(No Model.)

A. WASCINSKI.

VIOLIN OR MANDOLIN CITHERN.

No. 605,764. Patented June 14, 1898.

Fig. 1.

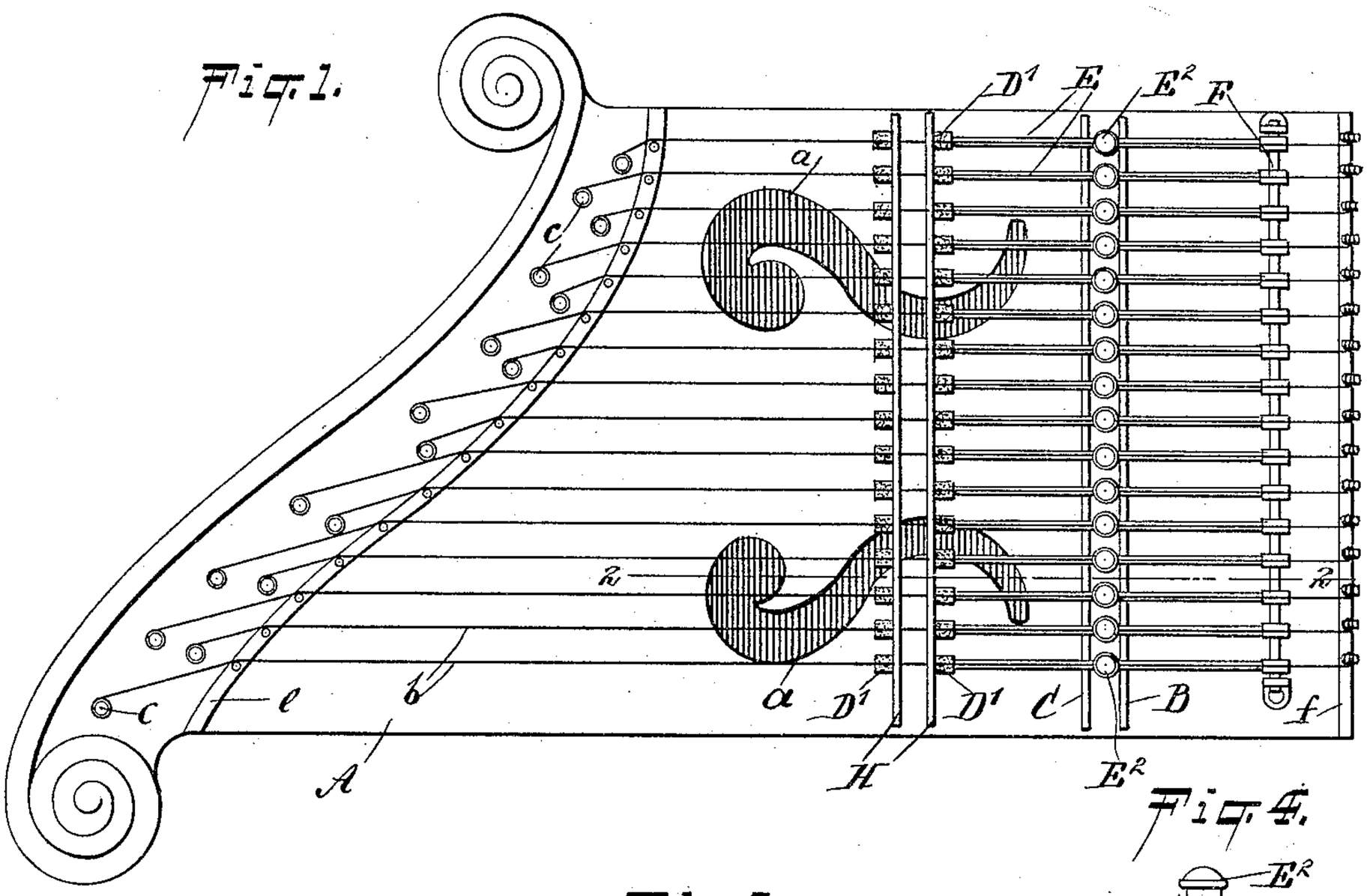


Fig. 4.

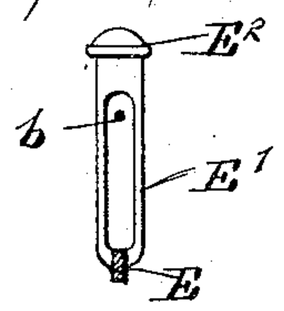


Fig. 2.

Fig. 3.

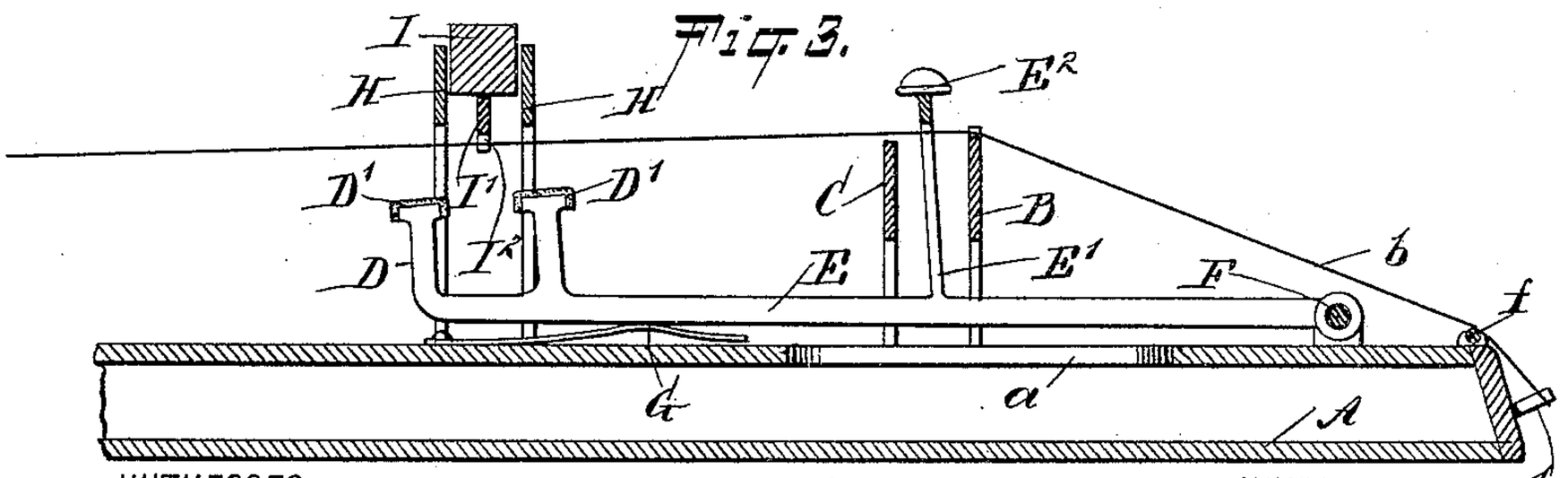
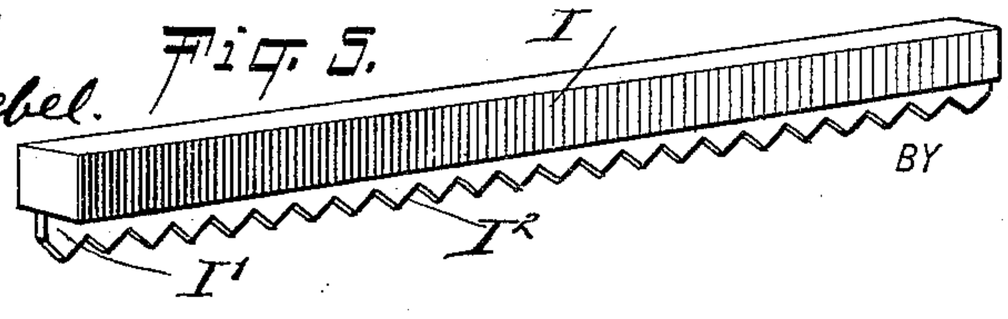


Fig. 5.



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VIOLIN OR MANDOLIN CITHERN.

SPECIFICATION forming part of Letters Patent No. 605,764, dated June 14, 1898.

Application filed October 22, 1897. Serial No. 656,052. (No model.)

To all whom it may concern:

Be it known that I, ALEXANDER WASCINSKI, of Jersey City, in the county of Hudson and State of New Jersey, have invented a new and Improved Violin or Mandolin Cithern, of which the following is a full, clear, and exact description.

My invention relates to citherns, and has for its object to provide an instrument of this class which is similar to a violin in that it is played with a bow and to a mandolin in that the strings are picked and sounded repeatedly in quick succession.

Another object of my invention is to provide a construction whereby half-tones may be readily obtained.

The means whereby I attain said objects will be fully described hereinafter, and the novel features of the instrument will be pointed out in the appended claims.

Reference is to be had to the accompanying drawings, forming a part of this specification, in which similar characters of reference indicate corresponding parts in all the figures.

Figure 1 is a plan of the improved cithern. Fig. 2 is a partial longitudinal section thereof on line 2 2 of Fig. 1. Fig. 3 is a similar section with the parts in a different position. Fig. 4 is a cross-section on line 4 4 of Fig. 2, and Fig. 5 is a perspective view of the bow employed in playing my improved instrument.

The body A of the instrument is of any suitable shape, being substantially like that of an ordinary cithern.

a are the sound-holes; *b*, the parallel strings; *c*, the wrist-pins, to which one end of the strings is attached and which serve for tuning the strings. *d* are the pins for securing the other ends of the strings, and *e f* are the bridges, which by engagement with the strings determine the length of the vibrating portion thereof.

Between the bridges *e* and *f* are arranged two bridges B and C, respectively, one of which only, B, is normally engaged by the strings *b*. Under each string is arranged a movable damper D, consisting, preferably, of two damping pads or cushions D′, secured to a lever E, extending longitudinally of the strings. All the levers are pivoted upon a transverse shaft F. Each lever has its independent spring G for normally pressing the damper D into engagement with the corresponding string. In order that the performer may conveniently operate the dampers, each lever E carries between the bridges B C an upwardly-extending arm E′, terminating in a button or presser E^2, located above the string. For a purpose presently to be stated the button is so arranged that if pressed down a sufficient distance it will engage the corresponding string. For the sake of convenience the arm E′ may be constructed as a loop or yoke, as shown.

Substantially in vertical alinement with the two sets of damping-cushions D′ transverse parallel bow-guides H are secured to the body A, the strings *b* passing under said guides. These guides are adapted to receive between them the bow, Fig. 5, which consists of a suitable back or body I and a bow proper, I′. The latter is made of a strip of soft rubber or other suitable material and is provided at its longitudinal free operative edge with a series of teeth I^2.

The instrument is played with the bow, which in passing between the guides H over the strings *b* will sound the latter in quick succession, producing a mandolin effect with those strings that are not engaged by the dampers D. The bow will of course engage all the strings; but those in contact with the dampers will remain mute. The performer therefore presses down the buttons E^2 corresponding to the strings he wishes to sound, thereby removing the dampers D from engagement with the said strings, so that the latter are free to vibrate, Fig. 3. By pressing the button E^2 down until it engages the string the latter may be forced into engagement with the bridge C, thereby reducing the length of the vibrating part of the string in such a proportion as to raise the pitch by a half-tone. As soon as the performer releases the button E^2 the spring G will force the damper back against the corresponding string.

It will be obvious that the dampers might engage the strings from above instead of from below without affecting the manner of play-

ing the instrument. Various other modifications may be made within the scope of the appended claims.

Having thus described my invention, I claim as new and desire to secure by Letters Patent—

1. A stringed musical instrument, provided with a bow-guide extending transversely of the strings on one side thereof, movable dampers normally engaging the strings on the other side, and means for removing the dampers from the strings, substantially as described.

2. A stringed musical instrument, provided with spaced bow-guides extending transversely of the strings on one side thereof, movable dampers arranged on the other side of the strings and having spaced damping-cushions normally engaging the strings at points substantially registering with the bow-guides, and means for removing the dampers from the strings, substantially as described.

3. A stringed musical instrument, provided with a bridge normally engaging the strings, another bridge normally out of engagement therewith, dampers normally engaging the strings, pressers arranged between the two bridges and each adapted to engage a string to force it against the last-named bridge, and an operative connection between the presser and the corresponding damper whereby the latter will be removed from the string before the presser engages the same, substantially as described.

4. A stringed musical instrument, provided with a bridge normally engaging the strings, another bridge normally out of engagement with the strings, dampers normally engaging the strings, spring-levers carrying said dampers, and pressers carried by said levers and each adapted to engage a string to force it against the last-named bridge, substantially as described.

5. A bow for musical instruments, consisting of a toothed strip of soft rubber and a back or body carrying said strip.

ALEXANDER WASCINSKI.

Witnesses:

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