

The Project Gutenberg eBook of Hocus Pocus Junior: The Anatomie of Legerdemain, by Unknown

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Hocus Pocus Junior: The Anatomie of Legerdemain

Author: Unknown

Printer: Thomas Harper

Publisher: Ralph Mab

Release Date: November 20, 2010 [EBook #34375]

Language: English

Credits: Produced by The Online Distributed Proofreading Team at <https://www.pgdp.net> (This file was produced from images generously made available by the Library of Congress)

*** START OF THE PROJECT GUTENBERG EBOOK HOCUS POCUS JUNIOR: THE ANATOMIE OF LEGERDEMAIN ***



H O C U S P O C U S J U N I O R. *The Anatomie of* L E G E R D E M A I N.

OR,

The Art of Iugling set forth in his proper colours,
fully, plainly, and exactly, so that an ignorant person may thereby
learn the full perfection of the same, after a little practise.

Vnto each Tricke is added the figure, where it
is needfull
for instruction.

The second Edition, with many additions.

Prestat nihili quam nihil facere.



LONDON,

Printed by T. H. for R. M. 1635.



To the Reader.

Courteous Reader, doe you not wonder? if you doe not, well
you may, to see so slight a Pamphlet so quickly spent; but
lightly come, and lightly goe; it's a Iuglers terme, and it well
befits the subiect. Would you know whence it first came?
why, from Bartholomew Fayre: would you know whither it's
bent? for the Fayre againe; it's a stragler, a wanderer, and as I said, as
it lightly comes, so it lightly goes; for it meanes to see not onely
Bartholomew Fayre, but all the Fayres in the Kingdome also, and
therefore in the front, Hiccius Doctus is the Post-master, and what he
wants there, I'll give him here, a word or two of command, a terme of
art, not so much substantiall as circumstantiall, Celeriter, vade, over
hedges and ditches, thorow thicke and thin, to come to your Fayres.
Rome for a Iugler: all in post, yet with a desire to give you full
satisfaction. If you like it, then buy it and reade it, if otherwise, leave it
for them that list.

Farewell.



The Art of LEGERDEMAINE Discovered.

*The originall of Legerdemaine, and how it came first into this
Kingdome.*



ET came first into the Kingdome by certain Ægyptians, that were transported hither, who growing to numerous multitudes, dispersed themselues thorow most parts of the Kingdome: who being most expert in this art, and in Palmestrie, cousened the people in all parts wheresoeuer they came. Now diuers vagrant English joyning with them in time learnt both their language and cousening delusions, whereby at length they were discovered, and thereupon the next ensuing Parliament, there was a statute enacted: that whosoever should transport an Egyptian, should have a Fine imposed upon him; Moreouer, that whosoever should assume unto themselves the names of Ægyptians, it should be imputed unto them as fellonie, in so high a degree, that they might not haue their Booke granted unto them, which statute was put in execution, and since that time our Kingdome hath beene well disburdened of those Ægyptian Iuglers.

The Definition of the Art of Legerdemain, with its principall parts.

L*Egerdemaine* is an operation, whereby one may seeme to worke wonderfull, impossible, and incredible things by agility, nimblenesse, and slightnesse of hand. The parts of this Art are principally two. The first is in the conveyance of Balls, Cards, Dice, Money, &c. The second is in Confederacie.

The end of the Art of Legerdemaine.

THe end of this Art is either good or bad, accordingly as it is used: Good, and lawfull when it is used at Festivals, and merry meetings to procure mirth: especially if it be done without desire of estimation above what we are. Bad, and altogether unlawfull when it is used on purpose, to cozen, deceive, or for vaine glory to esteemed above what is meet and honest.

The Definition, or description of the Operator.

First, hee must be one of an impudent and audacious spirit, so that hee may set a good face upon the matter.

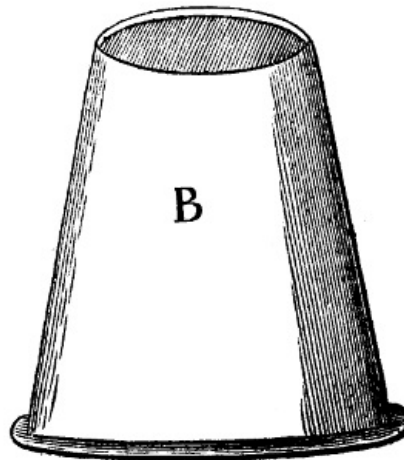
Secondly, he must have a nimble and cleanly conveance.

Thirdly, he must have strange termes, and emphaticall words, to grace and adorne his actions, and the more to astonish the beholders.

Fourthly, and lastly, such gesture of body as may leade away the spectators eyes from a strict and diligent beholding his manner of conveyance.

Of the Play of the Balls.

THe Operator thus qualified must have his Implements of purpose to play withall: and first he must have three Cups, made of brasse, or Crooked lane plate:



These Cups must be all of one sise, and the bottome of each of them must be set a little within the cup; marke the following figure, for thereby they are truely represented, both in forme and bignesse: it is noted with the letter B. Also he must have foure Bals, made of Corke about the bignesse of small Nutmegs. First, he must practise to hold these Cork balls, two or three of them at once in one hand. The best place, and the readiest to hold one ball is betweene the ball of the thumbe, and the palme of the hand; but if you hold more than one at one time, betweene your fingers towards the bottoms. The place to hold a great ball is betweene your two middle fingers. Remember in your play alwaies to keep the palme of your hand downward:

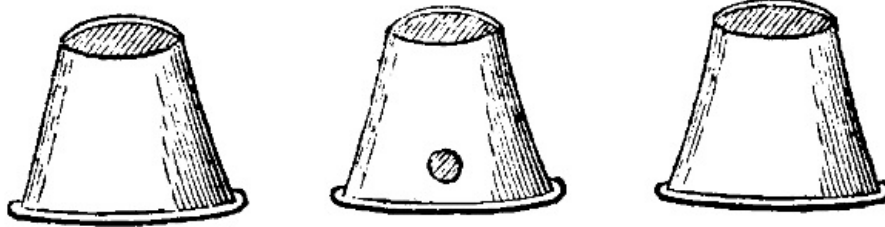
After you have once learned to hold these balls handsomely, you may worke divers strange, and delightfull feats.

But whether you seeme to cast your ball in the ayre, or into your mouth, or into your other hand, yet still retaine it in the same hand, still remembring to keepe the palme of your hand downward, and out of sight. Now to begin:

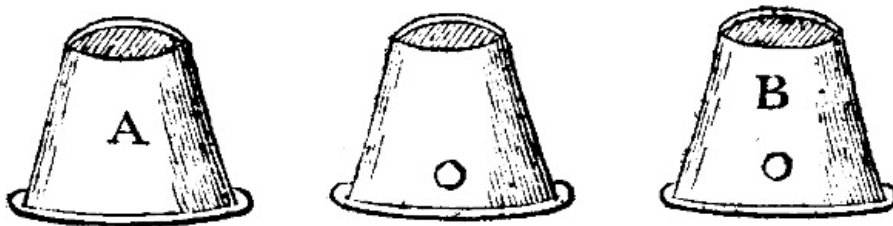
He that is to play must sit on the farther side of a Table, which must be covered with a carpet: partly to keepe the balls from rolling away, and partly to keepe them from ratling: likewise hee must set his hat in his lap, or sit in such manner as that hee may receive any thing into his lap, and let him cause all his spectators to sit downe: Then let him draw his foure balls, and lay three of them upon the table, (and retain the fourth in his right hand) and say, Gentlemen, here are three bals you see, 1. *Meredin*, 2. *Benedic*, and 3. *Presto John*, then let him draw his cups and hold them all three in his right hand also, saying, Here are also three Cups, saying, See there's nothing in them, neither have they any false bottoms:

Some I have seene sit with their Codpiece open, others play standing with a budget hanging before them, but all comes to one end.

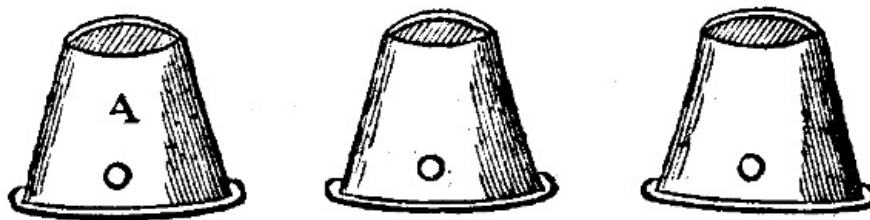
Some feats may with more grace be performed stâding then sitting. The manner of holding the cups will conceale the ball that you retein in your hand.



Then say, See I will set them all on a row, and clap them all on a row, & in clapping them downe, convey the ball that you reteined under the middlemost cup, saying as you set them downe, Nothing there, there, nor there. Then shew your hands, and say, Gentlemen, you see here is nothing in my hands, and say, Now to begin, and take up with your right hand one of the three bals that you layed downe, and say this is the first, and with that seeme to put it into your left hand, and presently shut your left hand, and being shut, clap it unto your eare, saying, This is for the purging of the braine, *Presto* bee gone, then move both the utmost cups (noted with A, and B.) with both your hands, saying, And there is nothing there nor there, and in the clapping them downe, conveigh the ball in your right hand under the Cup noted B.

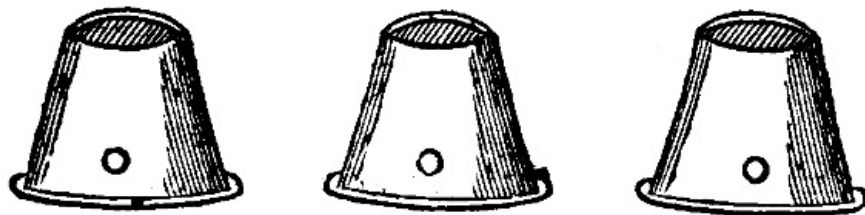


Then with your right hand take up the second ball, and seeme to put it into the left hand (but reteine it) shutting your left hand in due time: then clap your left hand unto your mouth, seeme to suppe the ball out of your hand, and make a face as if you swallowed it, then say, *Presto*, and that's gone you see, and with your right hand move the cup noted A, saying, And there is nothing, and in clapping it downe convey the ball you reteined, under it, so have you conveyed into each cup a ball.

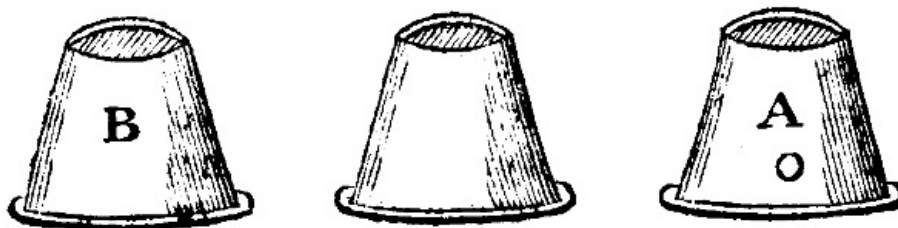


Then with your right hand take up the third Ball, and seeme to put it into your left hand, shutting it in due time, and then reach it out from you saying, *vade, couragious*, and open your hand, and blow a blast, looking up as if you saw it flying away, and say *passa couragious*, and that's gone: then take up the cups one after another, and say, neverthelesse Gentlemen, there is one, there is two, and there is all three againe: Then cover them and say, see you Gentlemen, I will cover them all againe. Then say now for the first, then with your right hand take up the first cup, & with your left hand take up the ball that is under it, saying, see, I take him out, and in setting downe the cup againe, convey the ball in your right hand under it, then with your right hand take the ball out of your left hand, seeme to put it into your pocket (but retaine it) saying, *vade*, that's gone into my pocket you see, then take up with your right hand the second cup, and with your left hand take the ball from under it, and say, see, I take this out fairely also, and in setting downe the cup, convey the ball

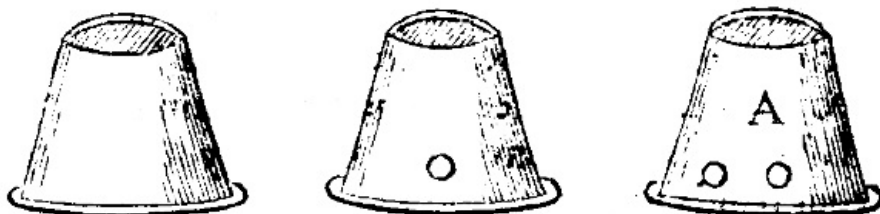
that you retained under it, and then with your right hand take the ball out of your left, and seeme to put it into your pocket, (but retaine it) saying, *Iubeo*, and that's gone into my pocket: then with your right hand take up the third and last cup, and with your left hand take the ball from under it, and say, here I take my last out, and in setting downe the cup, convey the ball that is in your right hand under it, and then with your right hand take the ball out of your left hand, and seeme to put it into your pocket (but retaine it) and say *vade*, 'tis gone into my pocket;



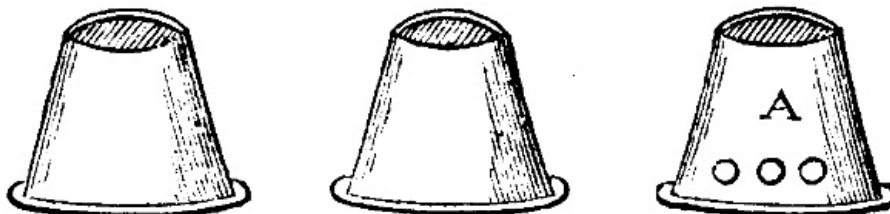
then take up your cups orderly, saying, Gentlemen, here is one you see, here is two, and here is all three again; and in setting downe the last cup noted *A* convey the ball that you retained in your hand under it.



Then take up one of the three balls with your right hand, and seeme to put it under the cup *B*, but retaine it, and then say by the powder of experience, *Iubeo*, come away when I bid you under this cup *A*, then take up *B*, and say, see you sirs, hee scornes to tarry under this cup, but is crept under here: then take the cup *A*. and they will wonder how it came thither. Then say Gentlemen, and you see here is but one, and in setting it downe, convey that in your right hand under it, then with your right hand take up the second Ball, and seeme to put it into your left hand, shutting your left hand in due time:

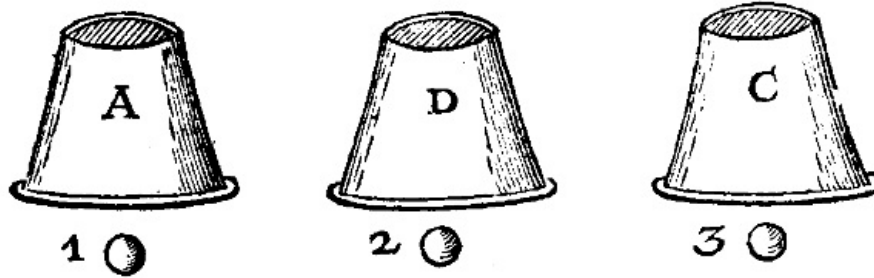


then hold your said left hand from off you, and pronounce these words with a *Revoca stivoca* (open your hand tossing it up) that's gone, then take up the cup *A*, and say, see here they are got both together; Then say here are but two, and in setting it down, convey the ball you retained in your right hand under it.

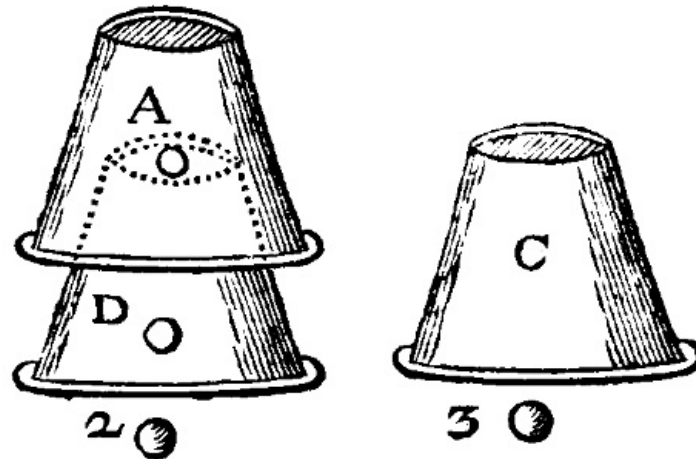


Then with your right hand take up the third ball, and seeme to put it into your left hand, and shutting it in due time, saying, this is my last Ball, *vade passa courageous*, (open your hand then, tossing it up, and staring after it) and that's gone you see, then take up the cup *A*, and say, here they are all three againe.

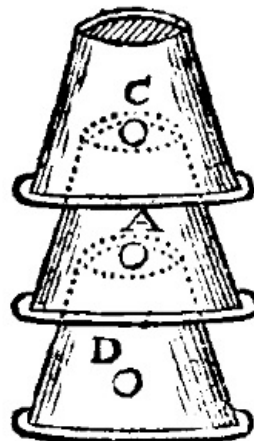
Set your cups then all on a row againe, and under one of them, as *D*, convey your fourth ball which you retained in your hand, and lay the other three balls by.



Then with your right hand take up the first ball, and seeme to put it into your left hand, shutting your said left hand in due time, then as if you were at dice, cast your left hand at the cup D, and blow after it, saying, *vade pas*, and 'tis gone, then take up the cup noted A, and clap it upon the cup D, and in clapping it on, convey the ball you retained in your right hand upon the top of the cup D.

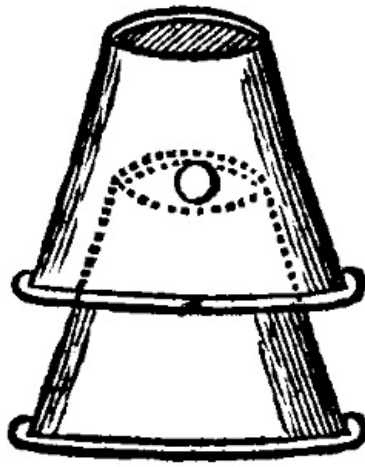


Then take up the second ball with your right hand, and seeme to put it into your left, shutting it in due time, and as you did before: now in like manner seeme to make the same to vanish with a word of command, then take up the cup C, and clap it upon the cup A, and in clapping it on, convey the ball you retained in your right hand, upon the top of the cup noted A,

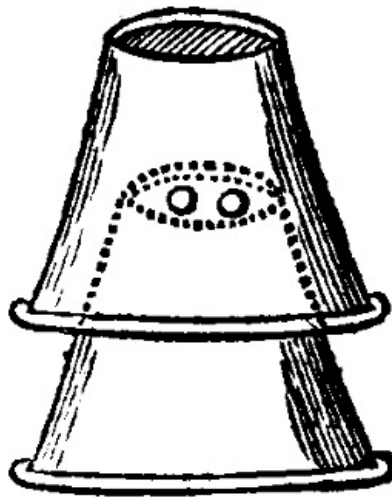


So then you have conveyed under each cup a ball, then take up the third ball, seeming to vanish it as the two former, but retain it, then shew them under each cup one, which will be very strange.

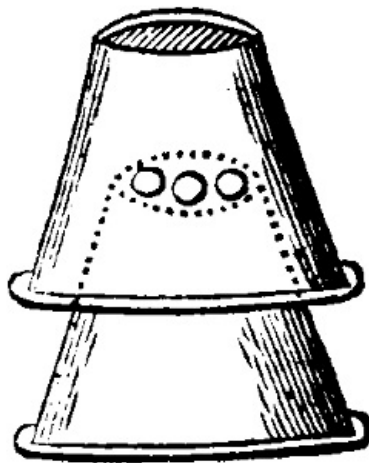
Then take one cup in your right hand, and clap it upon another, saying, see Gentlemen I will set you one cup upon another, and in clapping it on, convey the ball you retained in your right hand upon the top of the lowermost cup: marke the figure following.



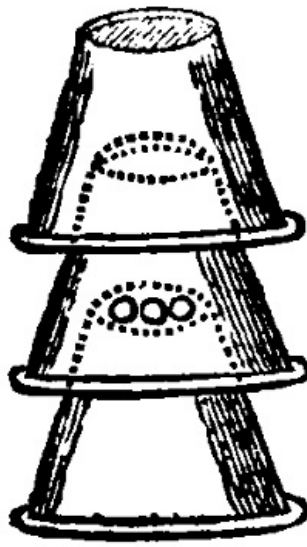
Then take up one ball, and seeme to cast it in the ayre, and staring after it, say, *vade*, that's gone, then with your right hand take up the uppermost cup, say, see here he is crept betweene my cups, and in clapping it downe againe, convey the ball that you retained under it.



Then with your right hand take up the second ball, and seeme to put it into your left hand, shutting it in due time: then open your left hand, tossing it, say, *vade*, and that's gone, then with your right hand take up the uppermost cup, and say, doe you see Gentlemen, they are snug'd like a yong man and a Maid in bed together, and in setting it down, convey the ball that you retain.



Then with your right hand take up the third ball, and seeme to put it in your left hand, but retain it, shutting your left hand in due time: then hold it from you, and then open your hand, tossing it up, and gaping after it, say, *Mountifiledede*, mount, thats gone, and then take up the cup and say, here are all three againe. Then cover them againe, and say single is nothing, then clap the third cup upon them, saying, but double is somewhat.

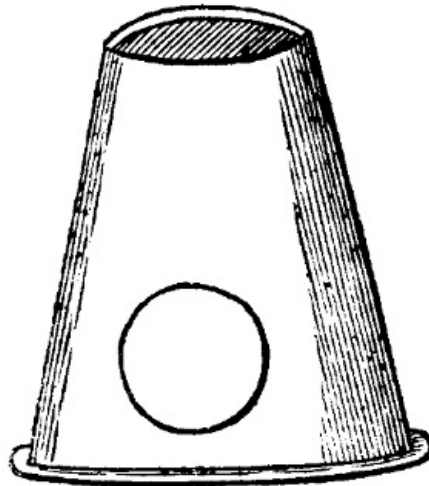


Then may you seeme to pull all the three corks out of the top of the upper cup, causing them to vanish one after another, as I have sufficiently taught you before, which may be performed by that one ball that you reteine in your right hand.

And lastly, take the uppermost cup, and set it down first by it selfe, then with both hands nimbly hosting the two other cups, shuffle them one upon another, and the bals will not fall out, and so it will be thought that you have pulled the three bals out of the bottomes of the two uppermost cups. I could teach you to vary these feats a hundred wayes, but I leave that to those that intend to follow the trade.

How to make a great Ball seeme to come through a Table into a Cup.

SEt one of your cups upon a Table, and take a good big stoole-ball out of your pocket, and say, clapping your hand with the ball in it under the Table, My masters would you not think it a pretty trick that I should make this ball come thorow the table into the cup:



Then some one or other will take up the cup to see if it be so; then holding the ball betweene your two middle fingers of your right hand, stare him in the face, and say nay but you must not move my cup out of its place, while I have said my words of command: with that set your cup in its former place, and in setting it downe nimbly, convey the ball under it, and say, *Hei Fortuna nunquam credo, vade couragious*: Now see (say) if it be there or not, which when they see they will imagine was conjured into it by vertue of your words.

Other very pretty tricks with Bals.

REtaine one small ball in your hand, and lay three other small bals upon the table: then with your right hand take up one of the three bals, and put into your left hand, saying, There is one, then take up the second, and put that into your left hand also, and therewith likewise put the ball you retained in your right hand, saying, And there is two (yet you know there is three already) and shut your hand in due time: then take up the third ball in your right hand, and clap your right hand unto the upper part of your left arme, retaining the ball firmly pronounce these words: *Iubeo celeriter*, come all into my hand when I bid you. Then withdraw your right hand

(holding the palm thereof downward) saying, That's gone Gentlemen: then open your left hand, and say, Here are all three together, and lay them downe on the Table.

Another.

TAke up one of the bals in your right hand, & put it into your left, holding it firmly between your forefinger and thumbe of your said left hand. Then with your forefinger and thumbe of your right hand (but be nimble) seeme to pull one ball out of another, which you may doe by slipping the ball that you retained in your right hand betweene the forefinger and thumb of the said hand, saying, Thus by activity have I learn'd to do, out of one little ball for to make two: and all of a bignesse, then lay all foure balls upon the table.

Another.

VWith your right hand take up one of the balls, and seeme to put it into the left, but retain it, shutting your left hand in due time, and say, There is one: then hold your hand from you. Then with your right hand take up another, saying, Here I take another. Then pronounce these words, *Mercus mercurius* by the powder of experience, *Iubeo*; then open your left hand, saying, That's gone, and then open your right hand and shew them both together.

How to make a stone seeme to vanish out of your hand.

YOU must have a stone of a reasonable bignesse, such as you may well hide in your hand, sitting in such manner as I have formerly said, that you may receive any thing into your lappe, take this stone out of your pocket, saying, You see, Gentlemen, here is a stone, a miraculous stone: Will you have it vanish, *vade*, or go away invisible; which being said, withdraw your hand to the side of the table letting the stone slip down into your lap, in which time stare about you, saying, chuse you whether. Then reach out your hand and say: *Fortuna variabilis, lapis inestimabilis Iubeo, vade, vade, couragius*. Open your hand then tossing it up, and blow a blast, and look up, saying, Do you see it is gone. Your looking up will make them to looke up, in which time you may take the stone againe in the other hand, and slip it into your pocket.

Another.

TAke your stone againe out of your pocket, saying, here it is once againe, and I will give it unto any of you to hold, and reach your hand out unto them, and opening your hand, say Loe here it is. Then when any one is about to take it, withdraw your hand to the side of the table, and make your conveyance as before, in which time say, But you must promise mee to take it quickly:

Then will hee say, I will, then reach your hand being shut, out unto him againe, and while hee striveth, thinking to take it quickly, hold fast and say, *Vade couragious, celeriter vade*: in which time you may take up the stone in the other hand, and hold it from you. Then open your hand and say, loe, If you can hold a pretty Lasse no faster, when you have her, I will not give a pin for your skill.

How to make a Card vanish, and finde it againe in a Nut.

TAke what card you will, pill the printed paper from off it, and roll it hard up, and make a hole in a nut, and take out the kernell, and then thrust in the card, afterwards stop the hole of the Nut neatly with waxe, this Nut you must have in readinesse about you, and when you are in your play, call for such a card as you inclosed in your Nut, or else haue one in a readinesse, and say, You see Gentlemen, here is such a card: then wet it, and pill off the printed side, roll it up, and the usuall manner conuey it away: Then take your Nut out of your pocket, and giue it unto one, and say, Cracke that Nut, and tell mee if you can finde the card there, which being found, will bee thought very strange.

Then haue another such like Nut, but filled with Inke, and stopped after the same manner that your other Nut was, and giue that unto another, and bid him cracke it, and see what he can finde in that, and so soone as he hath cracked it, all the inke will run about his mouth, which will move more mirth and laughter than the former.

How to seeme to eate a Knife.

DEsire any one of your spectators to accommodate you with a Knife, which when you haue gotten, hold it in such manner as that you may cover the whole knife with both your hands, the end of the haft excepted, and set the point of it unto your eye, and say, some body strike it in with his fist, but no body will, because it is so dangerous a thing: then set your hands upon the edge of the Table, and looking

By agility and nimblenesse of hand you may make a piece of a Hares skin to stir and run about you as a live creature, and at last to vanish away, which will bee imagined to be some Familiar that you deale withall.

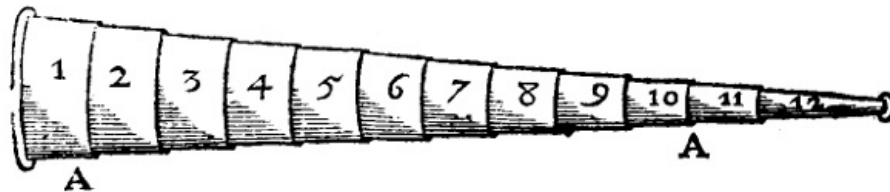
about you, say, why what will no body strike it in, in which time let the knife slip downe into your lap. Then nimbly make as if you chopt it hastily into your mouth, or to hold it in one hand, and strike it in with the other (but nimbly) then make two or three sowre faces, saying, some drinke, some drinke: or else you may say, now some one put his finger in my mouth, and pull it out againe; some will say haply you will bite me, say, no I will assure you. Then when he hath put his finger into your mouth, he will pull it out, & say, here is nothing, (this time is sufficient to conuey the Knife out of your lap into your pocket) say againe, why, you have your finger out againe, did you thinke to pull the knife out? if that should be in my mouth, it would kill mee. The knife is here in my pocket, and with that take it out, and deliver it againe.

How to rap a Wag on the knuckles.

Take a ball and lay it on the Table, and holding a knife in one hand by the blade, desire some body to take the Ball that is upon the Table, & lay it upon the haft of the knife, pretending that you will blow it thence invisibly, and when he is laying it on, take him a good rap on the knuckles.

How to seeme to swallow a long pudding made of Tinne.

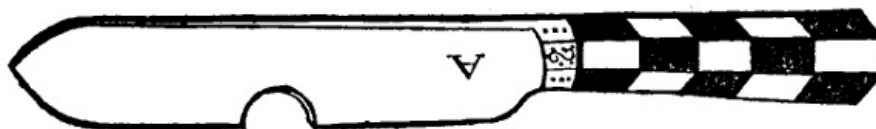
This Pudding must be made of Tin, it consisteth of twelve little hoops made Tape-wise, so that they may almost fall one thorow another, and have a piece of Canvas tyed over the biggest end thereof, to the end it may not hurt your teeth by hastily clapping it into your mouth. The figure whereof followeth, and is marked with the letters A A.



hold this Pudding (for so it is called) privately in your left hand with the Canvas end uppermost, and with your right hand take a Ball out of your pocket, and say, *If there be any Mayd that hath lost her maiden-head or old woman that's halfe out of conceit with her selfe, because her neighbours deeme her not so yong as she would willingly seeme to be, let her come unto mee, for this ball is present remedy;* then seeme to put the Ball into your left hand, but let it flip into your lap, and clap your pudding into your mouth, which will bee thought to be the Ball you shewed them: Then incline your head, and open your mouth, and the pudding will slip downe at its full length, which with your right hand you may strike up into your mouth again: do thus three or foure times one after another, and the last time you may discharge your mouth of it into your hand, and clap it into your lap without any suspition, so that you make two or three sowre faces after it, as if it stucke in your throat, and if you practise to smite easily with your fist on each side of your throat, the Pudding will seeme to chinke as if it were lying in your throat. Then say thus, they swallow puddings in high Dutch land, they slip downe their throats before their teeth can take possession of them.

How to seeme to cut ones nose halfe off.

For the effecting of this feate, you must have a knife for the nonce, made with a gap in the midst of the blade, as it is demonstrated in the following figure noted with the letter A.

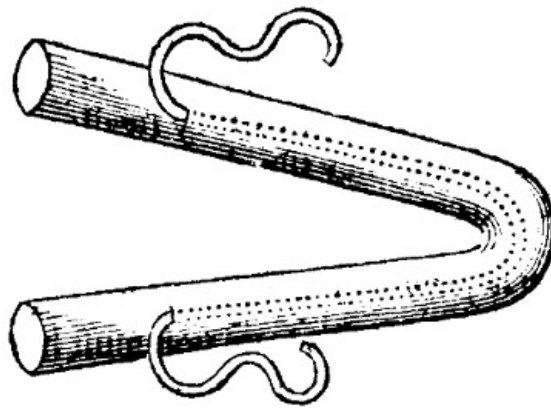


Note that in such feats as this, it were necessarie to have a piece of sponge with some sheepes bloud in it to be retained privately.

You must conceale the notch with your finger, and then wring it over the fleshie part of your nose, and your nose will seeme as it were halfe cut off with the knife.

How to seeme to pull a rope through your nose.

You must have likewise for the effecting of this delusion, an Implement on purpose. The figure wherof followeth. It may bee made of two elder sticks, thrusting out the pith, and afterward glued together, the ends whereof must have a piece of corke cut hollow and glued over them: then must there be a little whipcord put thorow them, the ends whereof must come out at two holes made on the outward side of each elder sticke.



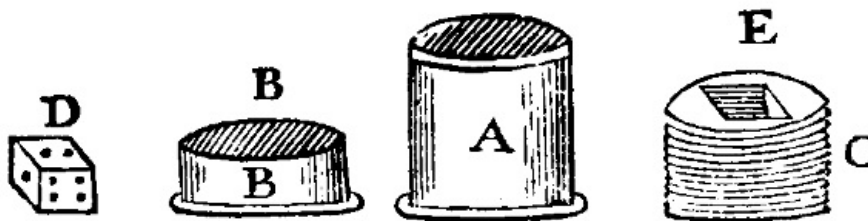
Put this Trinket over the fleshie part of your nose, then pul one end of the rope, and afterwards the other, and it will be thought that the rope commeth quite thorow your nose.

How to make a pile of Counters seeme to vanish thorow a Table.

YOU must have for the performing of this feate, divers counters having holes cut out of the midst of them, then they must be glued together so many of them as they may make a case sufficient to containe a Die: then glue one whole counter upon the top of them, and have a boxe made of white Tinne to fit them, but let it be deeper than the glued pile of Counters; also make a cover for this boxe. First, put into the boxe three loose counters, then put in the glued pile of counters with the hole uppermost, then put into the hole a Die, and lastly three other loose whole Counters, and cover it. Draw this boxe of Counters, and say, Gentlemen, here is a boxe of Barbarie gold, it was left me as a Legacie by a deceased friend, upon condition I should employ it well and honestly. Now sirs it was my fortune as I was travelling, to be benighted, and so forced to seeke for lodging, and as it happened, I tooke into an house of entertainment, where calling for my Ostesse, I drew my stocke, and said, what must I give you mine Ostesse for my meat, drinke, and lodging this night? My friend, quoth she, you must give me three French Crownes; with that I uncovered my boxe and set it upon the Table (it must be done with the mouth of the box downward) tooke my boxe from off the counters, and delivered her three from the top, saying, there they are; and casting my eye aside, I spyed a pretty lasse coming downe the staires; Sweet heart, said I to her, what shall I give thee to lie with thee this night? she replied, sir, for three French Crownes you shall: then I thrust my boxe forward, and delivered her three from the bottome, saying, there they are.

But now said I to my Ostesse, Ostesse, what will you say if with a tricke I have, I make these six Crownes to fetch all the rest thorow the Table? Sir, quoth my Ostesse, you shall have your meat, drink, and lodging for nothing, and said the Lasse, thou shalt lie with me for nothing. Then I uncovered them, saying, but first let us see whether they be here or no, and shew them, covering them againe. Then (taking to those six Counters in my hand, other loose Counters I have readie in my lap) I knocke my hand under the Table, saying *Virtute lapidis, miraculosi lapidis, jubeo vade, celeritate vade*. Then I mingle my Counters as if they came tumbling thorow the Table into my hand, afterward throw them on the Table, saying, there be the Counters, then I take the boxe up, pressing the sides of it with my fore finger and thumbe (which will keep the glued pile of Counters from slipping out) and let slip the glued Counters into my lap, and say there is none but a Die, casting the emptie box unto them, who shall have all now, my Ostesse or I?

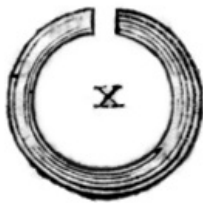
If you lift the Boxe a little from the Table bearing it from you, the three loose counters will come forth.



A, the figure of the Box, BB the lid of the Box, C the pile of Counters glued together, E the hole for the Die, D the Die.

How to seeme to put a ring through ones cheeke.

YOU must have two rings made of brasse, silver, or what you will, of one bignesse, colour, and likenesse saving that one must have a notch cut through it as it is represented by the figure following noted with X



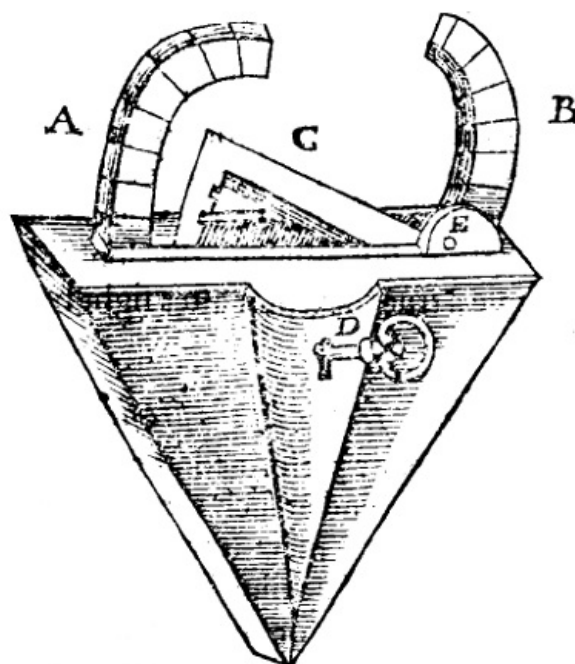
The other must be whole without a notch; shew the whole Ring, and conceale that which hath the notch, and say, now I will put this ring thorow my cheeke, and privily slip the notch one over one side of your mouth, and nimbly convey the whole Ring into your sleeve, or conceale it in your right hand: then take a small sticke which you may have in readinesse, and slip the whole Ring over it, holding your hand over it about the middle thereof, and bid somebody hold both the ends of the sticke fast, and say, see this Ring here in my cheeke, it turnes round, and indeed it will seeme to turn round if you stroake it nimbly with your fingers: and while you perceive them to fasten their eies intently upon that Ring, upon a sudden whip it out, and smite upon the sticke therewith instantly, concealing it, and whirling the other Ring, you hold your hand over round about the sticke, and it wil be thought that you have brought that Ring upon the stick which was before upon your cheeke.

How to seeme to thrust a bodkin into your forehead.

You must have two bodkins, the one made like unto the other to outward appearance, but let the blade of the one be made to slip up into the haft: let the other be a true Bodkin: Conceale the false one, and shew the true, after that you have shewed it, convey it into your lap. Then take up the false one, and reclining your head, make as if you thrust it very stifly, making an ill favoured face all the while. If you hold a peece of sponge in your hand filled with some sheeps blood, pressing it out, the bodkin being in your forehead as it were up to the hilt, it will cause the more astonishment and admiration among the beholders. Instantly put up your bodkin, and take your handkercher, and wipe off the blood, and say, *Iubeo vade vulnus à fronte.*

How to put a Locke upon ones mouth.

You must have a Locke made for the nonce, the figure whereof followeth, the one side of its bow must be immoveable, as that marked with A: the other side is noted with B, and must be pinned to the bodie of the locke, as may appeare at E, I say it must be so pinned that it may play to and againe with ease. This side of the bow must have a legge as C, and then turn into the Locke; this bending must have two notches filed on the inner side, which must be so ordered that the one may locke or hold the two sides of the bow as close together at the top as may be, the other notch to hold the said parts of the bows a proportionable distance asunder, that being lockt upon the cheeke, it may neither pinch too hard, nor yet hold it so sleightly that it may be drawne off;



let there be then a key fitted unto it to unlocke it, as may appeare at B. And lastly, let the bows have divers notches filed in them, so the place of the partition when the locke is shut home will be least of all suspected. By this figure and directions you may fit your selfe of such a Locke if so be you are desirous of it.

The use of it.

YOU may cause someone to hold one tester edgelong betweene his teeth: Take also another tester and with your left hand proffer to set it edgelong betweene a second mans teeth, pretending that your intent is to turne both into whether of their mouthes they shall desire, and that by vertue of your words and circumstances which he shall no sooner essay to do, but you holding your locke privately in your right hand with your fore finger over the legge C, may presently slip it over the left side his cheeke, and single locke it, which you may do by pressing your said finger a little downe after some store of intreaties: the Locke having hung on a while, produce your key by some device (as by a confederate or some carelesse person) and unlocke it, but immediately double locke it, for it will seeme a true locke, nor after sight be suspected for other.

How to make it freeze by the fire side.

THIS feate cannot be performed at every time, but onely in Winter, and at such times as snow may be had, and he that will shew it must have in readinesse a handfull of salt. The time serving, and the partie provided, let him call for a Ioynt-stoole, a quart pot, an handfull of snow, a little water, and a short staffe or sticke, first let him powre a little water upon the top of the stoole, and upon it let him see the quart pot, and put the snow into the pot, the salt also, but privately, then let him hold the pot fast with his left hand, and take the short sticke in his right, and therewith churme the snow and salt in the pot as if one should churme for butter, and in halfe a quarter of an houre the pot will freeze so hard to the stoole, that you can scarcely with both hands pull it off from the stoole: there's a naturall reason may be given for this, which he thats a scholler need not be told, and for a common Iugler I would not have so wise as to know, therefore I omit it.

How to breath fire out of your mouth.

THE performance of this tricke consisteth in the rowling up of the towe. After you have made a rowle in readinesse, call for a pipe of Tobacco, light it, and take a whiffe or two, you may stop it downe with the one end of your rowle of tow, retaining it priuately in your hand: then deliuer the Pipe to some body else, and conuey the tow into your mouth: then blow gently, and smoake and fire will come forth of your mouth, which you may continue as long as you please by putting in more tow as it consumeth.

How to draw ribbins of any colour out of your mouth, and to deliver it by the yard.

YOU must prouide you diuers sorts of Ribbins, some blacke, some blew, some Greene, some yellow: measure it, and at the end of euery yard make a slip knot, then rowle each coloured ribben into a ball by it selfe, and dispose them about you, that you may know readily which to take in an instant. When you are called upon for so many yards of such a colour, conuey a ball of the same into your mouth, and draw it out, remembering how many knots haue slipped at your teeth, then cut it off and deliuer it.

How to make two bels come into one hand, having put into each hand one.

THIS feate must be performed with three bels, you must put one bell into your left sleeue, then put one Bell into one hand, and another Bell into the other hand (they must be little morris bels) withdraw your hands, and privily conuey the bell in your left hand, into your right hand: Then stretch both your hands abroad, and bid two folkes hold your hands fast, but first shake your hands and say, doe you heare them. The bell that is in your sleeve will not be knowne by the ratling, but that it is in your hand: Then say, hee now that is the arrantest Whoremaster or Cuckold of you both, shall have both the bels, and the other shall have none at all: open your hands then, and shew them, and it will be thought that you deale by art magicke.

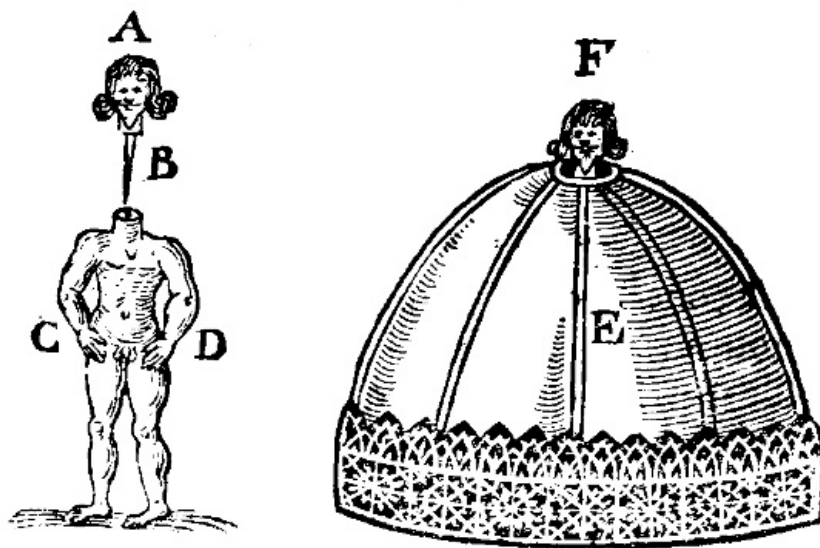
How to make a Iugling booke, or a booke for Waggerie.

YOU must provide a paper book in octavo, of what thicknesse you please; first turne over seaven leaves of it, and then upon both the open sides, draw or paint the pictures of flowers, then turne over seaven leaves more, and paint the very same; do thus untill you have turned the book once quite over: Then unto the farther painted leafes, past a little stay of paper or parchment one directly over another: Then turne over the booke againe, and having turned every sixt leafe, draw the picture of flower de luces, and then paste stayes of parchment upon them as you did upon the first; but these stayes must all of them be a little lower than the former.

Then turne over the booke againe, and after the fift leafe, thorowout the booke is turned, paint horns, do thus untill you have painted the book full of pictures, onely let there be one part of the leaves faire paper: having thus finished the booke, when you use it, hold it in your left hand, and with your right hand, your thumb set upon the parchment staves, shew them orderly and nimbly, but with a bold and audacious countenance, for that must be the grace of all your trickes: say, this booke is not painted thus as some of you may suppose, but it is of such a property, that whosoever bloweth on it, it wil give the representation of whatsoever he is naturally addicted unto, and then turne the booke, and say, see it's all faire paper.

Bonus Genius or Nuntius invisibilis, or Hiccius Docius as my senior cals it.

YOU must have the figure of a man made of wood, about the bignesse of your little finger, as may appeare by the figure noted C D, the head whereof noted with A, must bee made to take off and put on at pleasure, by meanes of a wyer that is in the necke, marked with B: also you must have a cloth cap with a little hole in the crowne of it, as F: This cap must have a little bagge within to convey the head into. The bag must be neatly made, that it may not easily be perceived; shew your man unto the company, saying, see you here gentlemen, this I call my *Bonus Genius*, then shew his cap, saying, and this is his coat, say moreover, look now as stedfastly on him as you can, neuerthelesse I wil cousin you, for therefore am I come.



Then hold your cap above your face, and take your man in your right hand, and put his head thorow the hole of the cap, as you may see at F, saying, now hee is ready to goe of any message I have to send him; to *Spain, Italy*, or whither I will: but he must haue somewhat to beare his charges, with that pul out your right hand from under the cap, and therewith the body, (but privately) putting your right hand into your pocket, as it you fet for money, where you must leaue the bodie, and take out your hand, & say, there is three crowns: Now be gone then, turn the head about, and say, but he will looke about him before he goes. Then say (setting your forefinger upon his crowne) iust as I thrust my finger downe, so he shall vanish, and therewith by the assistance of your left hand that is under the cap, conuey his head into the little bag within the cap: then turne your cap about, and say, see here he is gone: then take your cap, and hold it up againe, drawing the head out of the little bag, & say, *hei genius meus velocissimus, ubi*, & whistle. Then thrust the head up thorow the hole of the cap, and holding the head by the wyer, turne it about; then presently put head and cap into your pocket.

Boxes to change Graine.

MAKE one boxe of Wood, Tinne, or Brasse: let the bottome fall a quarter of an inch into the boxe, and glue thereon a laying of Barlie or such like graine: draw the boxe with the bottome downwards, and say, Gentlemen, I met a Countrie man going to buy Barlie, and I told him I would sell him a penniworth, also I would multiplie one graine into so many bushels as hee should need, then cast a barlie corne into your boxe, and cover it with a hat, and in the covering it, turne the bottom upside down: then cause some bodie to blow on the hat, then uncover it, and they will think strangely of it. You may make another boxe of wood like unto a bell to hold so much just as your former box will, and make a bottome unto this boxe of shooe sole leather, to thrust into the bottome of the bell: then fill it with barlie, and thrust up the leather bottome, for it will keepe the barlie from falling out take this box out of your pocket, and set it down gently upon the table, and say, I will now cause all

the barlie to goe out of my measure into my bell, then with a hat cover the boxe that hath the barlie glewed unto it, and in covering it, turne it with the barlie downeward: then say, first let us see whether there be nothing under the bell, and clap it hard downe upon the table, so the weight of the barlie will thrust the bottome downe; then bid some one blow hard on the hat, then take it up, where they will see nothing but an emptie measure, then take up the bell, and all the barlie will poure out. Sweep it then presently into your hat or lap, lest their busie prying may chance to discover your leather bottome.

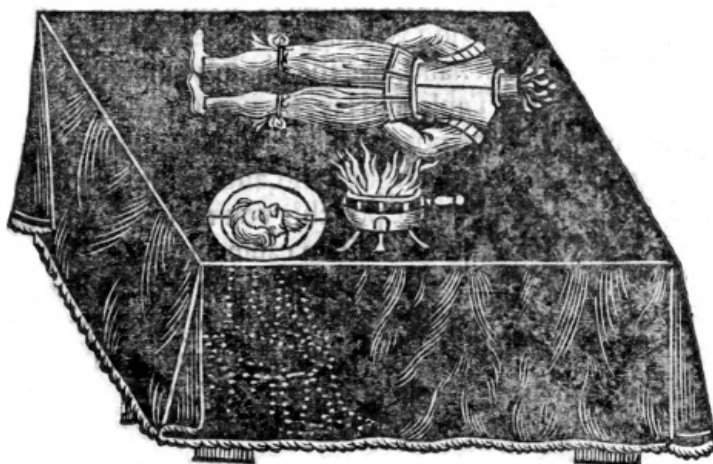
How to vanish a glasse full of Beere.

Take a low glasse, fill it reasonable full of Beere, and take a sixpence and lay it downe upon the table, and set the glasse of Beere upon it, and dipping your finger into the Beere, say, whether is the sixpence in, or under the glasse. Some will say perhaps, it is under: then say, let's see, and take up at once both sixe pence and glasse (hold the glasse so that both your hands may quite hide it) and let the glass slip plum downe into your lap, then make as if you threw it away, looking up after it. Then seeme to blow your nose, and let fall the sixpence upon the table, saying, I am glad I have got my mony againe: but now (say) what's become of the glasse? Then seeme to take it out of your pocket, saying, I am a good fellow, and would not willingly lose my liquor, then drinke it up. This is an excellent tricke if it be swiftly and neatly performed. Though you spill a part of the Beere, it is no matter, neither is it any disgrace unto it, besides you may put it off very well.

Your finger tops must be rubd a little with some greene soft waxe, and so you may doe it cleanly.

How to seeme to cut off a mans head, it is called the decollation of Iohn Baptist.

You must have a table with two good wide holes towards one end, also a cloth on purpose to cover the table with, so that the said covering may hang to the ground round about the table; also this covering must have two holes made in it even with the holes of the table, you must also have a platter of wood for the purpose, having a hole in the bottom to fit also unto the holes of the table, and it must, as also the table, be made to take in two pieces: having these in readinesse, you must have two boyes; the one must lie along upon the table with his backe upward, and he must put his head thorow the one hole of the table, cloth and all; the other must sit under the table and put his head thorow the other hole of the table, then put the platter about his neck, to make the sight more dreadfull to behold, you may forme some loome about the neckes of them, making small holes in them as it were veins, and besmeare it over with sheepes bloud, putting some bloud also and little bits of liver into the platter, and set a chafing-dish of coales before the head, strewing some brimstone upon the coales; for this will make the head seem so pale and wan, as if in very deed it were separated from the body.



The head may fetch a gaspe or two, and it will be better. Let no body bee present while you doe this, neither when you have given entrance, permit any to be meddling, nor let them tarry long.

How to make the face of a Childe to appeare in a pot of water.

You must get a ball made of wood, and upon one halfe or side of it, there must the face of a childe be artificially carued: on the backe side of this face there must bee made a hole, but not very deepe; this hole must be filled with Lead, to the end that it may (the ball being cast into the water) sway the face uppermost: then paint it livelie with oyle colours, and it is done. Note that it ought not to be full so big as a tennis ball. Call for a wine quart pot filled with faire water up to the necke, having

your face in a readinesse, concealed in your right hand, take the pot in your left hand, and set it on the Table, and say, see you Gentlemen, here is nothing in the pot but water, with that clap down the pot lid with your right hand, and in clapping it down, slip the face into the pot, this you may doe without any the lest suspition. Then cause them all to stand off, and if they please, to marke you as narrowly as they can: with that put your hand into your pocket, and seeme to take out a handfull of powder, and to strew it over the pot, saying, *Surge celeriter*, by the powder of Experience, *surge*, then bid them look what is there. After the same manner may you make a Toade to appeare, which will cause no small admiration.

Advice whereby you may drinke a Tunnell full of drink, and afterwards seeme to poure the same all out of your sleeve againe.

YOU must get a double Tunnell, that is, two Tunnells sodered one within the other, so that you may at the little end poure a quantitie of wine, water, or any liquor. This Tunnell you must have readie filled before hand with whatsoever liquor you please: call for some of the same kinde: then draw your Tunnell, and setting your middle finger unto the bottome of it, bid some body, or else do you your selfe poure it full, and drinke it up before them, and turne the broad end of the Tunnell downward, saying, Gentlemen, all is gone, and in a trice turne your selfe about, and in turning, pronounce some tearmes of art, withdraw your finger from the narrow end, and let all the liquor out that was betweene the Tunnells, and it will be thought to be that which you drunke out of the Tunnell, and so you may perswade them that it is the very same.

How to seeme to make a tooth drop out with a touch.

YOU must have some great tooth in a readinesse, as the tooth of a Hog, a Calfe, or of an Horse; this you must retain privately in your right hand, and with the same hand take out of your pocket a small corke bal, and having used some Rhetorick to perswade them that it is of some excellent property, incline your head, and therewith touch some one of your farther teeth, and immediately let the tooth that you held in your hand drop downe, saying, and this is the fashion of Mountebanks, Touch and take.

Another conceit to procure laughter.

TAKE your ball in one hand, and the tooth in the other, and stretch your hands as farre as you can one from the other, and if any will, lay a quart of wine with him that you will not withdraw your hands, and yet will make both of them come into either hand which they please: It is no more to do, than to lay one downe upon the Table, and turne your selfe round, and take it up with the other hand, and your wager is won, and it will move no small laughter to see a foole so lose his money.

How to make two or three egges dance upon a staffe.

PROVIDE a good thick staffe about two yards long, three parts wherof ought to be made scoope-wise, or halfe hollow, like a basting ladle, the fourth part must serue for the handle. At the end of the scoope must be made a hole, and therein put a broad pin about the length of an egge, and it is done. Rest the handle of this staffe against your right thigh, and hold it with your right hand neere to the beginning of the scoope; lay an egge then into the scoope of the staffe, and turne your selfe round, bearing the staffe now up, and anon downe, with the scoope side of it alwayes upward, so the eg will tumble from one end of the scoop unto the other, and not fall out. After the same manner may you make two or three egges by a little practice to wamble one after another.

A merry conceit

DELIVER one peece of money with your left hand unto one and to a second person another, and offer a third to another, for he seeing the other receive money, will not lightly refuse it: when he offereth to take it, you may rap him on the fingers with a knife, or somewhat else held in your right hand, saying that you knew by vertue of your *bonus genius*, that hee meant to have kept it from you.

How to knit an hard knot upon a handkercher, and to seeme to undo the same with words.

MAKE one plaine loose knot, with the two corner ends of a handkercher, and seeming to draw the same very hard, hold fast the body of the said handkercher (neere to the knot) with your right hand, pulling the contrary end with the left hand, which is the corner of that which you hold. Then cloze up handsomely the knot,

which will bee yet somewhat loose, and pull the handkercher so with your right hand, as the left hand end may be neere to the knot: then will it seeme to be a true and firme knot. And to make it appeare more assuredly to be so indeed, let a stranger pull at the end which you hold in your left hand, whilst you hold fast the other in your right hand; and then holding the knot with your fore-finger and thumbe, and the nether part of your handkercher with your other fingers, as you hold a bridle when you would with one hand slip up the knot and lengthen your reines. This done, turne your handkercher over the knot with the left hand, in doing whereof, you must suddenly slip out the end or corner, putting up the knot of your handkercher with your fore-finger and thumbe, as you would put up the foresaid knot of your bridle. Then deliver the same (covered and wrapt within the midst of your handkercher) to one to hold fast, and after the pronounciation of some words of Art, and wagers laid, take the handkercher and shake it, and it will be loose.

A notable feat of Fast and Loose; namely, to pull three beadstones from off a Cord, while you hold fast the ends thereof, without removing of your hands.

TAKE two litle whipcords of two foot long a piece, double them equally, so as there may appeare foure ends. Then take three great beadstones, the hole of the one of them being bigger than the rest; and put one beadstone upon the eye or bought of the one cord, and another on the other cord: then take the stone with the greatest hole, and let both the bowts be hidden therein: which may be the better done, if you put the eye of the one into the eye of the other. Then pull the middle bead upon the same, being doubled over his fellow, and so will the beads seeme to be put over the two cords without partition, for holding fast in each hand the two ends of the two cords, you may tosse them as you list, and make it seeme manifest to the beholders, which may not see how you have done it, that the beadstones are put upon the cord without fraud: Then must you seeme to adde more effectuell binding of those beadstones to the string, and make one halfe of a knot with one of the ends of each side, which is for no other purpose, but that when the Bead stones be taken away, the cords may be seene in the case which the beholders suppose them to be in before. For when you have made your halfe knot (which in any wise you may not double to make a perfect knot) you must deliver into the hands of some stander by, those two cords, namely, two ends evenly set in one hand, and two in the other, and then with a wager and tearmes of Art, begin to pull off your Bead-stones, which if you handle nimbly, and in the end cause him to pull his two ends, the two cords will shew to be placed plainly, and the Bead-stones to have come thorow the cords.

To burne a threed, and to make it whole againe with the ashes thereof.

TAKE two Threeds or small Laces, of one foot in length a piece: rowle up one of them round, which will be then of the quantity of a pease, bestow the same betweene your left fore-finger and your thumb. Then take the other threed and hold it forth at length, betwixt the fore-finger and thumb of each hand, holding all your fingers daintily, as yong Gentlewomen are taught to take up a morsel of meat. Then let one cut asunder the same threed in the middle; when that is done, put the tops of your two thumbs together, and so shall you with lesse suspition receive the piece of threed which you hold in your right hand unto your left, without opening your left finger and thumb, then holding these two pieces as you did the same before it was cut, let these two be cut also asunder in the midst, and they conveyed as before, untill they be cut verie short, and then rowle all those ends together, and keep that ball of short threeds before the other in your left hand, & with a knife thrust out the same into a candle, where you may hold it untill the said ball of short threeds be burnt to ashes. Then pull backe the knife with your right hand, and leave the ashes with the other ball betwixt the fore finger and thumbe of your left hand, and with the two thumbs and two fore-fingers together, seeming to take paines to rub the ashes, untill your threed be renewed, and draw out that threed at length, which you kept all this while betwixt your fore-finger and thumbe. If you have Legerdemain to bestow the same ball of threed, and to change it from place to place betwixt your two fingers (as may be easily done) then will it seeme very strange.

To cut a Lace asunder in the midst, and to make it whole againe.

PROVIDE a piece of the Lace which you meane to cut, or at the least a patterne like the same, one inch and a halfe long, and keeping it double privily in your left hand, betwixt some of your fingers neare to the tops thereof take the other Lace which you meane to cut, which you may hang about ones necke, & draw downe your said left hand to the bought thereof: and putting your owne piece a little before the other (the end or rather the middle whereof, you must hide betwixt your fore-finger and thumb) making the eye or bought which shall be seene of your patterne, let some stander by cut the same asunder, and it will be surely thought that the other Lace is

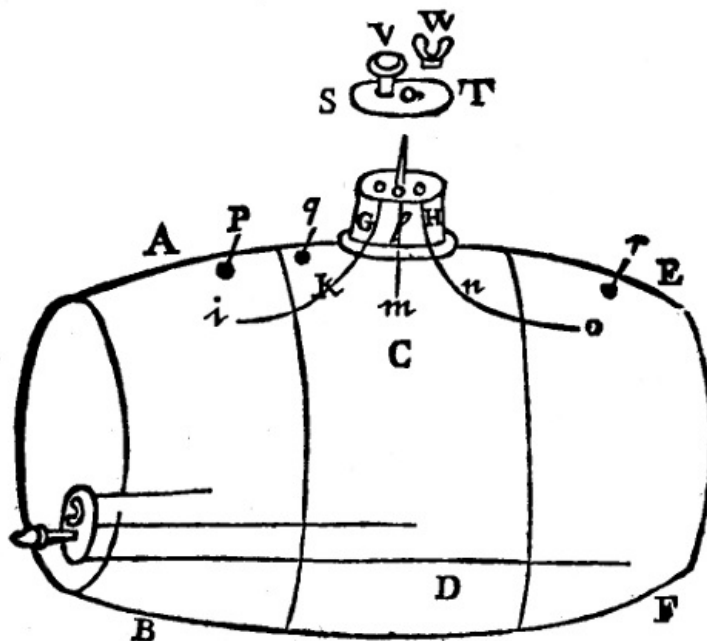
cut; which with words and rubbing and chafing it, you shall seeme to renew and make whole againe. This, if it be wel handled, will seeme miraculous.

How to seeme suddenly to melt a piece of Coyne with words.

You must have a boxe made of brasse or Crooked Lane plate, a double boxe, and not above five quarters of an inch deepe: in the midst must be the bottome, and both ends must have covers to come over them. This boxe might be so neatly made, that each lid might have a small bolt artificially contrived (which though I could make my selfe neither by words nor figures I can describe) whereby the lids of the boxe might be lockt fast on, that none but master Iugler himselfe knows readily to open. In one end of this boxe have alwayes in readinesse a resemblance of moulten silver which you may easily make by mixing an equall quantitie of linfoyl and quicksilver together, which you shall thus do: First put your linfoyl in a crucible or Goldsmiths melting pot, melt it, and then take it from the fire, and put in your quicksilver, and stirre both well together, and it is done. Now the one end of your box being readie furnished herewith, borrow a piece of coine of some one in the companie, willing him to give it some private marke whereby he may know it againe to be his owne, then put it into the other end of the box, in the bottome whereof you may have a little waxe to keepe it from ratling. Thus you may seeme by vertue of words to melt his monie, and afterwards to give it againe to the partie whole as you received it from him.

A device whereby you may draw sundrie liquors out of one seeming vessell, all which shall be put in at one hole, and all drawne out of another.

You must cause a vessell of an indifferent bignesse to be made in forme of a Tunne, having two partitions, so there will be three severall parts: A B signifieth the first, C D the second, and E F the third, upon the top of this Tunne must bee fast nailed a piece of wood turned round as G H, in the center whereof must be erected a stile, whose top must be made into a screw, in this wood must also be made three holes towards the circumpherence, each hole having a pipe inserted into it, which may extend themselues one of either into each vessell, as you may see by the figure. I K signifieth the first pipe which reacheth into the first part A B, L M, the second pipe that extendeth it selfe into the second part noted C D. N O the third pipe that extendeth it selfe into the third part E F, each part also must have his vent, else you can neither fill nor emptie it, these are marked with the letters P Q R, upon the top of the aforesaid wood must be fastned a piece of liquored leather having three holes in it answerable unto the holes of the wood, then upon the wood must be scrued another snout whereby to fill each vessell with a severall liquor, V the snouts S T a brasse plate whereunto the snout is sodered, W the scrue that scrueth this snout upon the stile in the turned wood G H.

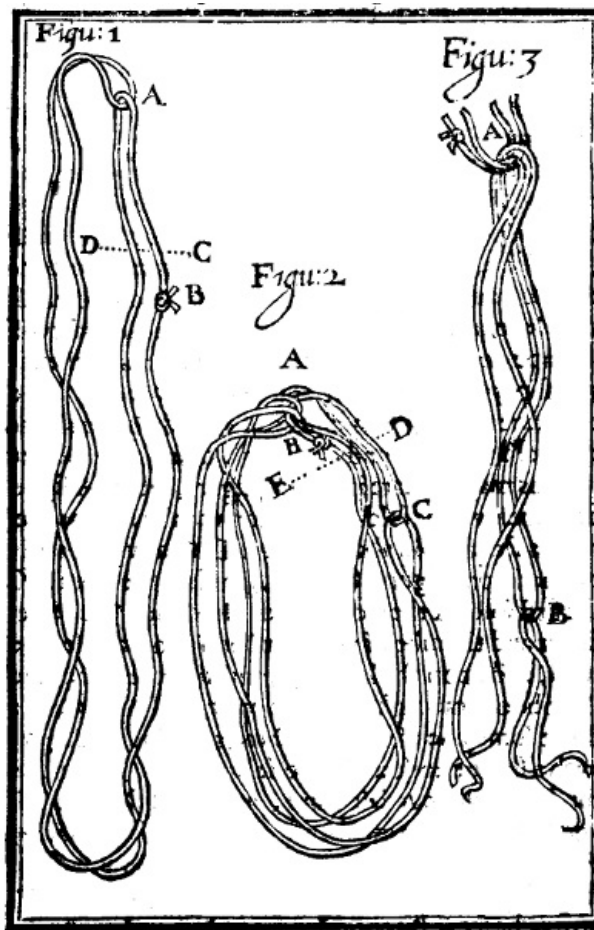


Lastly, each vessell must have its pipe whereout you may draw the contained liquor which you may see in the figure, and then must there be scrued over them another plate with a taper vessell, so by turning it about from one hole to another you may deliver each liquor apart whether of them you please.

A very strange tricke whereby you may seeme to cut a piece of

Tape into foure parts, and make it whole againe with words.

Take a piece of narrow white tape about two or three yards long; first present it to view to any that may desire it, then tie both the ends of it together, and take one side of it in one hand, and the other in the other hand, so that the knot may be about the midst of one side, and using some circumstantiall words to beguile your spectators, turn one hand about towards your selfe, and the other from you, so shall you twist the tape once, then clap the ends together, and then if you slip your fore-finger and thumbe of every hand betweene the tape almost as one would hold a skeine of threed to be wound, this will make one fold or twist as may appeare in the first figure, where A signifieth the twist or fold. B the knot, then in like manner make a second fold about the line DC, as you may see by the second figure, where B signifieth the knot, C the first fold, A the second fold. Hold then your fore-finger and thumbe of your left hand upon the second twist, and upon the knot also, and the fore-finger and thumbe of your right hand upon the first fold C, and desire some one of your spectators to cut all asunder with a sharpe knife at the crosse line ED. When it is cut, hold still your left hand, and let all the ends fall you hold in your right hand, for there will be a shew of eight ends, foure aboue and foure below, and so the string will be thought to be cut into foure parts, as may be seene by the third figure; then gather up the ends that you let fall into your left hand, and deliver two of the ends (seeming to take them at randome) unto two severall persons, bidding them to hold them fast, still, keeping your left hand fingers upon the twists or folds:



then with your right and left hand seeme to tumble and whaf all the ends together that you had in your left hand, twist out all the slips or pieces which are three, as you may see at A and B in the third figure; twist them all, I say, into a little ball, and conceale it betweene some of your fingers of your left hand, and crumble thereof on another confused heape: and after some words said, with your right hand deliver this confused heape unto one of the company, bidding him to hold it fast, saying, *Hulla passa quicke couragious fiat coniunctio*: Then bid them looke on it, who while they are greedily looking after the event, you may with ease convey the ball or roll of ends into your pocket, so will it be thought you have made it whole by vertue of your words. An excellent tricke if it be gracefully handled and a tricke that cost mee more trouble to finde than all the rest; this I have gone purposely to obserue, but returned as wise as I went.

A device how to multiply one face, and make it seeme to be an hundred or a thousand.

This feate must be performed by a looking-glasse made for the nonce, the figure whereof I have fully described, with the manner of making it, which is thus: First

make an hoope or phillet of wood, horn, or such like, about the widenesse of an halfe-crowne piece, in the circumference; the thicknesse of this hoope or phillet let be about a quarter of an inch. In the middle of this hoope fasten a bottome of wood or brasse, and bore in a decent order divers small holes about the bignesse of small pease, or phitches, then upon the one side of this bottome let in a piece of Christall glasse, and fasten it in the hoope close to the bottome; then take a quantitie of quicksilver, and prepare it after this manner: Take, I say, a quantitie as an ounce or two of quicksilver, and put to it a little salt, and stirre them well together, then put to them some whitewine vineger, and wash or stirre all together with a wooden slice, then powre away the vineger, and wash away the salt with faire water made warme, then powre away the water, and put the quicksilver into a piece of white leather, and binde it up hard, and so twist or straine it out into an earthen panne and it will be very bright and pure, then put so much of this prepared quicksilver into the philet or foresaid hoope as will cover the bottome; then let into the hoope another piece of christal glasse fitted thereto, and sement the sides, that the quicksilver may not runne out, and it is done. The figure whereof I have here under set; A representeth the one side that giveth the forme of one face to the beholders B the other side that multiplieth the beholders face, so oft as there are holes in the middle bottome, the use hereof I shall not insist upon, since he that is verst in the former feats will better conceive of himselfe to use it, then my words can either direct or assist him.



Of divers pretty iugling knacks.

THere are many feats able to beguile the simple, as to deliver meale, pepper, ginger, or any powder out of your mouth after the eating of bread, which is done by retaining any of these things stuffed in a little paper or bladder, conveyed into your mouth, and grinding the same with your teeth. *Item*, a rush thorow a piece of a trencher, having three holes, and at the one side the rush appearing out in the second, at the other side in the third hole, by reason of an hollow place made betwixt them both, so as the slight consisteth in the turning of the piece of trencher.

Feats by conveyance of money:

THe best place to dispose of a piece of money, is in the palme of the hand, and the best piece for conveyance is a tester, but with practice all will be alike.

A notable tricke to transforme a Counter into a Groat.

Take a Groat, or some lesse peece of money, and grinde it very thinne at the one side, and take two Counters and grind them, the one on the one side, the other on the other side; glew the smooth side of the Groat to the smooth side of one of the Counters, ioyning them so close together as may be, specially at the edges, which may be so filed, as they shall seeme to be but one piece; to wit, one side a counter, the other side a groat. Then take a little greene waxe, and lay it upon the smooth side of the one counter, as it do not much discolour the groat; and so will that counter with the groat cleave together, as though they were glewed, and being filed even with the groat and the other counter, it will seem so like a perfect entire counter, that though a stranger handle it, he shall not bewray it; then having a little touched your forefinger and the thumb of your right hand with soft wax, take therewith this counterfeit counter, and lay it downe openly upon the palme of your left hand, in such sort as an Auditor layeth downe his counters, wringing the same hard, so as you may leave the glewed counter with the groat apparantly in the palme of your left hand, and the smooth side of the waxed counter will sticke fast upon your thumb, by reason of the waxe wherewith it is smeared, and so may you hide it at your pleasure, provided alwayes that you lay the waxed side downward, and the glewed side upward: then close your hand, and in or after the closing thereof turn the piece, and

so instead of a counter (which they suppose to bee in your hand) you shall seeme to have a groat, to the admiration of the beholders, if it be well handled.

An excellent feat to make a twopeny piece lye plaine in your hand, and to be passed from thence when you lift.

PVt a little red waxe (but not too thinne) upon the naile of your longest finger, and let a stranger put a twopeny piece into the palme of your hand, and shut your fist suddenly, and convey the twopeny piece upon the wax, which with use you may so accomplish, as no man shall perceive it. Then say, *Ailif, casil, zaze, hit, mel*, and suddenly open your hand, holding the tips of your fingers rather lower than higher than the palme of your hand, and the beholders will wonder where it is become. Then shut your hand suddenly againe, and lay a wager whether it be there or no; and you may either leave it there, or take it away with you at your pleasure.

How to transforme any one small thing into another forme by folding of paper.

TAKE a sheet of paper and fold, or double the same, so as one side be a little longer than the other: Then put a Counter betweene the two leaves of the paper up to the middle of the top of the fold, holding the same so as it be not perceived, and lay a groat on the outside thereof, right against the Counter, and fold it downe to the end of the longer side: and when you unfold it againe, the groat will be where the Counter was, and the counter where the groat was; so as some will suppose that you have changed the money into a counter, and with this many feats may be done.

How to convey money out of one of your hands into the other by Legerdemain.

FIRST, you must hold open your right hand, and lay therein a Tester, or some big piece of money, then lay thereupon the top of your long left finger, and use some words of Art, & upon the sudden, slip your right hand from your finger, wherewith you held downe the Tester, and bending your hand a very little, you shall retain the Tester still therein, and suddenly drawing your right hand thorow your left, you shall seeme to have left the Tester there, specially when you shut in due time your left hand. Which that it may more plainly appeare to be truly done, you may take a knife, and seeme to knocke against it, so as it shall make a great sound: but instead of knocking the piece in the left hand (where none is) you shall hold the point of the knife fast with the left hand, and knocke against the tester held in the other hand, and it will be thought to hit against the money in the left hand. Then after some words of Art pronounced, open your hand, and when nothing is seene, it will be wondered at how the Tester was removed.

How to make a six pence seeme to fall thorow a Table.

YOU must have an Handkercher about you, having a Counter neatly sewed in one of the corners of it: take it out of your pocket, and desire some bodie to lend you a tester, and seeme to wrap it up in the midst of the Handkercher, but retaine it in your hand, and in stead of so doing, wrap the corner in the middest that hath the counter sewed in it, and then bid them feele if it be not there, which they will imagine to bee no other than the tester that they lent you. Then bid them lay it under a hat upon the Table, and call for a Basin of water, hold it under the Table, and knocke, saying, *Vade*, come quicke, and then let the sixpence fall out of your hand into the water. Then take up the hat, and take the handkercher and shake it, saying, that's gone, then shew them the money in the Basin of water.

How to seeme to blow sixpence out of another mans hand.

TAKE a sixpence, blow on it, and clap it presently into one of your spectators hands, bidding them to hold it fast: Then aske of him if he be sure he have it, then to be certaine, he will open his hand and look. Then say to him nay, but if you let my breath go off, I cannot do it. Then take it out of his hand againe, and blow on it, and staring him in the face, clap a piece of horne in his hand, and retaine the sixpence, shutting his hand your selfe. Bid him hold his hand downe, and slip the tester betweene one of his cuffs. Then take the stone that you shew feats with, and hold it unto his hand, saying, *By vertue hereof, I will and command the money to vanish you hold in your hand, vade*, now see: when they have looked, then will they thinke that it is changed by the vertue of your stone. Then take the horne againe, and seeme to cast it from you, retaining it, and say, *vade*, and anon, say you have your money againe: He then will begin to marvell, and say, I have not, say then to him again, you have, and I am sure you have it: Is't not in your hands? if it be not there, turne downe one of your sleeves, for it is in one I am sure, where when he findeth it, he will not a little wonder.

How to deliver to one man one sixpence, and to another another sixpence, and to make both the testers come into one mans hand.

Deliver into one mans hand two testers even set instead of one, shutting his hand immediatly: then take another tester, and have in readinesse a piece of horne cut even with it. Clap the said tester into his right hand with the horne under it, staying the tops of your two middlemost fingers stiffe upon the tester; so bending his hand a little downward, draw your fingers toward you, and they will slip the tester out of his hand, and shut his hand presently, who feeling the piece of horne, will imagine it is the tester: then say, he that kissed a pretty wench last in a corner, shal have both Testers in his hand, & the other shall have none. This may also be performed without a peece of horne, wringing one tester in the palme of the hand, and taking it away with your thumbe being waxed; for the hard wringing the money in the hand will make the partie beleieve he hath it, when he hath it not.

Your finger must be rubbd with waxe, so you may delude him without any suspition.

The hard pressing of the money in the hand, will seeme that the money is in the hand when it is not, for a moment therefore be quick.

Conveyance of Cards and Dice.

THere are a multitude of delightful feats which may be performed by an orderly placing, facing, shuffling, and cutting of cards usually played withall. Also a number of other strange feats may bee shewed by cards and dice, such as may be purposely made. The cards may be made halfe of one print and halfe of another; so by holding them divers wayes sundrie things may be presented each contrary to other. For example, with foure of the same Cards purposely made, and holding them accordingly, you shall present eight severall things. Now for the Dice the cunning is in forging them, and a readie retaining or throwing two among three, or one with two: they must, I say, be forged bigger towards one side than the other, so that the weight of one side may draw up the other. Other some may be made flatter being furnished with such like. And having learned to retaine them handsomely and readily, you may have the game at command, and know before-hand what will be your cast, and so vie upon it too. Moreover, for the Cards there are divers other tricks, of which those that are cheaters make continuall practice, as nipping them, turning up one corner, marking them with little spots, placing glasses behinde those that are gamesters, and in rings for the purpose, dumbe shoes of some standers by. But I will not stand on discovering these, for in this our cousening age there are too many so expert herein, that they maintaine themselves better than many an honest man with a lawfull trade and calling. Onely take this by the way, Those that have money in their purses, let them beware of Carding and Dicing, lest they wish they had when it is too late. As for my owne part, Ile never play for that I am sure of already: if any will play with mee upon other tearmes, I am sure I shall loose nothing by the bargaine.

Of Confederacie.

Some there are that have said I writ not sufficiently of this part in the former Edition; I rather thinke the cause was they thought they had too litle for their money. Neverthelesse I will to give every one their desired content, and deliver my minde more fully herein, and it may be which I most desire they may learne to avoid the company of roaving gamesters, cheaters, I meane that frequent the high-ways, and principall Townes and places of resort thereabouts; for they are of the same manner though for a worsor end. First therefore by this word Confederacie is meant, a kinde of Combination, or making an agreement or covenanting among sundrie persons for the accomplishment of one and the selfe same businesse: understand me aright, All these being very well knowne each to other (at least the designe as may appeare by their agreement therabout) do so estrange themselues as if they had never seene each other before. And to the end that they might performe their designe, not giving any the least suspition to any of the beholders, I will give you an instance or two whereby I shall give you sufficient information for the more ready conceiving of every particular in this nature when and wheresoever you see them performed.

How to cast a peece of money away, and to finde it in another mans mouth, pocket, or purse.

The Iugler cals for some one piece of coine, as a tester or a shilling of any one in the company, he willeth him to marke it with what marke he will, then he taketh it and casteth it away, and commeth to his confederate (who is furnished before-hand with the like piece of coine marked with the very same marke) and bids him deliver the money out of his pocket, purse, or if hee say the word, his mouth; for this is concluded of before-hand. Now this confederate to make the matter seeme more strange, wil begin to fume and fret, asking how he should come by it, till having found the marke, he will confesse it be none of his, wondering at his skill how he should send it hither: and all the rest be taken with a reall admiration of his

extraordinaire cunning.

How by the sound of a Counter philliped to tell what side is uppermost, whether crosse or pyle.

THe Iugler draws a Counter out of his pocket, and saith to the company, See here is a Counter, take it who please, and let them phillip it up, and I will by my cunning tell you whether crosse or pyle be uppermost by the very sound for you shall hood-winke me. Now there are three, foure, or more confederates in the place, who seeming strangers as well as the rest will be very importunate to have the philliping it, and before one of these shall have it, who by some signe of the fingers or countenance (foreknowne to the Iugler) do give him information after he is demanded. Of the same nature is that tricke formerly mentioned in the booke, and called The decollation of *John Baptist*.

To make one dance naked is a tricke of the same nature, for the partie beforehand is agreed to do it, and also the manner and circumstances: So that the Iugler to blind the people pronounceth sundrie words to such a person, he then begins to rave like a madde man, and put his clothes off with a kinde of violent carelesnesse, though, God knows, the party knows as well what he doth as your selfe that reade it.

After the same manner shall you know what money another hath in his purse, and casting money into a pond, and finding it under a stone or threshold in another place. Also to make a piece of money to leape out of a cup and run to another, by meanes of a small haire fastened to the money, which haire the confederate guideth, with a multitude of such like strange feates, which may seeme impossible in the iudgement of the common people to be effected without the assistance of the devill or some familiar, which for to nominate is neither needfull, nor will my occasions permit so much leisure as to do it.

How to make a bellowing noyse like an oxe, of a dogge and cat fighting together, or of two mastiffes fighting together.

THis I saw once or twice performed, and to my knowledge not above. It was a lusty young fellow that did it with a cloth cast over his head which reached downe to his feet, all was to beguile the people, for he pretended that this sound came out of his belly; he had a full and strong voice, and had practised a good while, and another man of the like making may easily do as much. For his nostrils he stopt with his forefinger and thumbe, and closed the other part of his hand over his mouth as I saw him once uncased. Another man I saw at the same time, eate halfe a dozen quicke charcoale, but this is not to be attempted by every one: For some cannot eate their meat very hot; others there are that cannot away with meat except it be boyling hot, and they are of that disposition, I should have said rather constitution, that they will not sticke to take meat as it is boyling out of a pot with their bare hands, and yet feele no extraordinary heat.

I have here set downe, kinde Reader, not onely all usuall feates that either my selfe have seene or heard of, but divers others also which I am sure were never in print, nor as yet performed by any I could ever heare of except my selfe, and all to give thee thy full content: and take thus much from me, If thou rightly understand this, there is not a tricke that any Iugler in the world can shew thee, but thou shalt bee able to conceive after what manner it is performed, if he do it by slight of hand, and not by an unlawfull and detested means. That there are such it is not to be doubted of, that do worke by unlawfull meanes, and have besides their owne natural endowments the assistance of some familiar, whereby they many times effect such miraculous things as may well be admired by whom soever shall either behold or heare tell of them. I could give an instance in one whose father while he lived was the greatest Iugler in *England*, and used the assistance of a familiar; he lived a Tinker by trade, and used his feates as a trade by the by; he lived, as I was informed, alwayes betotterd, and dyed, for ought I could heare, in the same estate. I could here, as I have instanced in this man, so give you his name, and where he liveth, but because he hath left the bad way, and chose the better, because he hath amended his life, and betooke himselfe to an honest calling, I will rather reioyce at his good, then do him any the least disgrace by naming him to have beene such a one. If here be any aske my name, let them know I am not bound to tell them. If they aske why I have writ this pamphlet, Tis to delight them: let them excuse me for the one, and thanke me for the other: and it may be, if time will give so much leasure, I shall hereafter spend my wits upon some better subiect.

FINIS.

Transcriber's Notes

The book from which this e-text was transcribed bears the inscription "Bequest of Harry Houdini"

April 1927'.

The Library of Congress Online Catalog lists Harper as author of this work, however WorldCat lists the book as printed by Thomas Harper for Ralph Mab. It seems that Mab was a stationer (arguably the publisher) and Harper the printer, not the author.

Irregular spelling, capitalisation and hyphenation are as per the original. Spacing around punctuation has been regularised. Unclear or missing punctuation corrected without note. Long-s in the original replaced with regular s. Illustrations have been moved to the nearest sentence break i.e. period, colon or semi-colon. Missing letters have been restored as follows:

"The Definition, or description of the Operator" [T in "The" added]

"Then say thus, they swallow puddings" [p in "pudding" added]

"moment therefore be quick" [f in "therefore" added]

"and called The decollation of *John Baptist*" [a in "Baptist" added]

Likely printers errors were noted as follows but not corrected:

"should churme for butter, and" ["churme" should be "churne"?]

"quantitie of linfoyl and quicksilver" and "put your linfoyl in a crucible" ["linfoyl" should be "tinfoyl"?]

*** END OF THE PROJECT GUTENBERG EBOOK HOCUS POCUS JUNIOR: THE ANATOMIE OF LEGERDEMAIN ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™

electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility:
www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.