULSE,

Banjoist, Composer and Arranger.

Johnstown, Pa., Dec. 10, '81.

MR. S. S. STEWART,

Dear Sir:—Your banjo came all O. K. I have been very much pleased with it. I have tried the banjo and find it just like the bill. It certainly has the sweetest and most carrying tone of any banjo I have ever played on. I shall be pleased to recommend your banjo to all others.

WALTER BEAM.

San Francisco, Cal., Dec. 1, 1882.

MR. STEWART,

Dear Sir:—The banjo came just in time. It is a lovely instrument, and all who have seen it pronounce it "the best." Professor Massfield, who is enthusiastic over your banjo, declares he will have one too. It is one of the most in one of yours than in four ordinary ones. You see you have made a banjo that is the best of the best, and one who will not let you forget them. Thanking you for your kindness and the trouble you have taken, also for your friendliness in sending the banjo to me, I am

Yours truly,

M. RANFORD.

Philadelphia, Pa., Dec. 1, 1883.

I take pleasure in recommending the tambourines made by S. S. Stewart as the best I have ever used, and am a judge

LEW HILMOND.

S. S. STEWART, Esq.
Norwich, Conn., Nov. 13, 1883.

My Dear Sir—I received the banjo all right, and it is just immense, and I will do all I can to rise your banjos. Mr. Gorman is highly pleased with his tambourine.

Very respectfully,
GEO. D. LAMBSON,
New Orleans Minstrels.

Lancaster, Dec. 5, 1883.

Mr. S. S. STEWART.
Dear Sir—I have examined the *Complete American Banjo School* and find it an excellent work for the banjo. I notice some very beautiful pieces in it, which I think will be very pleasing to all players. Also the *Piermain's March*, by W. M. Huntley, for banjo trio, is beautiful.

Yours respectfully,
CHAS. H. LOAG,
Teacher of Banjo and Guitar.

Cincinnati, O., Nov. 15, 1883.

Mr. S. S. STEWART.
Dear Sir—Your *American Banjo School* book is the most comprehensive work I have ever seen. It should be in the hands of every ambitious student. The instruction and suggestions it contains are not to be found in any other work extant. Trusting it will meet the success it certainly merits. I remain, yours,

G. P. LEDDY,
No. 223 W. Fourth Street,
(Teacher of Banjo at Cin. College of Music).

Denver, Col., May 13, 1884.

Mr. S. S. STEWART.
Sir—The Orchestra Banjo, No. 1563, I ordered made, arrived all O. K. I am more than pleased with it. It has a tone equal to a grand piano. It knocked out everything I ever saw in the shape of a banjo for tone and beauty of make up, and everything about it. I am proud to have such a fine banjo to take with me through the North-west, and anything I can say to your advantage about your banjo, I shall be pleased to say.

Respectfully yours,
JOHN MOORE,
Banjoist and Comedian.

Buffalo, May 25, 1883.

I received the banjo and am more than satisfied with it, the tone is very fine and the finish beautiful, altogether I feel fully compensated for my long wait.

CARRIE M. COCHRANE,
Teacher of Banjo and Guitar.

"I have been using three banjos in my act, and I think yours lays way over the deck for tone, being louder and sweeter than any I have ever seen. Wish you the success you deserve."

LEW KEYES,
Banjoist and Comedian.

Oxford Music Hall,
London, England, April 17, 1884.

To Mr. J. F. BREWSTER,
Agent for Stewart's Banjos.

In answer to your inquiry respecting the Stewart Model Banjo, I am only too pleased to state it has turned out one of the finest toned instruments I am proud to have. The tone is gradually improving. I have examined and tried banjos of all other makers of repute, but the Stewart Banjo knocks them all out, in my opinion. Wishing you and S. S. Stewart every success,

I am yours faithfully,
G. W. HUNTER,
Comedian.

San Francisco, Cal., May 20, 1884.

Friend Stewart—I rec'd your banjo, and think I have the finest banjo on the Coast, and thanks to you for selecting it. I made an orchestra of twelve men jealous of my banjo last night, because I drowned them out.

Respectfully,
D. MANSFIELD,
Teacher of Music.

Buffalo, Jan. 28, 1884.

Mr. STEWART.
Dear Sir—The banjo at hand; it is an elegant instrument in every respect, and I am well pleased with it. I remain yours,

JOHN MAUK,
(Musical Moke).

Emporia, Kansas, Dec. 27, 1883.

Friend Stewart—The Model Banjo arrived O. K. I consider it a wonderful instrument. I tried it in all the positions. I find it perfect, the tone is as loud and brilliant at the 10th and 18th positions as at the first. I have dressed up such an instrument, but never looked to possess one.

Yours,
J. M. MENNING,
Teacher of the Banjo.

Concord, N. H., April 4, 1884.

Mr. S. S. STEWART.
Dear Sir—The "Little Wonder" Piccolo Banjo was duly received, and I am free to say, that it is a wonder indeed. Although small in size, it produces a most powerful tone, clear and sweet. It reminds me of the *Mandolin* than any instrument I ever heard of, and has even exceeded that in tone. I have heard of its use, it is mighty in my act and it is highly appreciated.

Yours,
WM. A. HUNTLEY,
No. 81 Meanwood Rd., Leeds, Eng., April 14, 1884.

Dear Mr. Stewart—The banjo came to hand on the 20th ult., and I was more than pleased with it. I had my friend, Tom Pison, here a fortnight after its arrival, and he said the same as myself, that Stewart stood second to none as a banjo maker, and an artistic workmanship, I never saw its equal. Whithing you every success and the best of luck, I remain,

Yours, very truly,
TOM HAIGH,
Banjo Teacher.

Philadelphia, June 19, 1881.

Mr. S. S. STEWART.
Dear Sir—The banjo you made for me last August, is giving great satisfaction. It is a perfect instrument, and its beautiful finish and wonderful tone I am proud to have near it, in fact the same thing can be said of all the Stewart Banjos which have come under my notice.

Yours respectfully,
THOS. J. ARMSTRONG,
Teacher of the Banjo and Xylophone,
418 N. Sixth Street.

New Haven, Conn., May 1, 1884.

Mr. S. S. STEWART.
Sir—The banjo is simply immense. Very fine tone and fine in appearance.

Yours,
F. W. WILLOUGHBY,
Teacher of the Banjo.

Ware, Mass., March 30, 1884.

Mr. STEWART.
Dear Sir—The banjo received, and it all you represented; loud, brilliant tone, etc. (Little Wonder Banjo).

GEORGE DEAN SPAULDING,
of Spaulding's Bell Ringers.

Harrisburg, Pa., March 10, 1884.

S. S. STEWART, Esq.
Dear Sir—The Little Wonder Piccolo Banjo is immense, and the more I play it the better I like it. I can execute some of the hardest music in it nearly as easy as on the large banjo.

Key's yours,
JOHN GASTROCK,
Leader of Band.

Mineapolis, Minn., June 3, 1881.

S. S. STEWART.
Dear Sir—The banjo you made for me arrived in good shape, and to say it I am pleased with it, but feebly expresses my feelings. After pulling down the head I find it a superior instrument and of much better quality than any I have ever seen. It is a beautiful instrument, as recommended as the Stewart. In point of beauty of finish, crisp, sweet and penetrating tone, and ease in fingering, the instrument surpasses anything I have ever seen for the price. I would not sell it for twice its cost.

Yours,
ERNEST A. STURTEVANT,
Banjo Teacher.

Boston, Mass., June 18, 1881.

Dear Sir—The banjo I bought of your Boston agent, Mr. K. F. Bellano, is all that I desire. The tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I don't hesitate to say, that in my opinion, you make the best banjo.

Very respectfully,
G. L. LANSING,
Teacher of the Banjo.

Galveston, Texas, June 12, 1881.

Friend Stewart—Yesterday I took a seat at our telephone, in our place, and rendered some of your chosen selections on my banjo, to several people here at Houston, Texas, which is fifty miles from here, and I can assure you much surprised to hear music on a banjo over fifty miles of wire, and assured me they could hear very distinctly every note that I executed. I can assure you that no gentleman asked me if I was not playing a piano. At first he would not believe me, and I answered him that the banjo you made for me, and I can say the banjo you made for me seems to improve every day. It holds the laurels over any other banjo I have ever seen, and you have turned it back from me for \$60.00.

Yours respectfully,
WM. BATCHELOR,
Banjo Teacher.

Baltimore, Md., April 19, 1884.

Mr. S. S. STEWART.
The banjo you made for me is first-class in every respect. I have been a banjo player for over thirty years, and have owned five or six banjos, but this one is the best I have ever owned. I am well pleased with it for anything.

Yours respectfully,
SPEE. ATKINSON,
Banjoist and Cornet Soloist.

Louisville, Ky., June 12, 1884.

Mr. STEWART—Your Orchestra Banjo came to hand, and it has proven entirely satisfactory, and I am well pleased with it.

WM. B. POWERS,
Banjo Teacher.

75 Southampton Row, N. C.,
London, Eng., March 3, 1883.

Mr. BREWSTER.
Dear Sir—The "Stewart Grand Banjo" I have been using for the past three weeks, and has almost fulfilled my expectations both in brilliancy and durability of tone. I have been using it both in instrumental and vocal solos, and find it "holds its own" over the accompaniment of ten instruments. The "Grand Banjo" I have been using for the past two years is like Othello, "an occupation's gone."

I can say no more, for I think the banjo speaks for itself. I have played it in the largest theatres in London and the Provinces, and have no trouble to make the banjo heard above the music in my solo.

Faithfully,
CARRIE E. DANIELS,
"Guitar and banjo soloist," late from "Fun on the Bristol Co."

Royal School of Mines, South Kensington Museum
London, February 27, 1885.

To J. E. BREWSTER (Agent for S. S. Stewart's Banjos).
Dear Sir—Three months have now elapsed since I had from you the "Grand Concert Stewart Banjo," and I have enjoyed every opportunity of showing it to and playing it before my friends, who all entertain the same opinion of it as I do, viz., that for sweetness and volume of tone the Stewart Banjo has never been equalled, and for beauty and strength of construction, they can never be surpassed.

Whilst in Boston, Mass., last summer, I purchased a banjo from a firm there, who assured me it was the finest made in America, but I was so much disappointed that I paid four for it, it is not to be compared in any way with the Stewart Banjo. I am, therefore, glad to have the banjo *Banjo and Guitar Journal*, which is very fine. I enclose one year's subscription for the same.

A friend of mine, Mr. Trevelly, is very much in love with my banjo, and is coming down with me on Wednesday to see you about one.

I am, yours truly,
A. L. GOODENE.

Worsley, Lancashire, England, Feb. 14, 1883.

DEAR BREWSTER—You want to know how I like my Stewart model 1214 inch banjo, and I have great pleasure in saying I consider it quite A.

I have played a banjo for ten years and have had a great many, lots of English made and American, which I have bought when in the States. The British banjo, as made by instruments, is a poor thing. The Stewart's few slight alterations it would make a fair choice-box. It is on a par with the usual British banjo pro-see, but a thin big, goes into use at a concert, and sends the waiter's hands to the "Nigger Song" (in a Cockney style) and there is no doubt that the Stewart Banjo is the only one that has ever succeeded in making a musical instrument of the banjo, and though there are more than one maker, the Stewart Banjo is so common that it is a first-class instrument, my present Stewart Banjo is certainly for the best I have ever owned. I have played it two or three times at concerts and have had not the least difficulty in making it sound clearly through a large hall, either picking or with a thimble.

For two banjos, though very easy, is quite the prettiest little I know of. Wishing you every success in teaching and selling the banjo,

I remain yours very truly,
A. MARDCASTLE.

London, England, Sept., 1882.

Mr. S. S. STEWART.
Dear Sir—The 1214 inch rim banjo you made me is the finest I ever used. The best in the world.

Yours respectfully,
WALTER HOWARD,
Of Moore & Burgess' Minstrels, St. James Hall.

Philadelphia, May 19, 1881.

Mr. S. S. STEWART.
Dear Sir—You desire to know what I think of the silver rim banjo I bought of you. I would simply say that it is all right, and I have never seen any money worth by it.

Yours very respectfully,
DEWITT C. EVERETT,
Teacher of Banjo.

Washington Hotel, Philadelphia, Jan. 11, 1882.
 Friend Stewart—I wish to say a few words in praise of your banjostrings. I have used no other but have ever used. They are durable as well as ornamental. I cannot say too much in favor of them.
 Yours respectfully,
JAMES CARROLL JOHNSON,
 Arch Street Opera House Minstrels.

Opera Comique,
 Strand, London, Eng., Dec. 1, 1882.
 To J. E. BREWSTER.

Dear Sir—I am delighted with the Stewart Banjo you had made for me. The tone is something wonderful, and it exceeds my expectations. I have never heard anything here amongst the patrons of the theatre, and lots of folks think there is some one behind the piano with another banjo playing. I am sure of the place, and the fifth, which I consider magnificent, and I would be most happy to recommend you to any of my friends who may want a banjo.
 Yours truly,
L. LAURIE,
 Opera Comique.

SCY Music Hall,
 Knight's Bridge, London, Eng., Nov. 10, 1882.
 Mr. J. E. BREWSTER.

Dear Sir—The Stewart Model Banjo you imported from America for use in the famous minstrel outfit here ever heard. The leader of the orchestra at the Sun is of such a reputation, and there have been good many banjo players at this hall he ought to be a judge. I expected something great after hearing your own Stewart Banjo, but mine surpassed all I had ever heard of, and the fifth is superb. The Sun, as you are aware, is a very large hall, but at the same time your note can be heard distinctly. I never believed a banjo could have such immense carrying power, and what surprised me is that it imparts every note in such a manner as to give inequities as to who is the maker. Of course I tell them S. S. Stewart, of Philadelphia, U. S. A. is the maker, but that you are the sole agent for him in England. I shall be pleased to do all in my power to get you orders. Thank for the sample of the banjo. I have never seen one you sent me; it proved very interesting, and the music is very pretty. Herewith I enclose one year's subscription for the name.
 Yours very truly,
TOM PLEON,
 The Brothers Pion, Comedians and Banjoists.

Hope, Arkansas, May 21, 1881.
 Mr. S. S. STEWART.

Dear Sir—I received the Model Banjo a few days ago. I have tested it thoroughly several different times, and find that it possesses a very loud and sweet tone, while in the higher positions it has a clear, carrying tone almost equal to that of a piano, and it harmonizes nicely with the "Baby" Banjo. The strings are both durable and ornamental, while your latest improvement will prevent all noise of springing of the neck. Keep on with your good work, and all stringing banjo makers will expire.
 I remain yours truly,
CHAS. E. LATSHAW,
 Banjoist.

Cincinnati, Ohio, May 10, 1881.

I received the banjo, strings, etc., and am very much pleased with the instrument. I like it better every day. The Mandocin you like it better than any I have ever used in the company. Your banjos undoubtedly take the lead of all others in every way.
 HARRY SHIPLEY.

Philadelphia, Pa., Saturday, Oct. 1, 1881.
 Mr. S. S. STEWART.

Dear Sir—I received the 11 inch rim banjo to-day, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming your banjo to be the best in the world. I can cheerfully recommend the prompt fulfillment of order, and satisfaction given.
 I remain yours, etc.,
BILLY EMERSON.

St. Paul, Minnesota, June 3, 1881.
 Mr. S. S. STEWART.

Dear Sir—For the past month I have carefully examined in every detail the 12 1/2 inch rim banjo, and made for Mr. Shirley, of my company (The Mastelons), and can truthfully say it is a wonderful instrument. For many years I, like many other banjo players, have entertained the idea that nothing could equal the famous "Clarke Banjos," but could a careful examination of my opinion leads me to assert that your banjo is, in many respects, not only equal but superior. Many makers have produced banjos with a "sharp" tone, deeming it the only desideratum to be attained in this instrument, but to preserve a real tone, and to play with an sweetness of tone and pitch, they have all been in a greater or less degree, at fault. After examining a greater number of your models of banjos, I can cheerfully recommend them as being the best that have yet come under my notice, and I have seen them all.
 Respectfully yours,
JOHN H. LEE,
 of Adams & Lee.

Boston, Mass., March 21, 1882.
 Allow me to thank you for the banjo you made my young brother. He is more delighted with it every day. Every one who has seen it says it is a "little wonder," such a finish as this. They ask who made it, and I tell them it is one of Stewart's. The look, the way I think is the best banjo maker in America, and I tell them Stewart's Banjos are the best I ever heard of. They are not only a wonderful toned instrument, but also an introduction into the Old Country.
 W. H. VANE,
 Champion Banjoist and Dancer Combined of the World.

Bradford, Pa., Sept. 9, 1881.
 In my opinion, your banjos are the very finest that are before the public. I would not part with mine. I have lots of offers for it.

HARRY SHIPLEY,
 Chattanooga, Tenn., March 21, 1881.
 Mr. S. S. STEWART.

Dear Sir—The Model Banjo came to hand all O. K. this morning, and I am perfectly delighted with it. I think it is the finest toned banjo I ever had the pleasure of playing. Thanking you for your promptness in sending it, I remain,
 Yours respectfully,
HORACE McLEAN,
 Professional Banjoist.

Philadelphia, Dec. 21, 1883.
 Mr. STEWART.

You know that I was for twenty-five years with the late James W. Clarke, and he was constantly getting me new banjos, under my instructions, to beat the then famous banjo, "The Old One." I made one banjo to equal my "Old One," called the "Dundunghy" and Mr. Peabody bought it for twenty-five dollars. The "Clarke Orchestra Banjo" I lately had made of you "does" all banjos that I ever used, and I call it the "Father of all banjos!"

HORACE WESTON,
 Richmond, Va., Sept. 12, 1881.

DEAR STEWART.
 The banjo arrived safe. I looked it over carefully, and I pronounce it a first-class instrument in every particular. I am delighted with it, and if you think a recommendation from me would be of any use to you, I will be happy to give it.
 Wishing you success, I remain yours,
E. M. HALL.

Reading, Pa., Jan. 1, 1882.
 DEAR STEWART.

Your letter, with strings enclosed, arrived. Many thanks for the same. I did not say to you that the banjo is still in good condition. It has been in use constantly for nearly one year, and is still in good trim. It is hard on an instrument, traveling about with it.
 Yours respectfully,
E. M. HALL.

Philadelphia, Pa., Oct. 1, 1881.
 Mr. S. S. STEWART.

Dear Sir—I do unhesitatingly state that the banjo I have just received per my order of September 20th, is the best I have ever seen. Many makers and teachers have heretofore used my name in connection with their business advertisements, but without my authority or consent. I hereby give you full and free use of my name in testimony as to the superiority of your manufacture. I should be glad to give verbal recommendation to all requiring the same.
 Respectfully,
SAM. DEVERE.

Newark, N. J., May 25, 1882.
 My Dear Sir—The banjo you sent me a few months ago is certainly the finest instrument I have ever touched and I doubt if it can be duplicated. It has a wonderful tone even when fingered with my fingers, and even on the head. The tone is so brilliant and carries wonderfully all through the great compass of the instrument.
 JOS. DALTON,
 of Dalton & Dent.

Howard Athenaeum, Boston, Feb. 24, 1882.
 Mr. STEWART.

Dear Sir—The banjo, strings, and case received all right in Brooklyn. It beats anything I ever heard of. My partner is thunderstruck; he never thought such a banjo could be made. From this time I shall be a banjo man who knows how to make a banjo, and that man is S. S. Stewart. Being in mind, I know something about it, and I have been making banjos for the past few years.
 J. G. REIDE,
 of Ripley & Reed.

Indianapolis, July 31, 1882.
 Mr. STEWART.

Sir—The banjo (\$40.00) you sent me (hall) it was represented to be. I will never look for a better one. Enough.
 Yours, etc.,
BILLY MAURICE,
 "Big 4" Minstrels.

Baltimore, Md., June 31, 1882.
 Mr. STEWART.

Dear Sir—Banjo arrived all O. K. the same morning that I arrived. It has fully come up to my expectations. As yet I have not got it in the exact condition it should be, as I generally take a couple of weeks to get a head down properly. I am very much pleased with it and would not hesitate to recommend it to all who desire a banjo maker of this country. Hoping you received the remittance all O. K. I remain
 Yours truly,
R. G. ALLEN,
 Banjoist.

Fishing, N. Y., July 8, 1882.
 S. S. STEWART, Esq.

Dear Sir—It is with pleasure that I acknowledge receipt of the banjo you have sent me. The banjo is powerful. When played with piano or orchestra accompaniment, it is heard above the other instruments, with a brilliancy of tone that I have never heard equal. As regards finish and workmanship, you have certainly succeeded in producing an instrument to prefer to anything before produced. With best wishes for your success, I am,
 Very truly yours,
A. BACH.

Mr. George H. Ayer, Banjoist and Comedian, writes from Bridgeport, Conn., under date of April 18th, 1882, as follows: "The 12 1/2 inch banjo, case, head, book, etc., reached me all right yesterday, at Stamford, and I must say it is much better than I expected, and I expected a great deal. It has a remarkably loud, clear and musical tone, and the tone is very sweet. It is a very good thing, bringing anything but sweetness and harmony. The notes in the upper register are clear and distinct, and the notes obtained from the open strings. The finish is perfect, the polishing being the finest work I ever saw done on the wood of any banjo. It is a very good thing. It is a model in every respect, and would be a good one for sale. I have never heard of a better one. I estimate the tone there would be a fortune in it; but there is no possibility of that being done. Of course there are other banjos of your make, but I have never seen any with one-half as good a quality of tone as this. There is in this, your *Artistic Banjo* is a great musical production, and such music should go a great way towards elevating the instrument. I am very glad to see it for your property. I remain,
 Yours respectfully,
GEORGE H. AYER.

Philadelphia, September 27, 1882.
 Mr. S. S. STEWART.

Dear Friend—Having just returned from an extended tour through the United States with Callender Minstrels, I beg to send you the banjo you last made for me, to have a new head on it. When you made this banjo for me you said that it would be a better one than any you made me in January, 1881, but I did not believe you, and even after I got the instrument I told you that I did not consider it a better one than the first. Now, friend Stewart, I acknowledge myself mistaken. You have made a better one than any I have turned out grand after a few months' hard use. It is the finest I ever heard, and you are the only man living who can make such a banjo. I acknowledge you as a perfect master of the science of sound, and the world will never again have your equal. I am glad to see you after use to take the measure of your two banjos and wanted to use my name, but I have given no man or other maker the right to use my name. I shall proceed to do so. Wishing you success, I remain,
 Your friend,
HORACE WESTON.

Minneapolis, Minn., Jan. 1, 1884.
 S. S. STEWART, Esq.

Dear Sir—I received the banjo you sent me at Minneapolis, and I am delighted with it. The tone is elegant, and the finish and workmanship are perfect. I have Dyer & Howard's music store with it and played a few marches, and I could draw the best piano they had. There is no limit to the tone, and what a beautiful sound it can get expressions so nicely, as soft as a zither or as loud as a harp. I have played the banjo for many years, and the King of all banjo makers. Three or four years ago critics told me I was a banjo player "from away back," and I knew just what they meant. I had been playing and just begun to learn to play properly. At that time I was teaching a large number of pupils. I have seen one of your advertisements I wrote you for some of your music. On receipt of the name I found that my wants were supplied. I have been playing and teaching my style of writing and publishing. Since then I have had twelve or thirteen orders, and I have been looking and have found them to be of the greatest help to me, and I would say, for the benefit of all my friends and old pupils, that if you wish to see the tone and work of a banjo, you must use your music of S. S. Stewart, and go to work and work hard. I have been playing and teaching and have here that out of over fifty of your banjos that have passed my hands in the last two years I have yet to find a poor one, and with my long experience as a banjo and my knowledge of banjo music, I cheerfully give you my word that you will find it to be a very good thing that are anxious to learn the right way to begin and progress. Wishing you continued success, I am as ever, yours very respectfully,
CHAS. SCHOFIELD.

Canandaigua, May 21, 1883.
 I can sell your banjos where I cannot sell any other make. The one I have just sold was a little handy, and everybody that sees it wants one just like it.
 J. P. AIKEN.

St. Joseph, Mo., June 20, 1884.

Mr. S. S. STEWART.

The \$20.00 banjo you made me some time ago is doing splendidly, I may call on you soon, on my next visit.

Yours,

J. F. BALDWIN.

114 Westgate, Burnley, Eng., Jan. 1, 1884.

Mr. BREWSTER.

Dear Sir—I have now been able to give the Stewart banjo a full trial, and am in a position to speak with confidence as to its qualities. It is, without exception, *The Premier Banjo*. Its carrying power is surprising, as it seems to fill a large hall better than a small room, and every note can be heard with the greatest distinctness at the farthest extremity of the room. Its tone is not in the least affected by damp weather, and it keeps the pitch with great exactness. I cannot too highly recommend it, more especially to beginners, as I consider a Stewart Banjo is half the battle—it is so easy to play. Independent of its capabilities as a musical instrument, every minute particular being finished with the greatest nicety, I am extremely proud of my instrument and would not part with it on any account. It is never seen without being admired and praised.

Yours very truly,

ALEXANDER D. FITZIE.

Washington, July 8, 1884.

Mr. STEWART.

I am still using the banjo you made eighteen months ago. I have been offered twice the money it cost me, but am willing to let good enough be. Wishing you success, I am,

Yours truly,

JOHNIE P. MACK,

Washington, D. C.

Aylmer, Ontario, Canada, May 8, 1881.

Mr. STEWART.

Dear Sir—Your banjo received all O. K. It is "a daisy." It came in good time, for our band had a concert Friday night, on which occasion I gave an instrumental solo. They all say it beat them all. I had one of—\$3 thirty-five dollar banjos, but it could not touch this one. I remain yours, with thanks too fond,

CHAS. F. HINES,

Champion Banjolist of Ontario.

Springfield, Ill., Jan. 4, 1882.

Mr. STEWART.

Dear Sir—I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.

P. C. SHORTIS,

Leavitt's Minstrels.

Philadelphia, Dec. 27, 1878.

Mr. S. S. STEWART.

Dear Sir—After testing your banjo for two weeks, and finding it the best I ever used, I heartily recommend it.

NED OLIVER,

Banjolist and Comedian.

Easton, Jan. 8, 1882.

Dear Sir—I am using one of your A 1 Stage Banjos, and I must say that it is the best instrument I ever handled.

JOHN FORBES,

Banjolist and Comedian.

Philadelphia, Aug. 22, 1881.

S. S. STEWART, Esq.

Dear Sir—"The Model Banjo" you made for me has far surpassed my expectations: it is the finest in every respect. I have ever heard, and is pronounced so by every banjo player I have shown it to.

HARRY P. WAYNE.

Camden, N. J., June 30, 1884.

S. S. STEWART, Esq.

Dear Sir—Banjo purchased from you on the 2d inst. is giving entire satisfaction. The *single* and *double* are excellent and the tone is simply grand, being both loud and sweet through entire compass of the instrument.

All the "better grade" banjos of your make that I have either owned or handled have been very fine instruments (their uniformity is a strong point), but I think this one "raises them all higher."

I shall be pleased to personally recommend your banjos whenever opportunity offers.

Very respectfully,

NATHAN FRANCIS.

Philadelphia, June 21, 1884.

S. S. STEWART.

Dear Sir—I carried your banjo with me to San Francisco, Australia and England, and take pleasure in recommending your make as the best I ever used.

CHARLES MAYNE.

I have made a great hit with the "Little Wonder" Mandolin Banjo and it has a surprisingly fine tone.

HARRY ERNEST,

of Quaker City Quartette.

STEWART'S BANJOS.

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 a fine instrument it is. I had no idea until I got this Stewart Banjo how much of a musical instrument a banjo could be made. It far outranks in quality and power of 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 skilful manufacturer of banjos, but he is an accomplished 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 sent some of the handsomest and the finest found banjos ever made to his London agent, J. E. Brewster, who will place them in the International Exhibition, which opened in London on April 24th. He says that there is now a good demand for his banjos in England, especially for the higher priced instruments, and he has a contract to fill that will keep him busy during two of the dulciest months in the year, viz., July and August.

CHARLES AVERY WELLES,

In the Musical Critic and Trade Review.

Philadelphia, March, 1884.

I heartily recommend the Stewart Banjo.

JOHN H. CARLE,

(The "Lively Flee," Club Theatre.

Philadelphia, June 1, 1881.

Having examined the banjos made by S. S. Stewart on several different occasions, I take pleasure in recommending them as first-class in every respect.

GEO. W. HORN.



FIRST MEDAL AWARDED

AT THE

London International Exhibition,

AUGUST, 1884,

And Wherever Exhibited.

Phila., 1884,

S. S. STEWART

Fine Banjos.



GOOD BANJO MUSIC, by Horace Weston.

THE "SEEK NO FURTHER" MARCH, as a Solo for the Banjo, in key of A. Price, 25 cents.

PIANO ACCOMPANIMENT, printed in either key of C or key of B flat. Price, only 25 cents. Printed in both keys. 50 cents.

ORCHESTRA PARTS, in key of C or key of B flat, Price, 50 cents.

This March for Banjo and Orchestra, 75 cents. For Banjo and Piano. 60 cents. For Banjo, Piano and Orchestra. \$1.00

Be sure to state in which key you want the Piano or Orchestra parts when ordering. This arrangement is made so that whether you use a small or large Banjo the music will be suitable.

Address S. S. STEWART,
8th and Willow Streets, Philadelphia.

Stewart's Comic Banjo Songs.

All complete, with Words, Melody, Accompaniment, &c.

NO.	CTS.
1 The Mixed Twins.	20
2 The Wonderful Man.	30
3 Beautiful Caroline.	30
4 The Thick Lip Wench.	25
5 Oleomargarine.	30
6 The Monster who Stole my High Hat.	30
7 The Absent-minded Man.	30
8 The Ecsthetic Banjo.	10
9 De Gospel Raft.	30
10 Something I'd Seen at the Zoo.	30
11 Pretty Lips.	30
12 Joshi A.	20
13 Nothing Wrong.	20
14 Sammy Jackson's Wedding Trip.	20
15 Get Out.	20
16 Jones's Married Life.	20
17 A Wonderful Experience.	20
18 Nobody Knows What Trouble Was There 30	
19 Pleasures of Boarding.	30

The Four following named Books,
sent by mail, on receipt of 25 cts.

Lightning Banjo and
Lightning Guitar Instructors,
Lightning Accordeon and
Universal Banjo Instructors.

Address, S. S. STEWART, Publisher,
PHILADELPHIA.

Hayden's Modern School FOR THE GUITAR.

PRICE, 75 CENTS PER COPY.

Send by mail on receipt of price in cash or one and sent-out U. S. postage stamps.

Address
S. S. STEWART,
EIGHTH AND WILLOW STREETS,
PHILADELPHIA.

HAYDEN'S MODERN SCHOOL is a work of over 100 pages, containing a large collection of new Guitar music, songs, &c., as well as the most complete instruction and information for the learner.

S. S. STEWART'S BANJO BOOKS.

SKETCHES OF NOTED BANJO PLAYERS.
32 pages; price, 10 cents.

THE BANJO.—Its makers and its players.
32 pages; price, 10 cents.

STEWART'S EVER POPULAR BOOK FOR young and old, The Minstrel Banjoist. Price, 50 cents per copy, by mail.

A BOOK FOR THE MILLION, The Universal Banjo Instructor, by S. S. Stewart. Price only 10 cents per copy.

THE ARTISTIC BANJOIST, a book of fine music for the Banjo; Stewart's celebrated publication. Sent on receipt of \$1.00

THE CHAMPION LIGHTNING BANJO Instructor. Price, 5 cents.

A GOOD BANJO BOOK.—The Banjoist's Own Collection of Choice Music, by S. S. Stewart. Price, 50 cents per copy.

STEWART'S FAMOUS BANJO BOOK Stewart's Thorough School for the Banjo. Price, \$2.50 per copy by mail.

NOW WE HAVE IT.—The Banjo Player's Hand Book and Complete Instructor, Stewart's wellknown Banjo book. Price, 75 cents per copy, by mail.

DON'T FORGET THE GREAT FAVORITE Book, The Young Banjoist, by S. S. Stewart. Price, \$1.00 per copy, by mail.

THE BANJOIST'S COMPENDIUM, a choice collection of jigs and fancy tunes. Sent on receipt of 60 cents.

THE BANJOIST'S DELIGHT, a fine collection of music, by Horace Weston and others. Sent on receipt of \$1.50.

The Genuine Stewart Banjos.

Every Stewart Banjo made since March 1st, 1883, is numbered and REGISTERED to guard against deception.

Visit my manufactory in Philadelphia in order to select an instrument in person. If you cannot give me a call, be sure to write to me before purchasing elsewhere. Order direct from my price list.

I am the largest manufactory of PARLOR, ORCHESTRA and CONCERT BANJOS. Visit my manufactory and see for yourself.

Call on or address,
S. S. STEWART,

No. 412 North Eighth Street, Philadelphia, Pa.

17 BANJO MANUFACTORY,
17 BANJO PUBLISHING HOUSE,
17 MUSIC STORE, &c., &c.

STEWART'S LIGHTNING GUIDE TO THE ACCORDEON.

8 Page Instructor, 5 cts.

S. S. STEWART, Publisher,
PHILADELPHIA, PA.

J. E. BREWSTER,

The Scientific Banjo Instructor

Seven years ago opened a Studio in London, England, for the tuition of the Banjo, and is happy to inform his friends he has met with great success. Mr. Brewster is representative in Great Britain of

S. S. STEWART'S WORLD-FAMED BANJOS,
TUTORS AND MUSIC.

No. 20 Oxford Street West, London, England.
ADJOINING OXFORD MUSIC HALL.

WILLIAM A. HUNTLEY'S BANJO MUSIC.

NOW READY!

The Fireman's Quickstep, as played by him and the 12 Banjoists with Haverly's Mastodon Minstrels in every city in the United States and Canada, and during their tour in Europe. It is arranged as a Solo for the Banjo, with parts for second and third Banjos to be used if desired. Price complete, 50 Cents.

ALSO NOW READY

The Flirtation Schottische, arranged for two Banjos. Price, 30 Cents. Dream of Love Waltz. Price 40 cent., (for 2 Banjos.)

Address, S. S. STEWART,
412 N. Eighth Street, Philad'a.

S. S. STEWART'S Banjo & Guitar Journal

A LIVE, MUSICAL, AND NEWS PAPER,

All Banjo and Guitar correspondence must be addressed to

S. S. STEWART,
Editor of the Banjo and Guitar Journal
No. 412 N. EIGHTH STREET,
Philadelphia, Pa.

MAC CORD'S PATENT Banjo Tailpiece

Can be applied to any Banjo. Never cuts or breaks the strings, keeps proper pressure on Bridge (even when bow is not pulled down.) Prevents Bridge from shifting. Sent on receipt of \$1.00. Address F. A. Kilber, thorough Teacher of Banjo, No. 3323 Olive Street, St. Louis, Mo.

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.

1765-2 ARMSTRONG'S MINOR JIG.

BANJO.

By THOS. J. ARMSTRONG.

1st. Pos. 3d. Pos. 1st. Pos. 3d. Pos. 1st. Pos. 2 3d. Pos. 5th. Pos. 6th. Pos. 5th. Pos. 3d. Pos. 1 2

Copyright, 1885, by S. S. STEWART.

RUSSIAN MARCH.

O KITTY! KITTY! DON'T GRIEVE SO!

BANJO SONG.

By J. H. ANKER.

VOICE.

1. Oh! de sweetest gal I eb - er seen Am darl-ing Kit - ty, sweet six-teen, And I meets her where de
 2. Oh! de birds dey rest while on de wing, To hear my darl-ing Kit - ty sing, As we sit together by

BANJO.

grass grows green, Dis love-ly black-eyed maid. Lastnight a tear was in her eye, Of course, I asked de
 de spring whare De ros - es bloom so bright. Oh, I just left her at de gate, We talked un - til it

reason why. "You segwine away, lub" she did sigh. To soothe her then I said : } O Kit-ty! Kit-ty!
 grew quite late; I dear-ly love my darling Kate, My love-ly queen of night.

don't grieve so! Dry dem tears and a smile now show, I said I'd marry you, you know, And I'll take you with me when I go.

PARLOR PLEASURE WALTZ.

Arranged for the Banjo and Piano.

AN EASY DANCING PIECE FOR YOUNG PLAYERS.

Banjo tuned in C with Piano.

The musical score is arranged in three systems, each with a Banjo staff (treble clef, key of D major, 3/4 time) and a Piano staff (grand staff, key of D major, 3/4 time). The Banjo part features a melody with eighth and sixteenth notes, often beamed together. The Piano part provides harmonic accompaniment with chords and single notes. The score includes repeat signs and a final double bar line at the end of the third system.

If the pupil counts the Time, count 1, 2, 3 in each measure. If beating time with the foot, the foot comes down at the beginning of each bar, only once in each measure.

MAGIC TRICK SOLO.

For the Banjo.

L. H., left hand. R. H., right hand.

As performed by THO'S. J. ARMSTRONG.

Bass to B.

L. H. swinging banjo.

L. H. playing.
R. H. turning head.

R. H. turns head backward and forward. L. H. playing.

L. H. swing, and R. H. catches in the middle and turns.

2d Pos.

L. H. swings banjo making it go around and over hand. R. H. catches.

L. H. swings banjo backward.
R. H. catches.

In playing with one hand, strike the open strings with the 2d finger. Play the solo with both hands first; then introduce one feature at each repetition.

Copyright, 1885, by S. S. STEWART.

S. S. Stewart's Favorite Clog Hornpipe.

Arranged for 2 Guitars, by CHAS. H. LOAG.

1st. Guitar.

2d. Guitar.

7th Pos.....

7th Pos..... 5th Pos.....

3d Pos.....

3d Pos.....

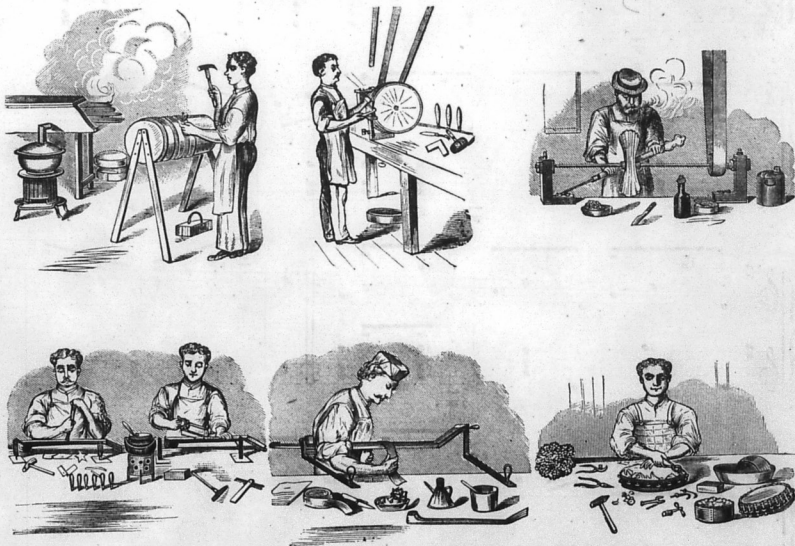
FIN.

* This piece may be used for one Guitar or two Guitars, or for guitar-neck Banjo.

Copyright, 1885, by S. S. STEWART.

S. S. STEWART'S

World Renowned



PRIZE MEDAL

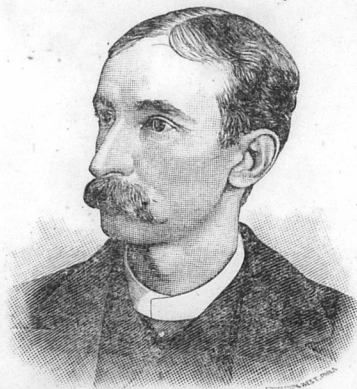
Parlor, Concert and Orchestra Banjos,

HAVE NO EQUALS IN THE WORLD.

Manufactured by S. S. Stewart 412 N. Eighth St.,

PHILADELPHIA, PA.

J. E. HENNING,



TEACHER OF THE BANJO AND GUITAR

AND

Agent for Stewart's Banjo and Guitar Journal,
Banjos, Books, Music, Strings, Etc.,

STUDIO, Room 14, 144 & 146 E. Madison St.,
CHICAGO, ILLINOIS.

See Sketch in this Issue.

WILLIAM A. HUNTLEY



“America’s Classic Banjo Artist, Vocalist and Composer,” with his famous S. S. Stewart Banjos. The most perfect in tone and the most symmetrical in construction ever produced by any maker in the world.

Now appearing in the principal cities of the United States and Canada.

S. S. Stewart's Strings.

Stewart's Strings
ARE THE BEST.



ALL FIRST-CLASS

BANJO ARTISTS

Use Stewart's Strings.

Buy your Banjo Strings of S. S. Stewart, he supplies the Profession.

There is no reason why a Banjo String should cost as much as a Violin or Guitar String, because the Banjo String is not near as thick and does not cost near as much to make as do Guitar and Violin Strings of same quality.

PRICES OF STEWART'S BANJO STRINGS.

1 String,	15 Cents.	5 Strings (1 set),	60 Cents.
2 Strings,	25 Cents.	10 Strings (assorted),	\$1.00

IN QUANTITIES.

1st, 2d and 5th Strings, per bundle, 30 Strings, \$2.50	3d or Violin E Strings, per bundle, 30 Strings, \$3.00
40 inch Bases, Silver Plated, per dozen package, 1.00	DISCOUNT TO DEALERS.

Ten assorted Banjo Strings sent by mail, postage paid, to any address in the United States, on receipt of \$1.00. Remit by postal note or money order or registered letter. U. S. Postage Stamps taken if you cannot send in any other way.

VIOLIN STRINGS.

Best Quality Violin Strings, 8 for \$1.00 by mail, assorted as follows: 1 A, 1 D, 2 G's and 4 E's.

GUITAR STRINGS.

Eight Best Quality Guitar Strings sent by mail for \$1.00, assorted as follows: one whole set and one extra D and "little E" string. Guitar players be sure to try our strings.

SPECIAL NOTICE.

DO NOT OIL STEWART'S STRINGS. Avoid all quack oils and other preparations advertised for lubricating strings. When these strings leave our place they are all properly oiled, and nothing further should be done to them.

Address

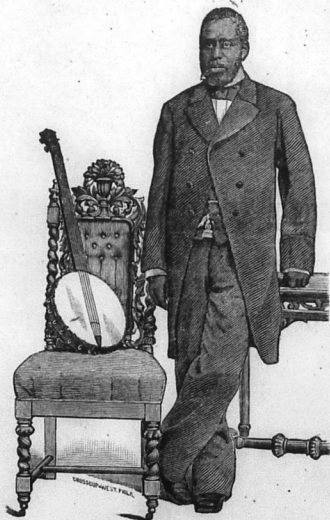
S. S. STEWART,

412 N. Eighth Street, Philadelphia, Penna.

HORACE WESTON,

World Renowned Banjoist

Uses only S. S. STEWART'S BANJOS, because they are the best.



New York, December 9, 1884.

MR. S. S. STEWART:—I went to the Banjo Concert last night with Horace Weston. He came from Buffalo on purpose to attend it. The concert was a success. Horace sat and listened to the banjos and bet \$25.00 that Stewart's Banjo was the best that was played on the stage. Mr. George Powers came on with Mr. Brooks, and everybody said that the banjo he used was the finest toned instrument they ever heard. Horace says so, and I say so too. Another thing about it is, that Mr. Powers can bring the tone out of the banjo almost as well as Horace can. Horace uses the same banjo that you made for him in 1881. He is your own true friend and will stick to you through thick and thin. Address letters for Horace Weston, to No. 147 Bleecker Street, New York City.

Very truly yours,

JOHN¹B. CARY,

No. 39 Barrow Street,

SECOND-HAND BANJOS RARE BARGAINS.

I have occasionally some choice bargains in Banjos, which I have taken in exchange, or made from materials not suitable for my expensive styles. All such Banjos will be put in first class condition, and guaranteed just as advertised.

If you want any Banjos advertised in this list, please forward the amount at once, or a deposit, so as to have the instrument sent C. O. D. Should the instrument you desire be sold before your remittance arrives, your money will be credited you and held subject to your order.

The following are now offered:

1 12½-inch Rosewood Veneered Rim, with strengthening brace inside of rim, 21-inch neck (walnut with double rosewood veneer), professional frets, -24 nickel brackets and hogg; worth \$25.00. Price, \$12.50.

1 12-inch Rosewood Veneered Rim, 20-inch neck, ebony face, smooth frets, 24-nickel brackets; worth \$20.00. Price, \$10.00.

1 12-inch Rosewood Veneered Rim, 30 nickel brackets, 20-inch walnut neck, ebony face; G. S. engraved plate covering; peg head; professional frets; fine; worth \$35.00. Price, \$17.50.

1 12-inch Rosewood Veneered Rim, 30 brackets, tulip-wood neck, ebony face, ivory frets; very good; worth \$30.00. Price, \$15.00.

1 12-inch Rosewood Veneered Rim, 30 brackets, walnut neck, with several veneers, pearl stars, etc., inlaid, pearl dot frets on side; worth \$35.00. Price, \$17.50.

1 12-inch handsome Rosewood Veneered Rim, 19-inch walnut neck, 24 brackets with fancy nickel stars set between brackets on rim. Very showy. Value \$30.00. Price, \$15.00.

Address,

S. S. STEWART,
No. 412 N. 8th St., Philadelphia.

NEW BANJO SONGS AND MUSIC.

New book of Banjo Songs now ready. Words, music and accompaniment, containing all the popular songs for the Banjo. "I'll Await, My Love," "When the Robin's Nest Again," "A Boy's Best Friend," "A Rolling Stone Gathers No Moss," "Wait Till the Clouds Roll By," and also 35 other songs. Printed on fine paper, full music size. Price in paper cover, \$1.00, in boards, \$1.25; in cloth, \$1.75. Copies sent by mail.

ALSO NOW READY THE FOLLOWING BANJO SHEET MUSIC.

Crescent Waltz (2 Banjos), Schottische La Brillante—Op., Swing Me, Honey—Ocean Spray Mazurka—Three Old Time Reels—Shepherd Boy—Hub Polka—American Banjo Patrol—Bob Link Jig, Price, 10c, each; all by G. L. Lansing. Also the Tremont Schottische and Maverick Schottische, by A. D. Grover. Price, 10 cents each. Published and for sale by

E. F. DELANO,

No. 78 Tremont St., Boston, Mass.

Please mention *Stewart's Journal*.

DIRECTORY

Banjo Teachers.

Cards inserted in this column of two lines each at \$1.00 per year, ten line cards at \$5.00 per year.

W. I. PRATT, Banjo.

Iowa City, Iowa.

THOMAS J. ARMSTRONG, Banjo, and Xylophone.

No. 41 N. 8th Street, Philadelphia.

EDMUND CLARK, Banjo and Guitar.

291 Bowe y, New York City.

NATHAN FRANKS, Banjo.

No. 614 N. Fourth Street, Camden, N. J.

LOVEYES of harmony should send 15 cents to (G. L. Lansing (Banjo 1-actor) for a copy of "The American Banjo Patrol," Address 78 Tremont St., Boston, Mass.

JOHN MCCARTHY, Banjo.

Elmira, N. Y.

GEORGE DRAEGER, Banjo.

No. 21 N. Street, E. Washington, D. C.

W. E. STRATTON, Banjo and Guitar.

No. 15 Third Street, Lowell, Mass.

T. F. SOUTHWORTH, Banjo.

Residence, R. R. Ct., Lynn, Mass.

F. W. WILLOUGHBY, Banjo.

No. 21 Broad street, New Haven, Conn.

MRS. N. STEPLING, Piano and Organ.

No. 740 South 12th Street, Philadelphia, Pa.

ED. H. HULSE, Banjo and Cornet.

No. 417 Eagle Street, Buffalo, New York.

THOMAS CLANNON, Banjo and Guitar.

No. 303 Ferry Street, Liverpool, Iowa.

CHARLES HENLEIN, Banjo and Guitar.

No. 312 Milwaukee Avenue, Cincinnati, Ohio.

H. C. BLAUMKAR, Banjo and Guitar.

No. 231 St. Charles Street, New Orleans, La.

FRED BIEBER, Banjo.

No. 281 1/2 Ferry Street, Poughkeepsie, N. Y.

JOHN T. BINNS, Scientific teacher of the Banjo.

No. 72 Madison Street, Memphis, Tenn.

GOLUBRY & SHEPARD, Teachers of Banjo.

Room 14, First Nat. Bank Building, Fairview, N. J.

F. A. KILBER, Thorough teacher of Banjo.

No. 313 Olive Street, St. Louis, Mo.

S. R. SCHIEDLER, Teacher of Banjo.

No. 111 Adams Avenue, East, Detroit, Mich. Noted and Respected teacher; a specialty. Agent for S. S. Stewart's Banjo and Publications.

W. E. MOONEY, Banjo Teacher.

Woburn, Mass.

J. E. HENNING, Banjo and Guitar Studio.

Room 14, No. 144 and 146 E. Madison Street, Chicago, Illinois.

C. S. MATTHEWS, Banjo, Guitar and Violin.

No. 57 Avenue B., San Antonio, Texas.

S. S. STEWART'S

Banjo Books.

STEWART'S BANJO BOOKS.

The Champion Lightning Banjo Instructor.....	cts.
The Ten Years' Banjo Instructor.....	10
Stewart's Thorough School for the Banjo.....	\$2.50
The Banjo Plays a Hundred and One.....	10
The Banjo and Organ.....	10
The Young Banjoist.....	1.00
The Banjoist's Compendium.....	.60
The Banjo and Piano.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	1.00
The Banjo and Saxophone.....	1.00
The Banjo and Trombone.....	1.00
The Banjo and Tuba.....	1.00
The Banjo and Double Bass.....	1.00
The Banjo and Piano.....	1.00
The Banjo and Guitar.....	1.00
The Banjo and Violin.....	1.00
The Banjo and Cornet.....	

STEWART'S MUSIC

FOR THE

Banjo and Piano.

The Hunter's March (Faust).....	40
Seek No Further March (Weston).....	50
Banjos Musarra (Cortary).....	50
Brewster's Favorite Polka (Stewart).....	50
The D. V. March (Von Sempel).....	50
Grand Review March (Armstrong).....	50
Little Gem March (Armstrong).....	50
Hercules Polka (Stewart).....	50
V. na. Waltz (Armstrong).....	50
Salior's Hornpipe (Armstrong).....	50
Finer's Hornpipe.....	50
The Mugwump Schottische (Stewart).....	50
Grand Inauguration March, by S. S. Stewart.....	50
Copies mailed on receipt of price. These prices are	
Net, and not subject to any discount. Remit by P. O.	
Money order, Postal Note, Draft, Registered Letter, or	
by Express.	
Premium Polka.....	50
Enchantment Schottische.....	50
Sylvan Polka.....	50
Rocky Point Schottische.....	50
One heart, the Sou Polka Mazurka.....	50
All for Thee Waltz (Waldteufel).....	50
Tree Jolie Waltz.....	50
My Charmer Waltz.....	50
March Concertine (Herbruger).....	50
Musette, from Op. 10 (Giovanni) (Stewart).....	50
Topsy's Fiddle Waltz (Waldteufel).....	50
Patra Military March (Gobbarelli).....	50
The Lost Chord Jig.....	50

S. S. STEWART, Publisher,

412 North Eighth Street, Philadelphia.

10 Cent Book.

The Black Hercules, or, The Adventures of a Banjo Player.
An Interesting Book.

Address,

S. S. STEWART, Publisher,

412 N. Eighth Street, Philada., Pa

EMIL HERBRUGER

Will attend to any orders of composing and arranging music for any number and kind of instruments.
Guitar a specialty. Compositions of young, experienced musicians corrected and revised for printing.

Address, EMIL HERBRUGER,

EGG HARBOR CITY, N. J.

Leather Cases

FOR

BANJOS,

ALSO

Wood Cases,

MAY BE HAD OF

S. S. STEWART,

PHILADELPHIA.



J. M. ARNETHONG & CO.
Music Publishers and Printers,
710 Sanson St.,
Philadelphia, Penna.

CEO. THATCHER'S

Successful Comic Song,

PLEASURES OF BOARDING,

Now published for the Banjo, by

S. S. STEWART,

PHILADELPHIA.

Price, Thirty Cents by Mail.

BANJO

AND

Guitar Players

WILL FIND THE BEST STOCK OF

Instruments, Music, Strings, Trimmings, &c.,

At THOMPSON & ODELL'S,

177 Washington St., Boston, Mass.,

"MANUFACTURERS OF THE ARTIST BANJO."

Stewart's Banjo Music always in stock.

STEWART'S**Celebrated Neapolitan**

40 INCH

Banjo Bass Strings

15 cts. each by Mail, 10 for \$1.00.

S. S. STEWART.

CUB. BERDAN,

PUBLISHER OF

"One Night in a Ball Room,"

No. 2, for Orchestra, Eight Parts,

Beach Book, \$1.00. Piano Accom., \$2.00.

Money refunded if not satisfactory. Complete Catalogue Mailed Free.

Address CUB. BERDAN,

224 Woodward Avenue,

DETROIT, MICH.

Mention Stewart's Journal.

The Great Local Banjo Song

"IF I HAD ON THE PRESIDENT'S PANTS."

A Topical Song with "Gag" and Encore Verses Complete for the Banjo, Price, 40 cents, good for all times. New Catalogue and Price List of Banjo and Piano Music sent free. Mention Stewart's Journal.

CHARLES E. LATSHAW,

2654 Lucas Avenue, St. Louis, Mo.

S. S. STEWART'S**Banjo and Guitar Journal,**

S. S. STEWART, Proprietor,

Music Depot, No. 412 North Eighth Street,

PHILADELPHIA, PA., U. S. A.

PUBLISHED EVERY OTHER MONTH.

50 Cts. Per Year.

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.

S. S. STEWART'S

Banjo and Guitar Journal,

Price 10 Cents a Copy.

Sent by mail on receipt of amount

in U. S. Postage Stamps.

AGENTS FOR THE JOURNAL,

HARDING'S,

No. 229 Bowery, New York.

THOMPSON & ODELL,

177 Washington Street, Boston.

J. E. BREWSTER,

20 Oxford St. W., London, England.

And for sale at all music dealers.

S. S. STEWART'S NEW LADIES' BANJO, Size, 10 Inch.



STYLE, "THE AMERICAN PRINCESS."

DESCRIPTION.—Stewart's Best German Silver Rim, Wire Edges, 10 inches in diameter with 17 inch neck, 20 nickel brackets and Stewart's best turned edge hoop 3-16 inch thick; handsomely finished neck, ebony pegs, ivory tail piece, dress protectors on hooks, best head and strings and fretted with either *raised* or *smooth* frets as desired. The *tone* of these 10 inch banjos is beautiful, and the size is just exactly what is needed for a lady. Price, net,

No. 2. Finished with ivory keys, 24 brackets, etc., pearl works and extra fine throughout, **\$20.00**
These instruments can be furnished in higher prices when ordered with gold and silver plating and pearl work. **\$30.00**

SENT IMMEDIATELY ON RECEIPT OF AMOUNT.

S. S. STEWART'S Celebrated American Guitar Neck Banjos.

Size, 16 inch Finger-board,
11 in. Rim for Gentlemen.



Size, 16 inch Finger-board,
10 in. Rim for Ladies' use,

These BANJOS have Guitar Fret-boards and are designed for Guitar Players, any Guitar Player can handle one in fifteen minutes' practice.

WHY THEY ARE BETTER THAN THE OLD-FASHIONED GUITAR.

- 1st.—Because you can make more notes on the fret boards and with greater ease than you can on the regular guitar.
- 2d.—Because they are louder and more brilliant in tone than the old style guitar.
- 3d.—Because they are more graceful for a lady to handle than the ladies' guitar.
- 4th.—Because they can be strung much thinner and do not injure the fingers like a guitar which has to be strung heavy.

These Guitar Neck Banjos are made either with patent machine pegs or old style peg head (ebony pegs), ebony pegs are recommended for all except ladies' use. Best German silver rim, with 16 inch finger board, German silver raised frets, 20 nickel-plated brackets on rim, Stewart's improved hoop, with turned edge, metal 3-16 inch thick, neck highly polished, pegs set in bushed holes. Price, Net, **\$20.00**
The same with German Silver Patent Head, **\$25.00**

Higher priced styles made to order at same prices as Stewart's regular five string banjos. These banjos can be fingered at once by any guitar player, as the finger-board is the same as that of a medium size guitar.

**S. S. STEWART, Sole Manufacturer,
PHILADELPHIA.**

XYLOPHONE SOLOS

WITH

Piano Accompaniment

BY THOMAS J. ARMSTRONG.

Carnival of Venice.....	50
El. Pleiade Chasse Galop.....	30
Touristen Galop.....	50

Address
S. S. STEWART,
412 N. Eighth Street, Philadelphia.

WINNER'S

Instructor for the
Spanish Mandoline,

Price, 50 Cents.

Address S. S. STEWART,
Philadelphia, Penna.

S. S. STEWART'S
Prize Collection of Banjo Music.

PRICE, ONLY 10 CENTS

For entire collection by mail.

Contains the following music for Banjo:

Deck Sanda's Chig, Tyrolese Waltz, The American Banjo Waltz (Queer), Rosy Point Schottische, The Devil's March, Watson's Great Minor jig, Spanish Waltz, Lancers' Waltz, Hungarian Schottische, Last Year, The 4 Quadrille and Banjo Song (complete), as follows:

Old Johnny Baker, John Hong Kong, Walk Jaw Bone, What I'd like to know (Great Topical Song).

This is the biggest Ten cents' worth of Banjo Music and Songs extant.

Address S. S. STEWART,
8th and Willow Sts.,
Philadelphia, Pa.

BANJO BRACKETS.

Stewart's Patent Banjo Brackets, nickel-plated, include a great jester for one of hooks, are 20 cents each by mail. Persons who 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 50 cents.
No free sample.

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.

The best book on the Banjo ever produced.

"The Complete American Banjo School"

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.

EXCELLENT CORNETS.
At \$12 and \$15.
Superior Light Piston Valve Band Instruments,
MUSICAL MERCHANDISE AND NOVELTIES.
Sent for Catalogue. Mention this Paper.
BENJ. B. DALE,
29 Liberty St. New York.

THOMPSON & ODELL'S

Latest Banjo Music

NOW READY.

ARRANGED BY C. H. LEFAROUE.

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

Address, S. S. STEWART,
Philadelphia.

PATENTS

MUNN & CO. OF THE SCIENTIFIC AMERICAN, continue to act as Solicitors for Patents, Caveats, Trade Marks, Copyrights, for the United States, Canada, England, France, Germany, etc. Hand Book about Patents sent free. Thirty-seven years' experience. Patents obtained through MUNN & CO. are noticed in the SCIENTIFIC AMERICAN, the largest, best, and most widely circulated scientific paper, \$3.50 a year. Weekly. Splendid engravings and interesting information. Specimen copy of the SCIENTIFIC AMERICAN sent free. Address MUNN & CO., SCIENTIFIC AMERICAN OFFICE, 211 Broadway, New York.

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 cents.
Stewart's Champion Lightning Banjo Instructor, 5 cents.
The Minstrel Banjoist, bound in Board Covers, 50 cents.

ATTENTION. WM. I. PETERS, Battle Creek, Mich., Importer of Genuine ITALIAN VIOLINS, the best for all stringed instruments. Read and understand Instruments. Many of Superior Charles Roads and Patent Violin Pads. Send stamp for valuable Catalogue of 100 Musical Instruments, containing French, German, and Italian. And where strings are made. Tearing, Gearing, Fretting, Tuning, Bows, Makers, Fitting, from the PAIR TO THE PAIR.

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 banjo. 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'a, Pa.

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

THE BANJO THIMBLE.

Good Banjo Thimbles should be made of stiff German silver, but not too thick. Thick thimbles do not make a good stroke. The thimble should be flattened a little in the middle with a small hammer. We have the best stiff thimbles at 25 cents each, and some of softer metal at ten cents each. The question is whether "you can pick with a thimble or not." We answer that the thimble can be used to pick 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, at the small size. Thimbles at 6 cents each or 8 cents by mail. If you want small thimbles, when you order ask for the "Stewart Stroke Bridge." If they are too high you can readily regulate the height by rubbing them on a flat piece of No. 1 sandpaper.

IVOORY PEGS.

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

To one who want them made to fit a hole already reamed must send a sample peg for size and to cents each, 10 cents extra for each peg. When a number of sets are ordered at retail price they will be allowed.

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

S. S. STEWART,
EIGHTH AND WILLOW STREETS,
PHILADELPHIA.

S. S. STEWART'S

PRIZE MEDAL

PARLOR, ONCERT AND ORCHESTRA

BANJOS

Used by all leading professional and amateur performers.

PRICES FROM \$12 to \$250.

Send for Price List of other styles than you find here.



Price List of Stewart's Famous "ORCHESTRA" Banjos.

(HIS BEST.)

Size 12 inch, or 13 inch rim, with 19 inch neck or fingerboard.

No. 1.

Fine German silver rim, with maple rim inside, and wire edges. Stewart's improved heavy turned edge nickel plated hoop (the best hoop in existence). Neck constructed from fine, well-seasoned stock, with ebony face. Ivory keys and tail piece, 30 nickel plated brackets and clothes protectors. Pearl dot frets on side of neck and position marks, plate on heel of neck. Best head, etc. Very finely finished.

Price, net, \$35.00

No. 2.

The same, only that neck is constructed of not less than nine pieces of wood glued together, and having double the strength and a finer appearance than No. 1, as well as a *better tone*, and warranted not to warp in any climate, or spring out of shape.

Price, net, \$40.00

No. 3.

The same, only neck made with not less than fifteen pieces of wood and veneers, and carved at base, and very highly finished. Pearl inlaid by hand in screw head, and in different positions. Extra fine carved ivory keys and tail piece, and silver plated brackets over nickel plate. Finer carrying tone than the others.

Price, net, \$60.00

No. 4.

With gold plated brackets (plated over nickel), and silver plated hoop, plated over nickel. Handsomely carved neck and pearl inlaid. Very handsome ivory keys and tail piece, and chased work around edge of rim. Suitable for presentation.

Price, net, \$100.00

Other styles suitable for the nobility of Europe and aristocracy of America, made with pearl inlaid work, and gold and silver, at from \$200 to \$300 each. The more expensive styles are made only to order.

Address, S. S. STEWART,

Eighth and Willow Sts., Philadelphia, Pa.

STEWART'S HANDY POCKET SERIES.

SKETCHES OF NOTED BANJO PLAYERS.

No. 103	Dreaming and Planters' Schottische, Latsbaw,	10
No. 104	Gus Sharpie's Minor Jig	10
No. 105	Andersol Polka, Sharpie	10
No. 106	St. George's Polka, Sharpie	10
No. 107	Rock Leaf Clog Dance, Sharpie	10
No. 108	St. George's Polka, Sharpie	10
No. 109	Keystone Clog, for a Banjo, Sharpie	10
No. 110	Fairy Queen Waltz, for a Banjo, Sharpie	10
No. 111	St. George's Polka, Sharpie	10
112	The Bradford Polka, by W. S. Baxter	20
No. 113	The Concert March, for 2 banjos, by S. S. Stewart	20
114	The Drum Major's Quickstep, a very brilliant	20
	March, by Thos. Armstrong	20
115	Wendy Old Time Minor Jig, by Horat. Weston	10
	(Never before published.)	
116	J. K. Brewer's Favorite Waltz	10
117	Florence Polka, by John H. Henning	10
No. 118	S. S. Stewart's Celebrated Minor Jig	10
No. 119	St. George's Polka, Sharpie	10
120	Pretty Lads Schottische	10
121	The "Little Wender" Reel, for 2 banjos, by S. S. Stewart	10
122	The Triplet Clog, by Chas. Schofield, with litho-	20
	graph title page and notes	20
123	The Tangled Yarn, by J. E. Henning	20
124	Popling Polka, by Hulse	10
125	My Queen Walzette, Stewart's Arrangement	40
126	Armstrong's Mazurka, by T. J. Armstrong	20
127	The Vademecum Fancy Clog, by S. S. Stewart,	20
	with litho. title page and notes	20
130	Operatic selections from <i>Trovatore</i> and <i>Belisario</i> , arranged by C. H. Long	20
131	Armstrong's Schottische, by T. J. Armstrong	20
132	Armstrong's Schottische, by T. J. Armstrong	20
133	Darby Day Schottische, by Sharpie	20
134	Stewart's Mousing Bird, with Variations	35

Here again we have a book for the artist, THE NEW ERA PROFESSIONAL BANJOIST, BY A. BAUR. A choice collection of new numbers for the banjo, price of the 30 numbers in one vol., \$2.00. The pieces may also be had separately at the price named after each.

No. 1—Devil's March	20
" 2—Doane Schottische,	20
" 3—Sonata No. 3	20

4	—Buccoo March	20
5	—Up and Away Galop	20
6	—Frederick's Grand March	20
7	—Soldier's Return March	20
8	—Zingari	20
9	—Hachon Polka	20
10	—Air Varié by Rodé	20
11	—Womans March	20
12	—Wanda Mazurka	20
13	—Jubilee Galop	20
14	—Reques March	20
15	—Chinese Dance	10
16	—Virginia Quickstep	10
17	—La Grange Waltz	20
18	—Coronation	20
19	—Norton's Walk Around	10
20	—Remembrance of Cologne, Schat	20
21	—Wedding March	30
22	—Baclic Waltz	20
23	—Clara Polka	20
24	—Centennial Clop	20
25	—The Power of Love	20
26	—Departed Dais	20
27	—Star of England Polka	20
28	—Travesta Mazurka	20
29	—Contentment Galop	20

BANJO BY EAR.

[illegible]

Remember that the above costs only 10 Cents.
STEWART'S HANDY POCKET SERIES NO. 1

THE BANJO: ITS MAKER'S AND ITS PLAYERS. Price \$1.00. Contents, Primary Remarks, pertaining to the history of the Instrument; The Modern American Banjo: a discussion upon its merits, its place as a Musical Instrument, and its progress. The Banjo Player; that Constitutes a good Banjo Player. Advice to the Amateur. The Banjo Lesson. About Strings, where they are Made, etc.; False Strings Discussed: The Cause of Falsestrics, etc.; The Banjo: Head; Banjo Makers: The progress of the Instrument; The first Banjo; The Human Ear, Banjo Music; and many interesting remarks upon the banjo and its votaries.

Also included is a list of Banjo Fingers, contains the names of Popular Banjo Solos, 16 Fingers.

Price.....\$0.05
All Panio players have long wished to obtain Horace Wes-

ton's famous Jigs. Here you have them—
THE BANJOISTS DELIGHT.

Price.....\$1.50.

THE DANJO PLAYERS' HANDBOOK AND COMPLETE INSTRUCTOR—

By S. S. Stewart.
Sent by mail on receipt of 0.75.

STEWARTS' NEILUS ULTRA BANJ BOOK
THE MINSTREL BANJOIST.

Containing over 48 pages, bound in boards,
Sent by mail on receipt of..... 0.50.

STEWART'S RENOWNED BANJO BOOK,
THE YOUNG BANJOIST.

Price.....\$1.00.
This book is justly celebrated and many thousand copies

have been sold. Every young player and learner as well as teachers are charmed with it.

HB—Much depends upon starting aright—what you learn in Stewart's books is solid.

S. S. Stewart's celebrated Piano Book
THE ARTISTIC BANJOIST.

Price.....\$1.00
Sent by mail on receipt of money.

STEWART'S COMIC BANJO SONGS.

The Mixed Twins..... 20 cents
The Wonderful Man..... 10 "

The Wonderful Film	30	11
Beautiful Caroline	30	11
The Thick Lip Wench	30	11

the Thick Lip French	23
Oleomargarine	30
The Monster Who Stole my High Heel	30

The Absent-minded Man..... 30

STEWART'S FAMOUS HANJO BOOK,
STEWART'S THOROUGH SCHOOL FOR THE HANJO

Printed from engraved plates and bound in board covers.
Sent by mail on receipt of Price \$2.50

Here is something every learner of the Banjo wants. This is THE BANJOIST'S ASSISTANT: OR, NOTE READING

MADE EASY.
What is it? It is a large man, or chart, photographed from

the banjo, showing the banjo finger-board complete, with the frets and strings. On each string, and from each fret, there

runs a line pointing directly to the note on the staff which that string makes when stopped at that fret. It runs in this man-

ner all the way from the open airing to the end of the finger-board. Please bear in mind that this diagram not only gives

the NAMES of all the notes at each fret, but it also shows all the NORGs themselves.

This chart is printed on paper 11x21 inches. Be sure to ask for STEWART'S CHART—This is fully copyrighted.

Price, by mail... 0,25
S. S. STEWART'S CELEBRATED FORTY INCH Banjo Bass or

Price, each 0.15

After long experimenting, we are enabled to present to the Banjoist, such a string as has long been required. For free

vibration, brilliancy and power of tone and durability they are unequalled.

This Book is a "DAISY"—

THE BANJOISTS OWN COLLECTION OF CHOICE
MUSIC.

This knocks the MONOPOLISTS out of plumb.—THE 5 CENT

LIGHTNING SERIES OF INSTRUCTION BOOKS—All by regular music, Stewart's Lightning guide to the Guitar.
Price, (2 copies)

Stewart's Champion Lightning Banjo Instructor,
Price (8 pages).....05

THE BANJOIST'S COMPENDIUM

[illegible]