(No Model.)

J. FARRIS.

STRINGED MUSICAL INSTRUMENT.

No. 315,135. Patented Apr. 7, 1885.

Fig. 1.

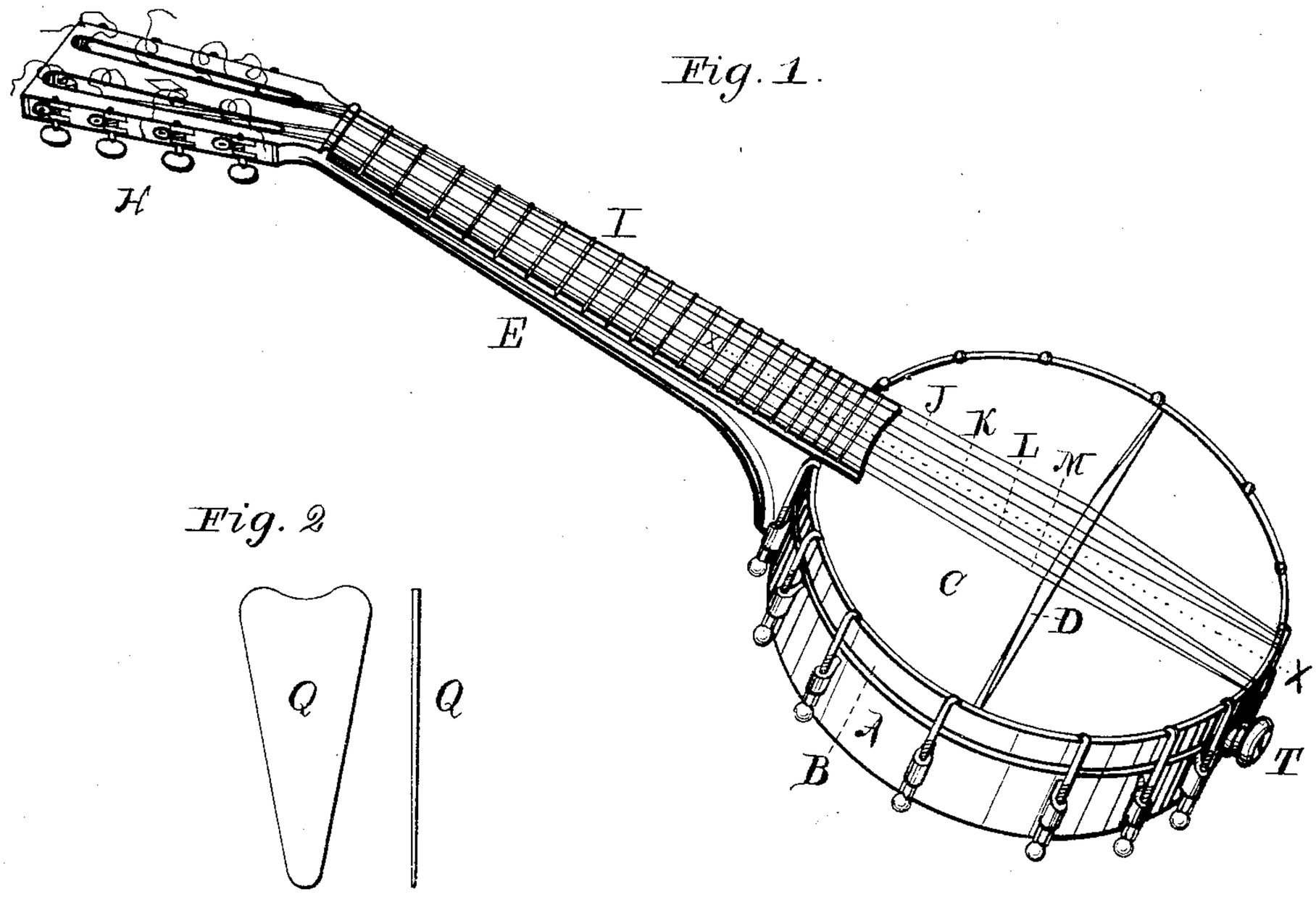
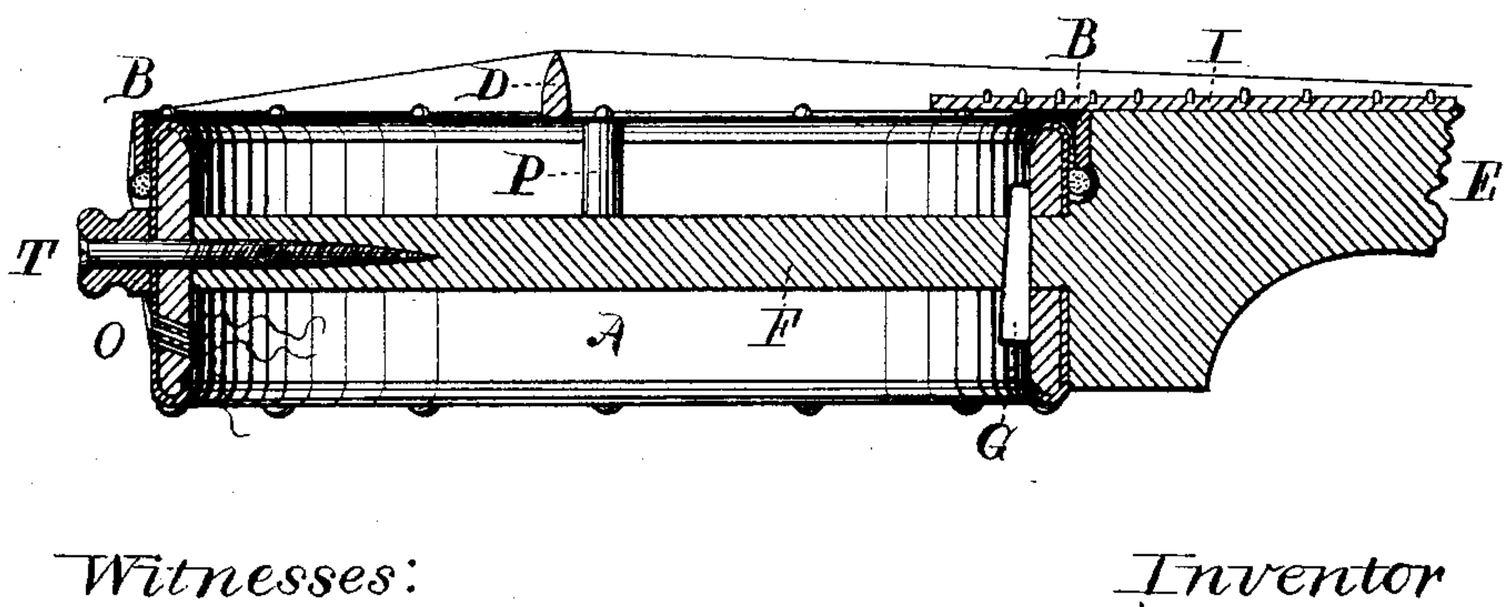


Fig. 2

Fig. 3.



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JOHN FARRIS, OF HARTFORD, CONNECTICUT.

STRINGED MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 315,135, dated April 7, 1885.

Application filed May 3, 1884. (No model.)

To all whom it may concern:

Be it known that I, JOHN FARRIS, of Hartford, Connecticut, have invented a certain new and useful Musical Instrument, which I name the "Banjolin," and of which the following description and claims constitute the specification, and which is illustrated by the accompanying sheet of drawings.

This is a stringed instrument having some points of similarity to the banjo, and some other points of similarity to the mandolin, and some other points entirely new and widely differing as a whole from every prior instrument known to me.

Figure 1 is a perspective view of the banjolin. Fig. 2 includes a side view and an edge view of a piece of tortoise-shell used to vibrate the strings of the banjolin. Fig. 3 is a central longitudinal section on the line *x x* of Fig. 1.

A is the annular body of the banjolin. It may be about eight inches in diameter and about two and one-half inches across its periphery. B is a hoop, about half an inch across its periphery, and having its interior diameter a little longer than the exterior diameter of the body A. C is a membrane stretched tightly across the upper side of the body A, and clamped in position by the rim B, as shown in the drawings. D is the bridge, extending entirely across the flat surface of the membrane, and supported at its ends by the upper edge of the annular body A. E is the neck of the banjolin, attached to the body A by means of the integral continuation F, which continuation extends through a square hole in the wall of the annular body A, and terminates at the inner surface of the opposite part of that wall, and is rigidly atached to that opposite part by the screw T. The annular body A is held firmly against the base of the neck E by means of the key G, passing through the integral continuation F on the inside of the annular body A. H is the head of the instrument, having the well-known parts shown in Fig. 1. I is the finger-board glued to the upper surface of the neck E, and extending integrally over the border of the membrane C, and furnished with frets, as shown in Fig. 1. J, K, L, and M are four pairs of unison-strings, which may be of gut, but which are preferably of metal. I prefer that the pairs J and K shall be plain steel wire, while the pair L are of plain steel wire, wound with fine silver-plated copper wire, and the pair M are of plain steel wire, first wound with silk and then wound with silver-plated copper wire. Each string is fastened to the annular body A by being passed through a hole of corresponding size, punctured through the wall of the body A, adjacent to the letter O in Fig. 3, after having a hard knot tied therein on the end inside of the body A, to prevent the string from pulling through the hole. Each string is stretched from the point of its attachment to the body A over a shallow notch in the upper adjacent edge of the hoop B, and thence over the membrane C and upon the bridge D to and over the finger-board I, and thence to the indicated connection with the head H. P is an adjustable post, made preferably of wood, and supported by the continuation F, and having its upper end in contact with the lower surface of the membrane C. Q is the piece of tortoise-shell used to vibrate the strings in the same manner that the strings of a mandolin are played upon.

The mode of operation of the banjolin is as follows: The bridge D, resting firmly upon the edge of the body A, enables the membrane C to remain unindented by the downward pressure of the bridge upon its middle portion, which would result if the bridge were of the short kind used in banjos. Such indentation of the membrane, unless thus obviated, would be much greater in amount in the banjolin than it is in the banjo, because the tension of the eight steel springs of the banjolin is much greater than the tension of the strings of a banjo. My obviation of such indentation renders the musical tones of the banjolin much better than they would otherwise be. So, also, the post P, when placed nearly or precisely under the bridge D, gives the instrument a firmness and fineness of tone to which the banjo is a stranger. The tone of the banjolin may be varied at will in respect of fineness by moving the post P relatively to the bridge D, or by pressing the top of the post with more or with less force against the

under surface of the membrane C. Moreover, the extension of the finger-board over but out of contact with the membrane increases the range of the notes of the instrument without lessening the diameter of the surface of the membrane C.

I claim as my invention—

1. A banjolin having the long bridge D and the short post P pressing against opposite sides of the membrane C, substantially as described.

2. In a stringed musical instrument, the bridge D, extending entirely across the membrane C, and having its ends supported by the upper edges of the annular body A, substantially as described.

3. In a stringed musical instrument, the post P, supported by the continuation F, and having its upper end in contact with the lower surface of the membrane C, substantially as described.

JOHN FARRIS.

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