

BANJO GUITAR,

JOURNAL.

AUG., 1888. Price, 10 Cents.

BABRISHED BR

S. S. STEWART,

PHILADELPHIA, PENN'A.

NEW BANJO Publications

S. S. STEWART, Publisher, PHILADELPHIA, PENNA.

- 334 Farewell Gavotte, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. E..... We can recommend this as a very fine gavotte in the style of Floweret Forget-me-not Gavotte, by the same composer.
- 335 The Palatine March, for the banjo and piano, by W. H. Murphy. A and D.... This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C.
- 336 Excelsior Medley, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeaurine..... 1 00
- 337 Stewart's Favorite Quickstep, by Herbruger, for six banjos and guitar. A.. 1 00 338 Lawn Polka, for two banjos, by John C. Folwell. A and E 10
- Good teaching piece. 339 "Clog," for banjo and piano, by Folwell. E. 10 Not very difficult.
- 340 Helen's First Gavotte, for one banjo, by J. H. Anker. A, E and D.....
- 341 Milo Schottische, by S. S. Stewart, for the banjo and piano. A, E and D..... 342 "Little Sunshine" Schottische,
- for the banjo and piano, A, E and D. By S. S. Stewart This is considered a very pretty and taking
- 343 The Jolly Horseman's Galop, by John H. Lee. A and D For the Banjo and Piano..... For two Banjos..... For the Banjo alone..... An excellent galop and at the same time not
- difficult to execute 344 Pizzicati, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. E and A. Very popular.....
- 345 Jean and Jeannette Gavotte, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete, A, E and D ... This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.
- 346 Merry War March, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeaurine, 9 inch tenor banjo, piccolo banjo, and bass banjo..... 1 00
- 347 Il Trovatore, selections, arranged by L. A. Burritt for Banjo and Piano. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music..... 1 00
- 348 Claudine Waltz, for the banjo and number 257 in our catalogue, which some time ago appeared in the Journal. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the plane part in this edition. This may be classed
- as a remarkably fine production. 349 Waltz, The "Dawning Light," for the banjo and piano, by S. S. Stewart. E and B.....

This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not re-commended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.

350 Nellie Schottische, for two banjos,	
by D. C. Everest. E and A	10
Excellent for teaching.	
351 Topeka Clog, for two banjos, by Ever-	NE SE

- 352 Broncho Waltz, by Everest 10 353 Moonlight Schottische, by Ever-
- est...... 10 354 Ol Shepherd's Tennessee Reel, for the BANJO AND PIANO, by Thos. J. Armstrong.... 25
- 355 "Minuit" (Midnight) Polka, by Walteufel, arranged for two Banjos, by J. H.
- 356 Flower Song, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H. Lee..... 50 Very artistic.
- 357 "The Fantastics," Waltzes, by Zikoff. Arranged for the Banjo and Piano, by Baur, and published without abridgement. I oo

MUSIC FOR BANJO ORCHESTRA.

Waltz, "THE WAYFARER," By S. S. STEWART.

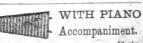
- For the banjo with piano accompaniment.... For the guitar (solo)..... For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeaurine..... 1 00 For trio of first and second banjos and banjeau-
- The Rocky Point Schottische, by Wm. A. Huntley. Arranged for banjo orchestra by Stewart. Viz: First and second banjos, first and second piccolo banjos and first and second Banjeaurines. Price, six parts..... 50
- Stewart's Favorite Quicks ep, com-The parts comprise first and second banjos, first and second piccolo banjos, first and second banjeaurine and guitar.
- Excelsion Medley, arranged by Thomas J. Armstrong, and performed by the American Banjo Club. Complete for first and second banjos, piccolo banjo and banjeaurine. Price ... 1 00
- Merry War March, arranged by Baur 1 00 (See number 346 in catalosue.) Grand Inauguration March. (See num-
- ber 283 in our catalogue.) Price...... 75 Martaneaux Overture. (See number

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Brewster's Favorite Polka 30
Cupid Schottische 35
Hercules Polka 25
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Cream of Roses Schottische 50
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Old Folks at Home and variations100
My Darling Waltz 60
La Belle Schottische 50
Isabel Waltz100
The Poets' Dream Waltz 60
Irene Loraine Mazourka 50
Bell Chimes Fantasia
Milo Schottische 35
Little Sunshine Schottische 40
Waltz, The Dawning Light 75
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Single copies of the *Journal* are 10 cents each. We give no sheet music or strings away as premiums.

Those who have subscribed for one year and received the Music Album as a premium and do not care to subscribe for another year without a different premium as an extra inducement are so extremely few that we can well afford to dispense with such.

Compare the Journal with other musical publications published in the interests of the Piano, Organ and Brass Bands, and judge as to the comparative value of each.

S. S. Stewart is writing, during his spare moments, a DISSERTATION ON THE BANJO, to be published in book form.

CAN'T YOU FEAD?

The *Journal* is, and for some years past has been, published each alternate month, or SIX TIMES A YEAR, at 50 cents per year.

Notwithstanding that this is plainly stated always upon its first page, many subscribers think they should receive a copy EACH MONTH; as though we had nothing to do but to spend our time in getting up musical literature to be sold at a price which is next to nothing.

We have had many inquiries from persons who think it funny that they should receive the April and June numbers of the *Journal* and not the "May number," but as such persons surely cannot, or do not, read understandingly, the paper would be of little service to them.

MATTERS N BOSTON.

OUR VISIT TO THAT CITY.

In visiting Boston this summer, in order to give a sort of variety to the trip, we "took in" the water route, leaving Pine street wharf on Tuesday, the 10th inst., at 12 o'clock noon, accompanied by our little son, Fred, and landing in Boston at 11 A. M. on Thursday, two days later.

The trip we found rather monotonous, to say the least. Such trips may answer very well for those who have strong stomachs and like to "lay off," doing nothing, and gazing upon a vast watery expanse for a couple of days, but for our active temperament and delicate digestive apparatus, it is not just the thing.

On visiting the great music house of John C. Haynes & Co., we found the enterprising manager, Mr. Williams, in and attending to business in his usual vigorous manner. The traveling man, Mr. Brown, was also on hand, and said that he had taken a large number of outside orders for the Stewart Banjo during the past few weeks.

Mr. George W. Bemis, the noted guitar and banjo teacher, chanced to drop in whilst we were there, and Mr. Williams remarked to us, confidentially of course, that Mr. Bemis bought more of Stewart's banjo music than any teacher in Boston. We were very much pleased with our brief conversation with Mr. Bemis.

Upon calling at the rooms of George L. Lansing, the well-known banjo teacher, in the Tre-

mont Temple, who should we meet but Thomas J. Armstrong, of our own city. Mr. A. had been spending a few days in Boston, and was about to return, but consented to remain over for another day, so as to enjoy the serene and delightful company of his fellow Philadelphian and son.

At Mr. Lansing's room we had the pleasure of meeting Messrs. Harris, Galeucia and Grover, all members of the celebrated Boston Ideal Banjo, Mandolin and Guitar Club, which has made such a success in various cities during the past season. Mr. Shattuck, the remaining member of the club, was absent from the city, but notwithstanding this, the club, or such part of it as were present, gave us some extraordinarily good music. We understand that the club is booked for an extended tour next season—but this information is ex officio.

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A more intelligent class of banjo teachers is rapidly taking the place of the uncouth and illy educated "professor" of a few years ago. This is not only the case in Boston, but is likewise true of various cities throughout the country.

Upon our return home on Saturday, the 14th, we found a vast amount of correspondence requiring our attention. We also found a copy of a new novel by E. E. Vance, of Columbus. Ohio, upon our desk. The book is called Nellie Harland, A Romance of Rail and Wire. price \$1.00, which was mentioned in our last issue. The author is a banjo and guitar teacher, and one of our customers, and we shall take pleasure in reading his novel when we find an opportunity; but just when that will be is difficult to determine, as we have not had time to read any work of fiction for over three years past, and have, at present, our hands full of other work. Although novels are not in our line, we can say that the book is issued in firstclass style, and has an attractive appearance. both outside and in.

We should like to say more about Boston and the Boston musicians, but our space is pretty nearly filled, and our time is limited.

Success to the Ideal Club. It is a fine one.

NEW BANJO PUBLICATIONS

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941	Mila Schott	ische	hv	99	Stewart	

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34	2 "	Little	Sur	shin	e"	So	hot	tisc	he,
	or the	banjo	and ;	piano,	A,	E	and	D.	By

S. S. Stewart	 	 	
This is considered			
schottische			

343	The Jolly Horseman's Galop, by	
Joh	n H. Lee. A and D	
For	the Banjo and Piano	
	two Banios	

For two Banjos	40
For the Banjo alone	25
An excellent galop and at the same time not	13,51
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Arrai	nged by A.	Baur fe	or BANJ	O OR	HESTRA
Ist a	nd 2d bar	ijos, bar	njeaurine	, 9 ir	ich teno
banio	piccolo b	anio, an	d bass b	panio.	

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For the banjo with piano accompaniment	60
For the guitar (solo)	2
For two guitars	50
For two banjos	50
For quartette of first and second banjos, piccolo	Ē
panjo and tenor banjo or banjeaurine	0
For trio of first and second banjos and banjeau-	
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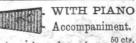
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	Waltz, The Dawning Light	75
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A correspondent in Romley, Colorado, writes:
"What is the matter with my banjo? It is a —...
Strings are true when 'open;' scales are true on each string when played alone; yet a combination of

string when played alone; yet a combination of notes in any of the 'positions' are false.

ANSWER,—This is a difficulty which may arise from one of two causes, or from both. Ist. False, or wrong fretting. 2d. False strings. If a panjo finger-board is correctly fretted but the bridge is not set in its proper position on the head, then the fretting of the instrument becomes untrue, as the fretting measurement is calculated from the length of the vibrating string. Now assuming that the bridge is in its proper place, it is possible that an instrument may be so fretted as just to be a little bit false, and yet when the performer runs the chromatic or diatonic scale upon each suring separately the falseness may not be apparent to the ear, but will become apparent when he attempts to play chords, or intervals of thirds or fifths. Assuming that the frets are correct, and all else is right about the instrument, the trouble may be caused by strings that are faulty in tone. When such strings are very false the fact is at once apparent in playing the diatonic scale on such strings separately; but they may be found only slightly false, so that the ear of the performer barely notices it in playing the scales, and yet-as in the former instance-as soon as chords are played, the imperfect thirds and fifths display their falseness. It is possible to take an instrument, such as the piano for instance, and tune the same so that the scales appear to be true, and yet when harmony is attempted it is found to be out of tune. No one possesses a musical ear sufficiently accurate to judge of the tuning of an instrument from playing the scales alone—and the ear is often deceived. Our correspondent says that the notes made upon the different strings in playing the scales are true. But if this were so-if the tones were absolutely and relatively true-the combination of tones must likewise be true.

A correspondent in Beatrice, Nebraska, writes:

The ear is often deceived in such cases.

"I sent to you about two weeks ago for two pieces of good music, leaving it to you to pick for me, telling about what I wanted, &c. I received three pieces in return but was disappointed, as they were not anything like what I thought you would send. I've tried all ways to get some music that would discount what I hear ear-players playing, but I can't get them. I am willing to pay a good price, but I want something that will take when played. Now I ask you if you publish anything of this kind, or are these pieces you sent to me samples of your best music? I refer to your Inauguration March, Lizzie Weston Schottische, and one of Gibbs' pieces. They are nice as far as they go, but I want something harder and more of it, that will please the general run of people, for instance, the Elwood Schottische that came in Journal is very nice, only I want harder music to play, full of nice chords and broken time, &c. If you will answer this and let me know I'll send for more, but I don't want to blow myself any more on the class of music I've been get-

ANSWER.—We consider the foregoing altogether the most extraordinary letter we have ever received in the course of our business experience. We regret that we have not the space to devote to a full and complete answer to so worthy a fellow-banjoist, but as we are limited in space at present we must content ourselves with a somewhat brief reply. Our correspondent complains that he, about two weeks previous to the date of his present letter, sent from Beatrice, Nebraska, to Philadelphia, for two pieces of good music. In reply he received three pieces of music, which he says are nice as far as they go, but not hard enough nor long enough. So he sends for two pieces and receives three, but it appears that the entire three are not as hard and as long as he hoped and expected that only two pieces would be. He complains that

he has tried in all ways to get music that would "discount" what he has heard "ear-players" playing, but he can't get it.

This is very extraordinary indeed. To think that we have published the music of W. A. Huntley, E. M. Hall, Horace Weston, John H. Lee, Thomas J. Armstrong, and others, and yet this party cannot, from all of these, obtain anything to "discount" what he hears "ear-players" playing. We should advise him to grasp those ear-players and cause their productions to be at once photographed upon his memory, so that he may be enabled to note down and furnish to the Banjo World some of those most extraordinary musical productions.

He says he is willing to pay a good price. But then our prices must all be too low for him, for readers of our catalogue know that our music is sold as low as any good music in Christendom. But he has not read and is not familiar with our catalogue. He proves this when he asks us if we publish "anything of the kind"—meaning anything that will suit him; for we doubt if he does not know that nothing on earth in the shape of published music could suit a man of his advanced and exalted ideas. A man who, within say a week's time, can master three pieces of music and yet not even know the name of one of them (for we have no such piece as the Lizzie Weston Schottische) is fitted for a higher sphere than this, the Banjo World.

In short, we cannot furnish him with any music. We can indeed supply what is generally called music, and this of the best, both in character and quality, but the real music which is produced must exist in the individual. Notes and signs expressed on paper are not music to a man who has not music within himself. Music is Harmony. Harmony dwelleth not within him who seeks to learn new "music" for the purpose of "discounting" his fellow-performer who has the misfortune to have longer ears and less knowledge of musical notes.

If in the Artistic Banjoist and our other published books, together with our sheet music, our correspondent cannot find music to suit him, we doubt if there is anything to be gained by him in looking elsewhere. He may then be called the Despairing Music Hunter.

A Chelsea, Mass., correspondent writes:

"Will you please inform me through the cols. of the Journal if a banjo of the following dimensions is constructed right: Diameter of rim 9 inches; length of arm 17 inches;

Diameter of rim 9 inches; length of arm 17 inches; width of fingerboard at nut 13% inches; at rim 2 inches,"

ANSWER.—Yes, a very good size for a ladies' banjo, only we should make the neck a little narrower at the nut.

A Carlisle, Pa., correspondent, writes:

"I used one of your \$20 banjos in the Dickinson College Glee Club entertainment and liked it very much. The tones were very clear and distinct, filling the house very easily. I have a Benary banjo. It used to be pretty good, but I have used it hard, and the rim is warped. I read in one of your catalogues that only banjos of superior tone warped, but I guess mine is an exception."

ANSWER.—We have no recollection of ever having said that only banjos of superior tone warped. The contrary is indeed the case among the great class of cheap banjos known as "Hock Shop Banjos," for they are not of superior tone, and nearly all of them

Perhaps our correspondent has reference to our remarks concerning, "warped rims," contained in The Banjo Philosophically, where it is stated that "sometimes a banjo rim will have a tendency to go out of shape, or 'warp,' and it generally happens in banjos of superior tone." To say that a thing generally happens is not to say that only such a thing can happen. Again, the quotation has reference to high-grade banjos only, and not to those which are made in large lots for the trade, as the kind he speaks of are made.

Guitar Teacher in Iowa writes:

"June number of the Journal received to-day. I like the same very much, although I am not a banjoist. However, I am interested in the instrument, and always have been, and have never lost an opportunity to hear a good banjo solo, or see any of the head-

lights' of the profession, most of whom I have seen and heard. Don't think for a moment that I want to run your paper, but don't you think you are kind of exaggerating the case a little when you say 'if you want to lull somebody to sleep, just sit down and execute a fine solo on a guitar?'

Either the 'somebody' must be of a very sleepy disposition or the character of the solo such as is calculated to induce repose, in which case it would be a credit to the player—either of guitar or any other in-strument—to play the piece successfully. Don't be too hard on the poor guitarist. I have been thinking of getting a Stewart Banjo for some time, but have not done so yet. I played the banjo some five or six years ago, but the banjo I had was one of the '38-brackets,' from a hock-shop on Chatham street, New York (left by a crack player as collateral, you know), and as a natural consequence I became disgusted with it and returned to the guitar, which I had discarded for the banjo, then becoming a rage. I became quite 'proficient' on the 'old tub,' however, and had I a 'Stewart,' would undoubtedly have been a banjo instead of a guitar player to-day. As it is, I content myself by sometimes tuning up my old 'Tilton' in the banjo style, and practicing the banjo music in the Journal or Album. I hardly consider the years of practice on the guitar thrown away, however, even if I should take up the banjo, for the finger studies I have faithfully practiced (from the Italian, Spanish and German masters) have developed a 'technique' which would be just as valuable to me as a banjoist, as it now is to me as a guitarist. I have said that I gave up the guitar for the banjo, then becoming a rage; I am glad that we have all since found that it has come to stay. I think it has done much towards increasing the love for music and musical talent in Americans are proud of it, for it has this country. the name of being the only American instrument. In my opinion, the latter-day rage for mandolin and guitar is attributable to the banjo, and to the popularity it has attained in the last few years.

If we had the number of good (excellent is better) composers for guitar that you have for banjo, we might look for such a 'boost' as the instrument got in Europe a century ago."

ANSWER.—This correspondent sends us an exceedingly neat and well-written letter, which well covers the ground the writer aims to cover.

We may have used rather strong language in our brief criticisms spoken of, but the language was intended to be more figurative than literal, and we do not wish it to be thought that we are at any time casting slurs at either the guitar or its devotees.

We admire our correspondent's outspoken truthfulness, and are with him in his love for the banjo as the one American instrument. In fact, it is the case that only recently the editor of the Journal, in a slight attempt to make public his affection for this instrument, has had beautifully embroidered upon the saddle felt used on his favorite black saddle charger, on each side, a beautiful banjo in silk and gold. As the horse and rider pass through the Park and along the public highways this emblem of the music of America is witnessed by thousands of pedestrians and equestrians

In regard to the last clause in our correspondent's letter, we can say truthfully that we have endeavored to pump a little life and ambition into the arteries and hearts of the guitar composers but without much success. We are therefore called upon to deplore with him the stagnation among the guitar composers, teachers and manufacturers of this generation.

Amateur writes: "I purchased one of your No. 2 Orchestra Banjos a short time ago, with dot frets, and I am bothered greatly with that and the Ist string breaking all the time. I find that my Ist breaks off at the tail-piece and breaks so often that I am quite discouraged; also my third sounds quite heavy when pressed to fingerboard. I have been using a raised fret banjo and not having the time or money, I cannot afford to get a teacher, so I have a hard time trying to play."

ANSWER.—The same old story. A person who has been accustomed to playing with raised-frets, gets a smooth fingerboard banjo and fails in getting a clear tone, as he says that the "third string sounds quite heavy when pressed to fingerboard." It is also evident that the tail-piece cuts the strings. To remedy this take a piece-of-old bass string and run it through

the holes a few times to remove the burr edge. But in hot weather strings often break, and the only way to do is to try another string when one is found to break too frequently. No dealer can furnish any two lots of strings precisely alike because such strings are not made. To put raised frets on a neck we charge

FRETTING NECKS.

When correspondents send to us to have raised frets put on or removed from their banjos, they will please

send the entire banjo—not the neck alone.

Otherwise the work cannot be guaranteed to give satisfaction. Either change requires an alteration in the pitch of neck and readjustment of the same to the

One who evidently has little knowledge of what he

is talking about, writes:

"The banjos arrived yesterday, but I am sorry to say they do not compare in any respect to the one I have of the same style, and from which I gave you the order. The so-called ebony face is nothing more nor less than stained wood. One of the banjos is far from being true below the fifth fret."

ANSWER.—We will give \$1000 to have it proved that the ebony fingerboards on these banjos were otherwise than as represented. That is, we challenge anyone for the amount of \$1000 to prove that the fingerboards are not ebony. We purchase all our ebony in the log, and saw our own fingerboards, and we know what the wood is that we use. The mistake of our correspondent lies in his ignorantly assuming all ebony to be jet black. Moreover, in regard to a fretting gauge being false below the fifth fret and true the balance of the way is ridiculous. Let him put on true strings and he will find it true.

A Meadville, Pa., correspondent writes: "Please tell me how to tune my Orchestra Banjo with the piano. Please be explicit, as I saw the directions in one of your Journals, but could not understand it. Perhaps my intellect is poor, but I could not. By doing this you will confer a favor on a constant reader of your Journal, a lover of your fine banjos, and a

P. S. "I take this chance of praising your *Journal* and commending the promptness with which you send it. I only wish it was once a month instead of once

every two months."

ANSWER,-Five minutes' instruction by "word of mouth" is better in such cases than an hour's pen work, but when personal contact is impossible must do the best we can on paper. Tune the third string of the banjo to G on the piano, then proceed to tune the remaining strings from the third string, or tune the bass string of the banjo to C on the piano, and tune the remaining strings from that string. For detailed information see Journal of December, 1887,

page 5.
We would not undertake the publishing and editing of the Journal as a monthly under \$5.00 per year subscription. We don't mind the work six times a year, but couldn't stand it oftener. Those who imagine that a paper like the *Journal* can be issued for almost nothing should just give it a trial. Our correspondent, however is not of that class, for he appre-

ciates the paper and we appreciate him.

"Banjoist," traveling with Indian Show, writes:

"Enclosed find \$1.00, for which send me banjo strings, first and second, etc. Send me your very best as I am playing in the open air every night and, of course, must have strings I can depend upon. I do not wish them too light or thin, about medium. I am using one of -'s banjos, a \$40.00 one, it is a very fine instrument. I must have another one and think of trying yours. Please give me your professional rates on banjos and also on banjeaurines.

ANSWER .- The very best evidence that this correspondent is not a practical or experienced banjoist is found in his own language and letter. If he were, he would have learned before this that no gut strings can be made that can be depended upon in Summer, in playing in the open air with an Indian Medicine Show, whether he pays 10 cents each or whether they cost him 50 cents each.

We do not make any discount on the Stewart banjos.



E. J. Appleby, Santa Clara, Cal., writes: "Enclosed please find money order for six copies of the Young Banjoist and five copies of the American Banjo School. A. J. Cartwright, of Honolulu, H. I., sent a draft for \$75 to your old address on Eighth street, for a fine banjo, but the draft was returned to him with the information that no such person as Stewart lived there."

EDITOR'S NOTE.—We receive letters daily, addressed to our old location on Eighth street, and do not understand why this one was not delivered to us. If correspondents would be careful to add the words, "Banjo Manufacturer" to the address, annoyances of

this kind would be saved.

Byron A. Couse, Albany, N. V., banjo teacher, is doing a good business.

Charles H. Partee, of St. Louis, writes that he has closed out his studio and will not teach any more at present. He goes on the road. He is emphatic in his commendation of the Stewart Banjos.

C. Harvey Walls is playing through the West.

W. G. Collins, Evening Star office, Washington,

D. C., writes:
"The Spooner boys, sons of Senator Spooner, use your banjos, and the least I can say about them is, that they are really the best instruments I ever handled. The 'Champion' particularly being the finest toned instrument I ever listened to. The boys are delighted, and always take much pleasure in showing them to their friends. In their behalf I extend a vote of thanks."

The Hollow Cove Banjo Club, Minneapolis, Minn., was recently organized with the following members: R. G. Gale, Louis Gaus, James H. Bayliss, Frank T. Heffelfinger, Paul Clagstone, and John Rogers. The club played at the Press Club's annual entertainment at the Grand Opera House with much success.

Ralph Kellerman, Milwaukee, Wis., says:
"The Champion Banjo arrived in good condition.
I am well satisfied with it, and feel happy to say that it is generally approved and admired by all who hear

Ned Clark is traveling with a Medicine Company, playing banjo with much success. He writes:

"We are making great hits here with your banjeaurines and club music. Some gillies out here bring banjos up for us to try; they say they have a good banjo. All I have to do is to get out the banjeaurine and play a few pieces and that does them. I am not bothered with them any more."

- & Co., this city, "I bought my strings of and I can honestly say, that after the set that came on my banjo I have never had a B string that has not been false. I bought a \$40 Dobson Banjo last December; about the last of February my brother bought one of your Champions. The tone was too much for my Dobson. In rooms that were heavily carpeted the Dobson became deadened, whilst the Stewart was as bright and clear as ever. I changed my Dobson, and through Ellis & Co. you made me a 13 inch 'Or-chestra' with 18 inch neck. The tone is immense. It gets clearer every day."
So writes Charles Spooner, Washington, D. C.

Charles A. Jackson, "The Railroad Boy Banjoist," writes from El Paso, Texas, under date of May 16: "I can't but inform you of my great success with

my banjo last Wednesday evening, at the Opera House. I send you paper clippings of my great offer from Manager Zarate, who managed the Hess Opera Company, and now manager of the great Mexican Band. It may encourage a great many young players who are striving to climb the ladder of fame and fortune, as there is money in banjo playing if you will only stick to it."

Billy Clark, the "Boy Banjoist," says that when he first arrived in Sandusky, Ohio, they did not know the sound of a good banjo, but the Stewart soon woke

Mr. and Mrs. Charles Schoneld have organized the Schofield Grand Concert Company in Grand Rapids,

Messrs. Ward, Jackson & Washington Banjo and Guitar Club played recently in Freehold, N. J.

Miss Edith E. Secor, of Bayonne, N. J., writes: "The banjo was safely delivered by express June 2d, and it is not surprising that you should say that if not satisfactory it might be returned, for my order has been far exceeded. When writing under an earlier date I told you that you should not let my order interfere with other work, knowing that when it did arrive the banjo would be a good one, was fully warranted by a careful study of your business methods, and knowledge of your earnest efforts to elevate the standard of the instrument and place it where it rightfully belongs, among the other musical instruments. The tone of this instrument is clear and perfect, and well adapted to the purpose for which it was designed. This is what I was seeking for, and you have added to this beauty of workmanship which elicits expressions of admiration from every one.

The new waltz, The Dawning Light, composed by yourself and dedicated to your correspondent, has also been received. My sister and myself unite in commending it to banjoists as a composition peculiarly adapted to the parlor, not brilliant, but possessing attractions not common in the waltz. The minor portion is particularly sweet, and the changes catch the

ear of even the least observant."

Miss Florence I. Swann, of Bangor, Maine, writes: "The banjo received in good order, and I have to thank you for the delightful surprise. I expected something fine, but it exceeds my expectations in both tone and finish. The arm is the most beautiful piece of work I ever saw on any banjo. Mr. Coombs came up yesterday, and after thoroughly testing it pronounced it by far the finest in the city."

E. M. Esterbrook, of Bangor, Maine, writes con-

cerning the above-named banjo:

"I tried the banjo against those of my own make, of which I have three, and found out two things: 1st, your instrument is finished better on the whole, better rim and better staff. My inlaying was on a par, whilst the polish on my staff was better. 2d, your instrument has a carrying power far exceeding mine, and this is what I am after in purchasing these instruments. Near to, my banjos sounded very well in comparison, but at a distance of ninety feet your banjo held up first rate, while mine sounded as though it was two hundred feet or more away."

The Bath Banjo and Guitar Club, D. C. Shaw, leader, played with great success recently at an entertainment for the benefit of the Park Fund, of Bath,

The Queen City Banjo Quartette, Newburgh, N. Y., are prepared to accept engagements. For terms, address W. M. Petingale, Manager.

Fred Michael, Banjo Instructor, of Swansea, South Wales, is doing very well in teaching and selling American banjos.

From the New York Clipper: "S. S. Stewart, the Philadelphia Banjo Manufacturer, elsewhere publishes a beautiful eulogy on the banjo. He gives solid, philosophic reasons why it is the 'Musical Queen of America.'"

This is the advertisement referred to:

When you hear any one remark that there is "no music in the banjo," you can rely upon it that they are not "booked up"—not familiar with the instrument. In other words, do not know what they are talking about. So it is with those who say the banjo is a "Nigger Instrument." They are ignorant of the entire subject.

Why not say there is no music in the violin, because you have heard some fiddler scratching on a cracked violin, with misplaced sound-post and false strings?

The banjo is an instrument which makes a circuit by stretching from the ridiculous to the sublime, and from the sublime to the ridiculous. It is the Musical Queen of America, and will be the corner-stone of American music. Like the stone which the builder rejected, it becomes the corner-stone of the temple of American music.

J. E. Truran, Shullsburg, Wis., writes:
"The banjo was received all O. K., and must say that I am well pleased with it. It is admired by all who see it."

Arling Shaeffer, Denver, Colorado, says:
"The banjo I bought of you two years ago this coming July when I was there, I am still playing, and would not part with it at any price. At all first-class concerts where I perform it takes the lead."

A. V. Howe, Troy, N. Y., writes: "Banjo arrived all safe and in the best possible condition. Everything is satisfactory-many thanks. It is finer than ever."

Charles I. Born, Belleville, Ill., writes:

"One of my pupils is using a \$10 Stewart, and it knocks all the 'store tubs' silly. My 'Little Wonder' Piccolo is the admiration of the town, and can drown out a half dozen tubs. I am gone on that 'Albert, Jr., Schottische' in your last Journal."

Charles and Clarence Partee, Mrs. Partee, Miss Ada G. McClelland, and H. W. Tucker, forming the First Prize Mandolin and Guitar Club, gave a few concerts in June in St. Louis, which were well received. Miss McClelland, in her classical guitar se-lections, was enthusiastically encored, as was also Charles H. Partee, in his comic banjo act, and Clarence L. Partee in his artistic banjo solos.

"There goes the King of Dudes!" This remark was applied to S. S. Stewart as he was seen riding along, mounted upon the back of his saddle trotter.

P. Scholler, of Sparta, Wis., writes:

"I think that the Journal contains more good music than any musical paper I know of at double the

John Davis, the well-known banjo teacher, of Springfield, Mass., says that this has been the best season's business he has ever done. He takes a vacation at the seashore for the summer.

Although we have had some very hot days so far, this summer, it has not affected the banjo business to any extent, as far as we are concerned.

L. A. Burritt, the well-known banjoist, writes:

"I hear that the last *Journal* contains a caricature of myself, and as it has not reached me I suppose the report has some foundation, and you do not wish to harrow my sensitive feelings by letting me see it. Do not hold my *Journal* back on that account, old man, but send it along. I guess I can stand it if you can. The copies of 'Trovatore' were received all O. K., and many thanks for the elegant style in which you have produced it."

F. W. Willoughby, of New Haven, has been ill, but is much better. His teaching season has been very good, and he anticipates even a better season for

"There goes Buffalo Bill!" This is what the boy said as he saw S. S. Stewart riding his horse on a stormy day, clad in high boots, and clothing to suit the weather.

The Royce & Lansing Musical Comedy Company have been doing good business through the West and giving praise to the Stewart banjo.

E. M. Hall rejoined Gorman's Minstrels in Cincinnati on July 2d.

A. N. Palmer, of Lehigh University, Bethlehem, Pa., called recently. He is a member of the Banjo and Guitar Club of that institution, which has twenty members-8 banjos, 10 guitars and 2 mandolins. They have been organized since September last, and have given several entertainments.

Mrs. Charles A. Davis, Greenport, L. I., writes: "My American Princess arrived on the 11th. It is needless for me to say that I am delighted with it. The work is very pretty, and the tone fine. Please accept my thanks for sending such a nice banjo."

William A. Huntley, of Providence, is enjoying some very entertaining fishing excursions. He will resume teaching in full force October 1st.

Messrs. Lansing and Harris, of Boston, were about to start on a blue-fishing expedition when we were there in July. The club afterwards expects to make a visit to New Hampshire, where they have arranged

G. F. Gellenbeck and Eugene Mangold are teaching the banjo in Omaha, Neb.

John H. Lee has been quite ill in New York, but latest advices say that he is much better. The trouble has been hemorrhages of the throat and lungs.

Albert F. Cramer, Manchester, England, has imported a Stewart Presentation Banjo, price \$100.

"ETERNAL VIGILANCE."

Letter from Fred. O. Oehler, the celebrated Guitar Teacher and Composer.

"Hoboken, N. J., June 18, 1888.

S. S. STEWART, Esq., Phila., Pa.

Dear Sir:—A few days ago, as I was walking along Fourteenth street, New York City, I noticed in the show-window of S. T. Gordon & Son, No. 13 East Fourteenth street, a banjo, which had a card attached bearing the following:

> 'STEWART PROFESSIONAL BANJO. REDUCED TO \$15.00."

I stepped close to the window, and found that it was no Stewart at all-not even an imitation-but merely a common \$5.00 'Tub.'

Yours truly, FRED. O. OEHLER."

Our first letter to the music house of S. T. Gordon & Son.

" Philad'a, June 19, 1888.

MESSRS. S. T. GORDON & SON, New York.

Gentlemen .- The following is a copy of a letter received from a reliable party in New York:

I can scarcely think that your house would stoop to so low and contemptible a trick as this; but the party who gives the information is perfectly reliable.

Perhaps you will say that the card did not say 'S. S. Stewart's Banjo,' but merely 'Stewart Banjo.' In

that case, as I am the only Stewart who makes banjos, I claim that you have no right to use the name, and I shall take the most vigorous legal steps that the law recognizes and money can produce, to defend my name-my banjos and my rights.

Yours respectfully, S. S. STEWART."

S. T. Gordon & Son's reply to the foregoing.

"New York, June 20, 1888.

S. S. STEWART.

Dear Sir:-We are very sorry that you were called upon to write your letter of the 19th inst., as we thought you had known our house long enough to know that we would do nothing to injure your reputation or deceive the public. We have a banjo which we bought second hand, and which has 'STEWART'S PROFESSIONAL' engraved on a nickel plate on the lower part of the neck. We had this banjo and another in our window, and it is possible the office boys, in dusting, might have moved the card.

We shall be pleased to have you or any one you may wish to send, to call and examine the banjo.

Yours truly, S. T. GORDON & SON."

Our reply to the foregoing,

" Philad'a, June 21, 1888.

MESSRS. S. T. GORDON & SON, New York.

Gentlemen: - Your favor of 20th received. In reply would say that I make no banjo styled 'Stewart's Professional,' and would like very much to know who is attempting to pirate on my name. The very fact that the name 'Stewart' only is used and not my full name, shows that the banjo is not of my manufacture; moreover, every Stewart Banjo, except the 'second grade,' or cheaper banjos, is stamped with my name, and also the particular number belonging to the instrument. This is well known to the trade generally.

Yours respectfully, S. S. STEWART."

Another letter on the same subject. " New York, June 22, 1888.

S. S. STEWART.

Dear Sir :- Your favor of June 21st received, and as stated in o r letter of the 20th inst., the banjo referred to has a nickel plate marked 'Stewart's Professional.' In your Price List which you sent us you say 'Every Stewart Banjo made since March 1, 1883, is numbered and registered, as well as stamped, with the brand S. S. Stewart, Philadelphia.' The banjo we have we bought from a private party, and is in very good condition, but shows signs of considerable long usage, and was probably made before 1883.

Yours truly,

S. T. GORDON & SON."

Our reply to the foregoing.

" Philad'a, June 23, 1888.

MESSRS. S. T. GORDON & SON.

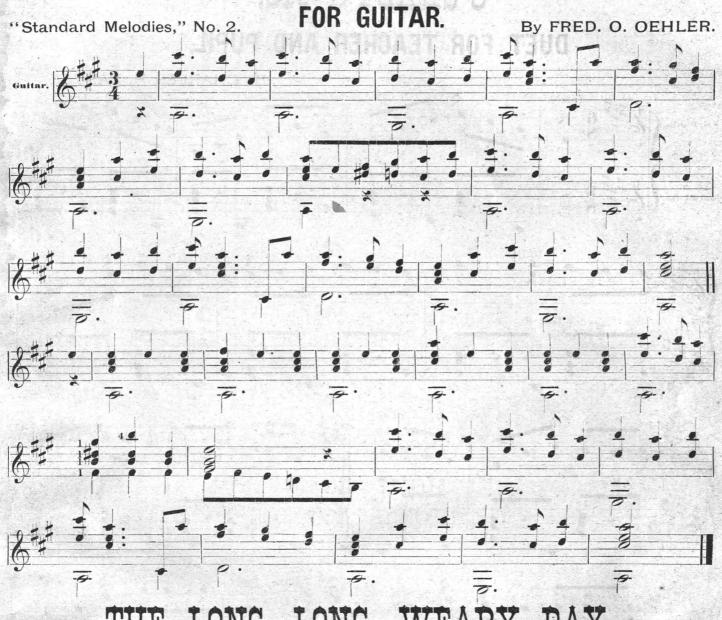
Gents:-What you say in your favor of the 22d is true only so far as it refers to my banjos being NUM-BERED. All banjos (except the cheap second grade) have been *numbered* since March 1, 1883, it is true, but no banjo was ever made without my name being stamped deeply upon it as follows: S. S. Stewart, Philad'a. If the banjo you speak of has not this, stamped into the wood, it is not of my manufacture.

Respectfully, S. S. STEWART."

OIL PAINTING OF MILO, THE PONY.

A beautiful oil painting, size 30 x 40 inches, has been painted by Miss J. D. Zook, of the Art School, West Philadelphia, of Master Fred. Stewart and his pony, "Milo." The painting was exhibited in McLees' Art Store, on Chestnut street above Broad, early in July, where it was framed. It has since been removed to Ardmore.

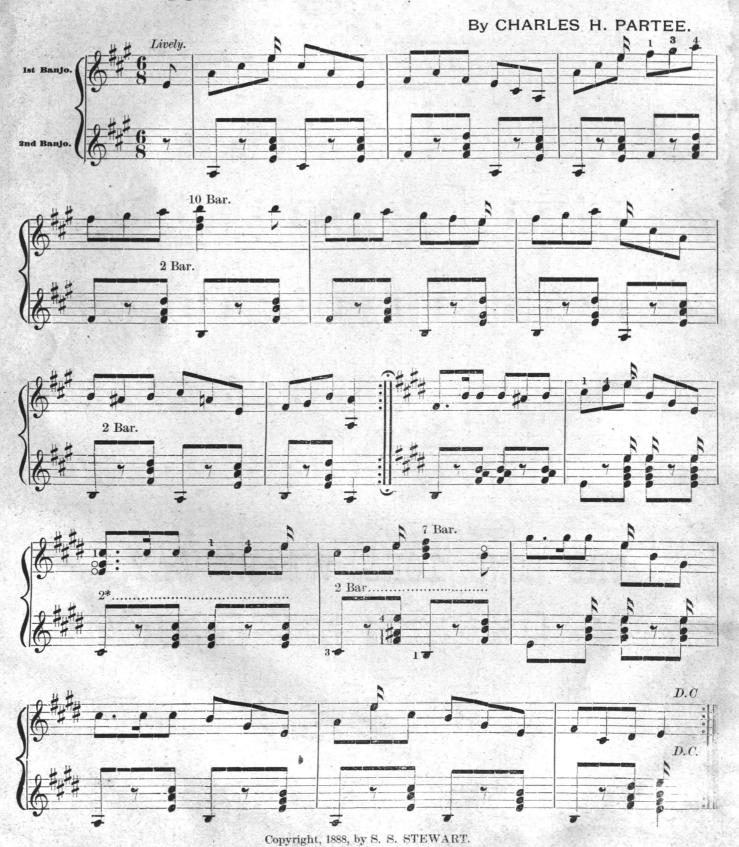
THE OLD OAKEN BUCKET.



THE LONG, LONG, WEARY DAY.



O'GRADY'S JIG. DUET FOR TEACHER AND PUPIL.

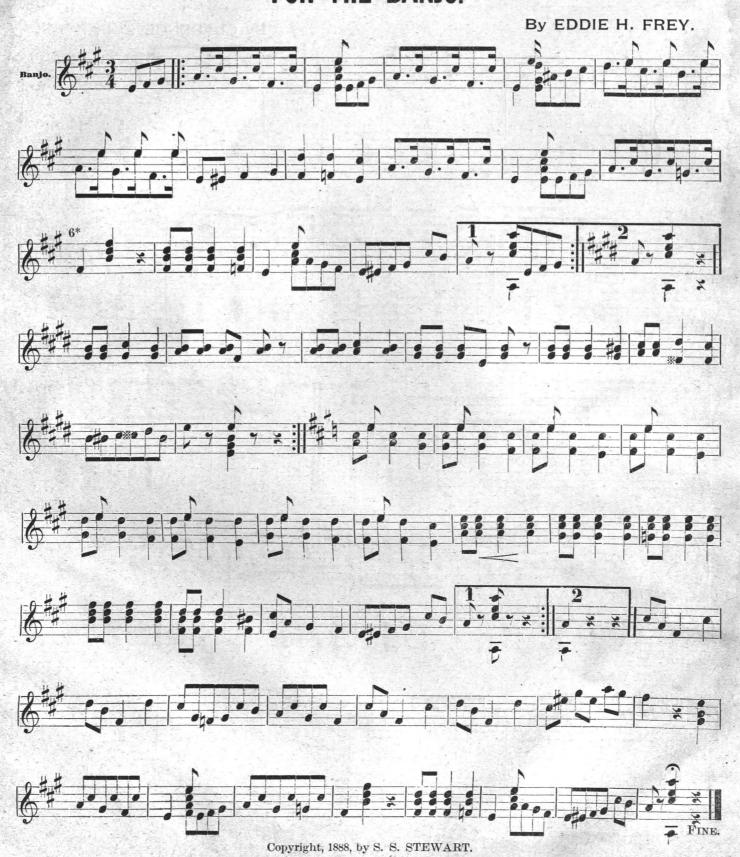


GATE CITY CLOG. FOR TWO BANJOS.



Copyright, 1888, by S. S. STEWART.

ARDMORE MAZURKA. FOR THE BANJO.



RITTENA CLOG. FOR TWO BANJOS.



THE "JOURNAL" SCHOTTISCHE.

FOR TWO BANJOS. By S. S. STEWART. Dolce.

Copyright, 1888, by S. S. STEWART,

THE HORSE.



It is "fashionable" nowadays to ride a trotting horse. It is excellent exercise for those who can stand it

who can stand it.

A "saddle horse," according to Will Mc-Mackin, the noted breeder and stockman, of Double Bridges, Tennessee, is an animal that is springy—has a fast walk—"running walk" or "fox trot," pace or rack, singlefoot and canter. "He is changed from one gait to another by a motion of the whip or hand."

Mr. McMackin in a recent letter writes as follows:

"Crossing our thoroughbred mares upon imported Maltese and Spanish Jacks has given Tennessee the notoriety of raising the finest mules in the world. I have a fine mare mule, 15½ hands—a real beauty, as light and airy as a thoroughbred. Can walk five miles an hour, fox trot eight miles an hour, and a ride of sixty miles a day does not seem to tire her. She works very kindly in harness—does not scare at the cars—does not balk—is five years old, and is more beautiful than the finest horse in Kentucky or Tennessee. I will not sell at any price. I never knew a climatic change to hurt a mule. Rarely ever knew one sick. They live twice to three times the age of a horse, and like a bale of cotton, bring their value any

The Indians of the western plains have a breed of 14 to 14½ hands pony horses, that for hardthood, beauty of form, bottom, long life and fine saddle gaits, are unexcelled by any breed of horses in the world. They have no connection with the Texas ponies of the prairies (that have no saddle gait in the world), but are bred by the different tribes of Indians with as much pains and care as were ever bestowed upon the Arab steed of the desert. They have been bred and reared upon the plains—nature's laws have not been violated in their breeding—consequently they are hard and tough as pine knots. Moving them from the Nueces River in Mexico to this country does not affect them."

Those who have had experience in keeping fine horses, especially in livery and boarding stables in many of our cities, know that keeping such an animal is often a very expensive piece of business. For not only is the regular monthly board bill to be paid, but shoeing, hostlers' "tips," and veterinary surgeons' bills bring the amount up considerably.

Horses in some stables have a tendency to frequently get sick. In fact, if a fine horse does not have proper attention—which attention is rarely given at public stables—he cannot be expected to remain very long a fine horse. A horse should be well groomed after coming in, and if he is wet or sweaty, should be well dried off. His feet should ke kept clean, and any sand or dirt removed from between the shoe and the hoof after coming in from a ride or a drive. The feet should be washed daily with soap and water and well dried; always taking care to thoroughly dry the heels, otherwise the trouble known as cracked heel, so prevalent in some horses, is liable to occur. He should be fed regularly, but never when heated, nor should he be given water when hot.

Regular exercise is a necessity with most horses. Too long standing in the stable is very injurious, often causing the legs to swell, in which case wet bandages should be applied. Many fine horses, through not receiving proper attention, are either entirely ruined or else so run down as to render them worth but little.

It is better for a rider or other horseman to study and understand his horse than to employ a veterinary surgeon every time there seems to be anything wrong with his animal. For many veterinary surgeons, like other doctors, in order to make business good for themselves, are tempted to keep the horse sick just a little while longer than is necessary. Horsemen, to-day, have in Humphrey's Veterinary Homœopathic Specifics, powerful aids in removing any sickness that may occur in a horse in its early stages. We have always found them very efficacious and safe. But medicines alone are only "half the battle," and are of little use without proper hygienic attention, which is not always obtained where one or two men have a large number of horses to look after, as has been frequently found the case in many public stables.

Ponies, especially the Shetland, are nowadays becoming greatly in vogue. There are hundreds of them, stabled between Philadelphia and Bryn Mawr, owned and in use by the more wealthy classes.

These ponies are imported from Scotland, and are also raised in this country. Kentucky and Texas breed them in large numbers. There is also a farm at Lebanon, Pa., owned by Mr. P. L. Weimer, who generally carries a stock of a hundred or more on hand, which are sold at from one hundred to one hundred and fifty dollars each. He reports the demand for such animals very brisk. Such ponies are bred in the fields like sheep, and the profit in them must therefore be large. Few of them are so easily broken to saddle and harness as is generally supposed. Many of them are "as stubborn as mules" when first introduced to the divine art of drawing a cart or a wagon.

Ponies are generally tough—more like a mule than a horse—and do not need so much attention as horses, but nevertheless, if they are to be kept in trotting or running trim, they should be well looked after. A pony that is kept well clipped and clean, and is regularly fed, will do much better than one that is dirty, or fed upon coarse fodder.

How many of the riders, male or female, who are seen galloping their horses over hard roads, know anything about the physiology of a horse? Very few indeed.

A horse which has been properly bred and raised is capable of long usage, but if abused is liable to break down long before his time. Hard hoofs, corns, stiff joints, and other impediments, are often the results of improper shoeing and inattention to the requirements of the horse.

Kentucky is the breeding place of many fine horses. The best-gaited saddle animals come from that State. Other States are following in the lead of Kentucky, and doubtless, in course of time, such States as Tennessee, for instance, will be on a par with Kentucky for raising fine horses. But Kentucky has the reputation today for horses, as Tennessee has for its mules. And it is *reputation* which brings the price as much as anything else.

Some horses, bred to the saddle, that have a variety of gaits, such as the fox trot, singlefoot, lope, trot, etc., sell for a high price. Many riders, through lack of practice, cannot ride a trotting-horse, and must therefore have a "singlefoot" or "fox trotter." There are others, well practiced riders, who would not have a short, quick-stepping horse, but prefer the regular harness trot, occasionally changing to a lope or canter. It stands to reason that a horse

which makes many steps, must use much more effort than the horse that makes fewer steps by reason of a long reach in trotting; and all things being equal, the trotting-horse can make a longer journey with less fatigue than the horse which is artificially gaited—that is, has acquired gaits, being taught by man, and not being allowed to move in his natural gait.

Opinions seem to be divided upon this subject. The trot is a hard gait to ride until one has become thoroughly accustomed to it, and even then, it is most too severe exercise for a

person in delicate health.

Trotting-horses can be used equally well for saddle or harness. This cannot be said of all saddle-horses—those that will not or cannot trot, making inferior harness-horses; that is, unless they are naturally pacers.

At any rate, trotting-horses are becoming more and more fashionable as saddle-horses. Perhaps Tennessee mules will become fashionable animals for the saddle after a while.

Dame Fashion is a curious goddess, and often makes strange moves. The wire bustles worn to-day by the ladies (not by horsewomen) would make strauge looking appendages if fastened to the tails of ladies' saddle-horses; and perhaps a mule would look strange if ridden under the saddle in our parks; but like the eels that have been skinned so often that they have got used to it, people would soon grow accustomed to seeing them, and then fashion would begin to "sneak in and catch on."

It is said that no horse-dealer can tell the truth. This may be so, but truth anywhere is difficult to find, and hard to recognize when it is found.

If a man buys a piano he is liable to be cheated unless he deals with "his eyes open." If a man buys an organ he is also liable to be cheated unless he knows the business. So it is if he buys a house and lot. In fact, if a man don't know "how to keep a hotel," he is liable to be cheated in buying a pound of butter in the market, even if he buys it of a church member or a deacon in the church. A man or woman has to make his or her experience in marketing by going through the markets, tasting butter. If you have no taste you will get stuck with rank butter.

So when a person wants to purchase a horse, our advice is that he take some reliable person with him to examine the animal before paying any money; even if he has ridden and driven the horse already, and is sure that he is suited.

The best man we know of to purchase a horse from in Philadelphia is Matt. J. Collins, manager of the New Philadelphia Cab Company Stables, Vine street above Twelfth. But we advise no one to purchase a horse blindly from anybody whatever, as dealers and stock raisers are often as liable to be deceived in horses as any one else.

There are a large number of horses sent from Kentucky and other States during the winter and put on farms here, and "wintered" for a few weeks until spring opens, when the demand for horses is brisk. Then they are sold as just coming in from Kentucky, or whatever State they may be from.

The fact is, that all new horses coming here suffer from the change in climate, and most of them get sick. A man purchased a western horse last spring, and a few days after putting him in his stable he was taken sick. A veterinary surgeon was employed to attend him and he remained sick for several weeks. The owner, during the horse's illness, would have sold him for \$5.00, so discouraged was he. After a while the horse began to get better; not long after that the man would not take \$500.00 for him.

All new horses must be acclimated. When

not properly handled many of them die. Were this not the case a great many private purchasers would send direct to Kentucky farms for their horses. But considering that the horse must be paid for in Kentucky when he is put on the cars, and freight must be paid when he arrives, added to which is the risk that he may die en route, or be taken so sick as not to live long after his arrival, makes it an unsafe business to purchase a horse in that manner. It is better to purchase an animal that has been acclimated or has been here a few weeks at least, than to buy one fresh from a distant locality, and take the chances of his being sick for some

Not more than three months ago a lady (a relative of the writer) purchased a pair of carriage horses for which she paid one thousand dollars. They were direct from Kentucky, she purchasing them from the party who brought them to Philadelphia, with a car-load of other

A few weeks ago one of these horses was resold by this lady for \$150.00, making a loss of \$350.00, to say nothing of her veterinary surgeon's bill and annoyances. The horse was found to have a "quarter crack," or some trouble in the heel of one of his fore feet, which had been so skillfully disguised that it did not show itself for a week after the money had been paid for the horses, and the man had returned to Kentucky.

There are some horse-dealers who make a practice of searching for horses of this kind, which they buy from wealthy ladies and gentlemen at one-third or one-quarter their real value, then doctor them up and sell them at a handsome profit. But as such a business embraces a great risk of loss, it is neither a safe, nor, in the end, a profitable business to follow.

One might as well go in search of the pedigree of a Spanish mule as to place dependence in the pedigrees furnished with many horses for sale by dealers. If your horse is a good one and suits you, what matters it where he is from, or from what stock produced? Pedigrees can be had cheap. They are like the labels found in cheap fiddles. A man who buys a Cremona violin on the strength of its label is almost sure to get a cheap fiddle at the price of a fine violin.

Bruce, our saddle-horse, whose picture adorns a page in this issue, is from "Old Kentuck." He is about four years old, according to those who have examined him and are competent to form an opinion. He has made himself well acquainted with all the principal roads between Philadelphia and Ardmore, and pretty much of our East and West Parks. He is 151/2 hands high. He is as kind and gentle as a kitten, and will kick a dog over, about as fast as any horse is able to do it, that is if a dog gets at his heels on the road, for he is too well bred to touch a dog in the stable.

When "Brucy" goes out on a fine day, with his master mounted upon him, and his fine felt saddle-blanket under the saddle, upon which is embroidered, in silk and gold, a beautiful banjo, is it any wonder that

"The people all say, from over the way— There he goes—He's the boss of them all"?

The gaits of the saddle-horse are as follows: THE TROT.—One fore foot and the hind foot of the opposite side are lifted at the same time. THE CANTER.—A moderate gallop.

GALLOP.-To run with leaps or bounds. The fore feet and hind feet are alternately lifted together in successive leaps or bounds. This applies more to the run (dead run); as in the actual gallop, the fore feet and hind feet are not brought to the ground precisely together, but generally speaking, one a little in advance of the other.

THE LOPE.—A long step, similar to the run or gallop, or canter, but generally slower, and requires more practice in riding to sit gracefully in the saddle.

PACE.—A mode of stepping, in which the horse's legs on the same side are lifted together, instead of on opposite sides as in the trot.

SINGLEFOOT.—A gait between a pace and a trot. Webster has it: "Many very fleet horses, when over-driven, adopt a disagreeable gait, which seems to be a cross between a pace and a trot, in which the two legs of one side are raised almost, but not quite, simultaneously. Such horses are said to *single*, or to be singlefooted.

Of all saddle gaits, the trot affords the best

The lope is a showy gait, but does not seem.

nowadays, to be a favorite among horsemen.

The "fox trot," or running walk, a sort of rapid springy walk, is an easy gait to ride, and, as some say, very much like rocking in a cra-dle. The Kentucky-bred horses that are trotters (naturally) are so trained that by checking them up, from a brisk trot, and raising the right arm, they then start off on the lope or canter. Many of them will adopt the singlefoot gait for a short distance, in changing from the trot to the lope. Should such an animal break off into a canter when he is wished to be kept on a trot, the hand is extended and the horse's neck is pinched. These horses are generally trained in this way; whereas, an ordinary, untrained horse cannot be changed in gait at the will of the rider. A horse gaited in this manner, like our "Bruce," can be used equally well either for saddle or harness.

NOTE: In the engraving the horse is shown in rather an awkward position, and does not appear to advantage. It is therefore not out of place to say that it was impossible at the time to obtain a photograph of the horse in a good position-two or three attempts having been made without the desired result, owing to insufficient light on one occasion, and the horse moving, just when the operator was ready, on another occasion.

[From the Philadelphia Press.]

FOR THE PROTECTION OF DEAD BEATS.

Congress has just enacted a law, which was signed by the President on Monday, and declares that all envelopes or wrappers or postal cards are unmailable upon which are printed or written any indecent, scurrilous or threatening epithets or language reflecting injuriously upon the character or conduct of another. The Post-office Department promptly improves upon this law and instructs its postmasters that anything in the nature of an offensive and threatening dun apparent upon an envelope, outside cover or postal card or conveying the suggestion that such dun is enclosed will be excluded as nonmailable under this act.

To the very large class of men who dislike nothing so much as to be reminded of their debts, except it is to pay them, all duns are offensive, and if there is any way to identify the nature of a dunning letter it ought, under this ruling of Postmaster-general Dickinson, to be excluded from the mails. Let no tailor have his firm name printed on his envelope, lest the post-office clerks scent a dun and throw out his letters. The law, as construed, is aimed at the collecting agencies which fill the souls of conscienceless dudes with agony by sending them duns enclosed in envelopes bearing the printed legend, "Bad Debt Collecting Agency." It is unpleasant for a man to have all who handle

his mail notified that he is very poor pay. So the National Government comes to his rescue, forbidding the publication of anything on a letter which "reflects injuriously upon the character or conduct of another," which the Postmaster-general construes as excluding everything "conveys the suggestion that a dun is

Honest people do not fear duns. They regard them, if they receive them at all, as a timely reminder of a just obligation, and not as in any manner offensive. They have little experience with "collection agencies" which are created merely with a view to extort payment. if possible, from those who pay their debts only after long importunity, and not then unless they see that it will be less disagreeable to pay the debt than to postpone it. Men who can, but will not pay their honest debts are not entitled to the protection which this law and the Postmaster-general's ruling extends to them. 'It would be much more to the purpose if a can of dynamite were attached to their several trousers and they were made to stand up as a target for base ball experts. Every man should pay his debts, and if he won't it is but just that he should find life a little less agreeable than if he were honest.'

This law was evidently constructed for the benefit of the honest debtor who cannot pay, but there is little doubt that it will be inverted so as to protect the "dead beat" from being annoyed; for as the *Press* rightly says, the dead beat does not like to be asked to pay his bills. An honest man never thinks it an insult to be asked for money which he owes. On the other hand a dead beat always feels his imaginary honor highly insulted if he is asked to pay his

We have a few dead beats now on our books. We trusted them on their honor as gentlemen. We found that their honor was not even to be compared in size to the blood of the alleged louse, or to its fat when skinned. At the present writing we have one in Detroit, Mich., who has owed us an account since November, 1884. Another one in Sloux City, Iowa, who has owed us his bill since November, 1886, and which he had agreed to pay at the first of the month. Another person in Washington, D. C., never kept a promise made in regard to paying his bill. We have been after him since 1885, and finally got judgment for the amount due, but could not get hold of any property. He teaches banjo. All the more shame for him,

We have others of the same stamp. our own city was highly insulted because we had sent him a request on a postal card to pay for a leather case which he had bought some time before on his promise to pay for the same in two weeks. We placed the account in the hands of a collector, who has not at this writing been able to collect anything from the person in question.

A man who has not the honor to keep his word deserves no consideration from honest A man who can pay and will not pay men. should be made to pay. A man who strives to pay, but has been unfortunare and is unable to pay, should be protected from "duns." honest debtors are so little troubled by such duns that a law to protect them is almost useless.

A banjo teacher writes us a letter, from which we extract the following:

"I have one or two parties who have come to me to buy banjos and want to pay one dollar a week for the same, but I find they spend more money for rum than that every week. I also have the same trouble on Journals; they come and order them but never pay. You ought to write up a piece on such people. We have also a chap here who claims to be agent for you. You know what these banjo cranks are-they

cannot play, but take it out in talk. We also have a fellow here who makes banjos. He owns one of yours, which I sold to him-it is a 'Dandy.' He, too, claims to handle your banjos.'

What a lot of Cranks, "Cheap-Johns," and humbugs there are in this banjo world, and no mistake. The earth would perhaps be well fertilized with the carcasses of some of them, but the dead beat is not one to die off very quickly. All the good little boys die early-not so with the dead beats.

A concern calling itself the Globe Purchasing Agency some time ago claimed to be doing business at No. 1227 Broadway, New York City. They ordered two banjos from us, and by some mistake, during a press of business, the goods were sent them without the usual C. O. D. bill. When we attempted to make collections the concern was not to be discovered. The draft was returned. We wrote a letter addressed to the "Globe Purchasing Agency" in regard to the account. The letter, instead of being returned to us unopened, was answered as follows:

> "Office of THE PEOPLE'S FIRESIDE, 1227 Broadway,

New York, May 1st, 1888.

S. S. STEWART, Esq., Dear Sir:-Having received a statement from you to-day, we beg to say that the Globe Purchasing Agency is no longer in existence. We have purchased their mail and all that appertains to their business, but do not hold ourselves responsible for their Yours, &c.,

THE PEOPLE'S FIRESIDE, per R-

We placed the correspondence in the case in the hands of a collection agency, and received the following information:

"Company gone out of existence. D. S. Clare, the proprietor, left city."

"Gone out of existence. D. S. Clare, owner, sold out to Rice—left city—don't know where."

We know nothing about the concern called "The People's Fireside," but it looks as though there was such a thing as the Fireside getting

Now, how contemptibly small-how sneakingly mean must the person or persons who contracted such an account feel (that is, if they can be credited with even the ordinary feelings of a dog). There are doubtless among such poor wretches some who have no conscience whatever-that is, as far as they have ever been able to find out—but they will all find their level sooner or later. We have prisons for such, and what is better, reformatory homes and workhouses. A few hours' work each day at breaking stones would be better for the dead beat, in our estimation, than even the can of dynamite recommended by the *Press*.

A FINE VOLUME.

S. S. Stewart's Banjo and Guitar Journal. Six numbers bound in blue cloth cover, price \$1.50 per copy. We have a few copies of this book only, as some of the numbers contained therein are very scarce. The numbers contained in this bound volume are December and January 1886-7, February and March 1887, April and May, June and July, August and September, and October and November 1887.

This makes a very valuable volume for banjo and guitar players, containing much valuable information, as well as good music. It is also a handsome volume for the library. Price, sent by mail, \$1.50.

We cannot allow any discount on this volume.

THE BANJO IN PARIS.



De Witt C. Everest

Mr. De Witt C. Everest, who sailed, with his sister, Miss Eleanor Everest, on the second of June last, for Paris, France, has made a hit with his Stewart banjo among the French people. He writes under date of June 15th that he had a pleasant voyage and was on deck all the time. The banjo was "all the rage," and he did a good deal of playing going over. The captain gave a fine concert, at which the banjo was a prominent feature also.

He writes also that he has met a great many French people who had never seen or heard an instrument of this kind until they saw and heard Mr. Everest's

Stewart banjo.

As Mr. Everest is studying the violin under the French masters he has the best of opportunities to introduce the banjo into the society to which it rightly belongs. The banjo has heretofore been introduced in France merely among the "Varieties" Class and is now, we believe introduced for the first time among cultured people, who take to it at once as we felt sure that they would.

A correspondent writes as follows:

"Mr. D. C. Everest, now in Paris, has been accepted as a pupil on the violin by Mons. Goderd, and is making rapid progress. He is receiving many social attentions and everywhere the banjo, one of Stewart's best, is received with great delight.

The young artist will return to his home in September to continue with his large class of pupils.

NO ENTERPRISE.

WAKE UP.

Many guitar and banjo teachers and music writers are anxious to become known, and to have their music published and placed on the market, but they are unwilling to put forth any effort of themselves, and are always seeking for some one to publish and adver-tise their music, and pay them for it at the same time.

"The Gods help those who help themselves." Such teachers, those who will not advertise their business, will never become known, and since those who want instruction do not know that such teachers exist, it is

not expected that they can patronize them.

It is about time that some of the guitar teachers throughout the country began to wake up. There are some who fancy they are known far and wide, and yet they are not known outside of their own villages or towns. Enterprising teachers can do a good business this season.

BANJO PLAYERS

Should be proud that their instrument is better represented and has a stronger and better equipped advocate in the Journal than has almost any other musical instrument. Show us a paper published in the interests of any one or two instruments that can compare with the Journal!

Show us this if you can.

WILL BE PUBLISHED SOON In the form of a Neat Book.

BANJO!

A DISSERTATION,

BV

S. S. STEWART.

Due notice will be given of its publication. This volume will be issued and sold at as cheap price as possible, in order to place it in the hands of all. It should be in the hands of every Banjo Player, and every student of the instrument. It elucidates and explains the Banjo, and defends it as a musical instrument.

It points out the way of mastering its technical points, and aims to make good players of the rising young banjoists.

Its arguments in defence of the Banjo are the strongest and most indestructible ever presented in print.

It will open a new field to the banjoist of the day, and show him how to progress aright in his musical studies.

S. S. Stewart begs to say to the readers of the Journal that he is at work during his spare time upon the MS. of the above-named work, and shall endeavor to issue it during the fall. He would sooner have written and published the work, but a press of other matters made it quite impossible for him to undertake it until recently.

A. BAUR.

Brookville, Jefferson County, Pa.

Publisher of Banjo Music, and dealer in best Banjo, Violin, Guitar and Mandolin Strings.

All the Latest Banjo and Guitar Music, no matter where published, can be obtained through us.

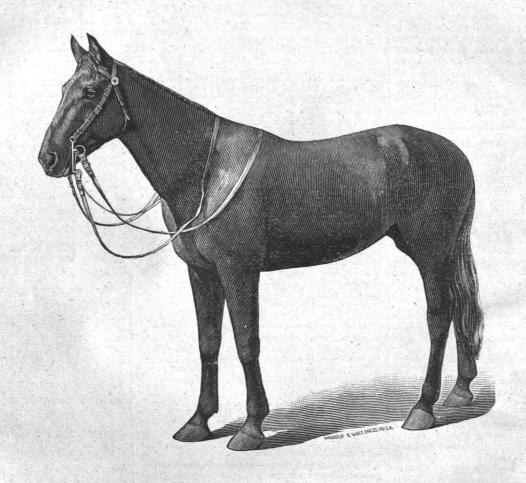
Banjo Strings, 60 c. per set, 10 for \$1.00 Guitar Strings, 75 c. per set, Violin Strings, 50 c. per set,

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GET THIS BANJO MUSIC.

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Stewart	35
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S. S. STEWART, Publisher, Phila.



S. S. Stewart's Saddle Trotter "BRUCE."

Read Stewart's article on "The Horse" in this issue.

CUITAR MUSIC.

Stewart's Wayfarer Waltz, arranged by EMIL HERBRUGER. For the guitar, price...... 25 For two guitars..... 50 S. S. STEWART, No. 223 Church St.,

BANJO ORCHESTRA.

JUST OUT.

The Merry War March. See No. 346, new music. Price..... 00

S. S. STEWART,

No. 223 Church St., Philadelphia, Pa.

Philadelphia, Pa.

E. M. HALL'S BANJO MUSIC.

For sale by S. S. STEWART.

Marie Waltz, Glady's Schottische, Lilla Waltz, Tres Jolie Polka, Alberta Mazourka.

PRICE 40 CENTS EACH.

N. B. These pieces are each for single banjo. We have no piano parts or second banjo parts for them. S. S. STEWART,

No. 223 Church St.,

Philadelphia, Pa.

BANJO AND PIANO.

JUST OUT.

The Jolly Horseman's Galop, by J. H. Lee, or the banjo and piano. Price..... S. S. STEWART,

> No. 223 Church St., Philadelphia, Pa.

WALTZ,

"THE DAWNING LIGHT," for BANJO and PIANO.

By S. S. Stewart.

Price 75 cents.

Handsomely printed, lithographic title page.

"LITTLE SUNSHINE"

SCHOTTISCHE, for Banjo and Piano. By Stewart.

Price 40 cents.

IL TROVATORE SELECTIONS,

for Banjo and Piano. Arranged by L. A. Burritt.

Price \$1.00

Very fine.

S. S. STEWART, Publisher.

New Music for Banjo

is being constantly published by

S. S. STEWART.

NOW READY.

"MINUIT" (Midnight) POLKA. By Waldteufel.

Arranged for two banjos by Lee.

Price 40 cents.

S. S. STEWART, Publisher.

Morrell's NEW METHOD for the Banjo.

PRICE 50 CENTS.
2-Cent Stamps Received

2-Cent Stamps Received

Every position illustrated and thorougally explained. The advantages of this method are: That every one, talented or not talented, is sure to become a good player of ACCOMPANIMENTS. It costs less Time, less Lessons, less Money, and yet brings earlier, surer and better results. It improves all the fingers, no matter how stiff or spoiled by bad teaching. Every scholar can attain such knowledge and comprehension that he can perfect himself without a teacher. This book of 32 pages, contains, besides many songs arranged in different keys, The Twelve MAJOR CORDS with all their relative minors. If any who have had instructions, and also those who have not, will try this method, they will discover a marked improvement in their advancement, and there will be no longer any limit to their progress. Address, C. Morrell, 430 Kearny St., San Francisco, Cal. Copyright, March 20, 1885.

FOR LIST OF

LATEST MUSIC FOR BANJO, SEE COVER.

EXTRAORDINARY VOLUBILITY.

"To make a banjo it requires persons of thorough scientific principles combined with all the requirements with which a first-class performer needs, and a banjo of that description can only be manufactured under the supervision of such performers whose time is entirely devoted to the manufacturing and teaching of the instrument."

The foregoing extraordinary harangue is part of an advertisement issued by Dore Brothers of New York, claiming to be manufacturers of banjos.

Whether they are really manufacturers of banjos we cannot positively state, but we should say, that at least, they are not "persons of thorough scientific principles combined with all the requirements," for if they were, they would write an advertisement which contained some little common sense-which their advertisement does not.

BODILY EXERCISE FOR BRAIN WORKERS.

While in the majority of cases it is not only useless, but positively harmful, for the brain worker to aspire to a high grade of athleticism, it is nevertheless true that brain laborers should resort to a certain amount of physical exercise. This exercise should be taken in the most systematic and regular fashion, and should be of a kind to necessitate an active, expectant attitude of the mental faculties. The humdrum exercise of the modern gymnasium is not well suited to the exigencies of the brain laborer, for it is very monotonous, and enables the individual indulging in it to pursue many of its phases in a semi-automatic manner.

This is by no means true of such exercise as that afforded by horseback riding, tennis, baseball, cricket, fencing or boxing. Each and ev-

ery one of these demands the alertness of the perceptive faculties and judgment which render them in the highest degree exhilarating to the brain laborer. Personally I give preference to fencing and horseback riding, since both of these exercises are readily available and do not require the co-operation of large numbers of individuals for their realization .- Dr. J. Leonard Corning.

LETTER FROM MR. HENNESSEY.

We have received the following letter from Mr. Hennessey, of Montana, concerning our article in last issue headed The Boozer.

"Boulder Valley, July 14, 1888.

S. S. STEWART, ESQ.

Dear Sir: - Enclosed please find money for banjo head. My banjo head has bursted and I want another as good as the one that has bursted.

That Booze article in the Journal was very good. I had an article cut from a newspaper about Brimmer's death in the work-house. I was with Frank Stanton in New York up to the morning the hack came and took him to the hospital.

He died on the following day with the 'jimjams.' He would lie down every night with an old-fashioned decanter of the very worst liquor that cost in those days 12 cents a quart, and a stone bottle of ginger-pop at the head of his

I would look at the decanter in the morning, and find the cheap brandy nearly all gone. When his friends tried to stop his drinking, he would say it didn't hurt him-but it killed him, all the same. And that's what the excellent booze is doing with a good many banjo players.

By the way-I was in Helena, and took hold of Fred. J. Taylor's Stewart banjo-the one that he has been playing on, day and night, for two and one-half years, and I must say that I was astonished at the great improvement in tone. I spoke to Taylor about it and he said that he intended to write you a complimentary letter on his banjo. It is the finest-toned instrument in Montana, and notes very perfect and distinct in the upper octaves. Why, Brother Stewart! it is far better than when it left your home, and we received it in Butte City 21/2

I am ranching this summer, and getting to be a regular Hayseed.

Yours respectfully,

J. C. HENNESSEY,

Wickes, Mont."

Please be sure to renew your subscription to the JOURNAL when it expires, otherwise we are compelled to remove the name from our list.

The JOURNAL costs but 10 CENTS per copy, or 50 CENTS a year, and is therefore within the reach of all. Address the publisher,

S. S. STEWART,

223 Church St.,

Philadelphia, Pa.

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EXCEPTIONALLY FINE BANJOS.

STEWART'S THOROUGHBRED.

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

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

number of days?

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

Is it not true that some men, possessing an outward appearance greatly like other men, are vastly different

in mental construction and abilities?

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

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

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

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

dinary Banjo at a much cheaper price.

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

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

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

A wood engraving of this instrument is here presented.

DESCRIPTION.

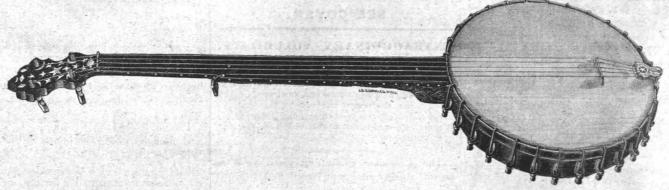
11½ inch rim, nickel plated, German silver, 19 inch neck with several veneers and ebony top. The neck is handsomely carved and finely polished, and the peg head is beautifully pearl inlaid, but as will be seen there is no "ginger-bread work," nor fancy inlaying in the fingerboard. The instrument has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

These banjos, like all of S. S. Stewart's high grade banjos, are stamped S. S. STEWART, PHILA-DELPHIA, and each banjo has its special number. There is also a neat German silver plate on which are

engraved the words:

"THOROUGHBRED"
S. S. STEWART.

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



THE "THOROUGHBRED BANJO."

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

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

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

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

"As I give my entire attention to the making of fine banjos, and being considered an EXPERT IN BANJOS, having made instruments for the most celebrated and experienced players, such as HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD and other celebrated players, who use my possess. These Banjos are generally made with 'dots' on side of neck to designate frets (professional frets), but can have raised frets added if desired. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture, but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work."

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

When a customer writes:

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

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

EXCEPTIONALLY FINE BANJOS.

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

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

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

Stewart's Special Banjo is called the THOROUGHBRED.

Its size is 11½ inch rim, 19 inch neck. It costs \$40. It cannot be had for less: You cannot buy a Thoroughbred at a music store. When you send the cash with your order for a \$40 Thoroughbred Banjo, you are allowed to deduct 5 per cent. from the \$40 which makes it cost \$38 net. A leather case to fit the Thoroughbred will cost \$5 extra.

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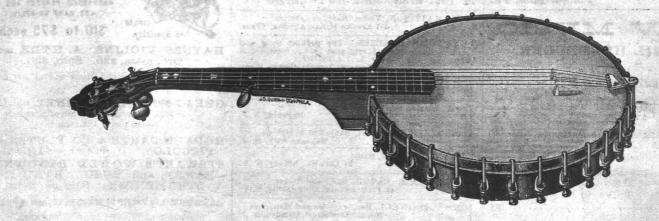
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