

THE ART OF JUGGLING

BY



WM. DELISLE

JUGGLER

PRICE 25 CENTS



JUGGLING DeLISLE



INTRODUCTION

In introducing this book it is mainly intended to give some insight into the art of juggling to those who wish to study and practice the same, and also to give the general public some idea of how the different feats performed by the jugglers and club manipulators of today are accomplished.

To those who would like to become a successful and original juggler, the points touched upon in the following pages will be very beneficial and the illustrations will be a great aid in practicing.

To all who would make juggling their life work, and to the reading public in general, this book is respectfully submitted.

COPYRIGHT 1910
BY
WILLIAM DeLISLE

This ebook has been made possible by:



Niels Duinker
www.ComedyJuggler.com

Contents

| | |
|------------------------------------|----|
| INTRODUCTION | 3 |
| The Art of Juggling | 6 |
| CONFIDENCE IN YOURSELF | 7 |
| REGARDING THE EYES | 7 |
| OBJECTS TO START WITH | 8 |
| BALANCING | 10 |
| HAT SPINNING | 10 |
| TRICK HAT WITH BALL JUGGLING..... | 11 |
| TUBE TRICK..... | 11 |
| JUGGLING CANNON BALLS | 12 |
| BALANCING CUE AND BALLS..... | 12 |
| BALANCING LAMP WHIP AND PLATE..... | 13 |
| JAPANESE UMBRELLA | 14 |
| REVOLVING OR SPINNING PLATES..... | 15 |
| HOOP ROLLING | 16 |
| BATON JUGGLING | 16 |
| CLUB JUGGLING | 17 |
| UMBRELLAS | 18 |
| MATERIAL USED FOR JUGGLING | 19 |
| SUGGESTIONS | 19 |

The Art of Juggling

In order to become a first-class juggler, you must have complete control of your nerves. The use of intoxicants is very injurious, as a clear eye and steady hand are a juggler's most valuable assets. Practicing will be very hard and trying at first, and mistakes will be frequent, but if you have: patience and persist you will find the different moves will come very easy. Do not get discouraged, but practice as much as possible.

I myself started at the age of twelve so am speaking of the experience I had in this line of work. Your friends will not, as a rule, give you any encouragement, and you will have to be very persistent, paying no attention to the remarks I made with the intention of persuading, you to abandon the project.

Try and see all the jugglers you can, for by watching their methods one can get a lot of very helpful points.

An audience wants to see fast juggling, and while an artist should be a fast worker, he must also be a graceful one, handling his material with cool, quiet, ease, making it appear as though juggling is as easy to do as to walk. The acts in demand are those having new and original features, so try and invent as many new and novel feats as possible, thereby greatly increasing the value of the act.

There is no style of vaudeville act on the stage where mistakes are so likely to happen as during a swift-moving juggling act. Even the most expert man in the business has mishaps at nearly every performance, but with

a little comedy, an easy manner and a bright remark smiles it off. No matter how bad an act may go and how frequent the mistakes, perfect composure, ready wit and a jolly smile are needed to hold the attention of an audience. If these accompany a mistake, it will be difficult to decide whether it was an accident or intentional.

By bearing these few suggestions in mind and -following closely the instructions given in the next few pages, anyone may with the proper amount of time and practice become a proficient juggler.

REGARDING THE EYES

The eyes are of as much importance as the hands and should be used very carefully, never overworked or strained. I find that reading to any extent is injurious, as the eyes become set when they should be most flexible. The different movements it is necessary to go through require a steady, brilliant eye, and to obtain this a person should exercise them very carefully, never reading over an hour at a time.

CONFIDENCE IN YOURSELF

On your first appearance before an audience, you must give them the impression that you have the greatest confidence in the sureness of your work, for by so doing the people have the best of confidence in you. Bear in mind that the first impression made upon an audience by an artist counts for everything, and if

for any reason you lose the interest of the audience it will be found very hard to regain. Go at your work immediately upon your entrance, keeping the act moving with an easy sureness, and you will find the audience will follow every move with an interest that will make it a pleasure to work for them.

OBJECTS TO START WITH

It has been a mystery to most people interested in the subject what to use first, in practicing. As balls are the easiest to procure and the simplest to handle, should advise anyone, to begin with them. Ball juggling is easily mastered, as everyone knows the principles of throwing and catching a ball, and with ordinary amount of skill, one can easily learn the first step of juggling, that of tossing and catching a number of small or large balls. As a rule audiences like ball jugglers and a good one is highly appreciated. This is one reason why so many do this work.

The first move, which is very necessary and most important in juggling, is to take two balls in your right hand and learn to throw them perfectly vertical. Practice this one thing continually until you feel sure, you have learned it. Not only in ball juggling is this important, but in everything you may attempt. In juggling, remember that your left hand is just as important as your right, so learn to use both with equal surety.

When you have mastered two balls try working three of them. You will find it will come quite easy and can be learned in a short time.

When you have accomplished juggling three balls, try -, and manipulate the use of four. This is on the same idea as two. You must learn to use your left hand as readily as using your right. It will make it much easier when practicing three or four objects.

When you have learned to handle three things easily, try handling four. This is rather hard at first, but do not get discouraged.

In starting, throw the objects rather high, as this will give you more time between throws. Do not hesitate in letting the things leave your hands, but throw without fear and trust in your ability to get them again. You are bound to hang onto the objects too, long by being over-anxious.

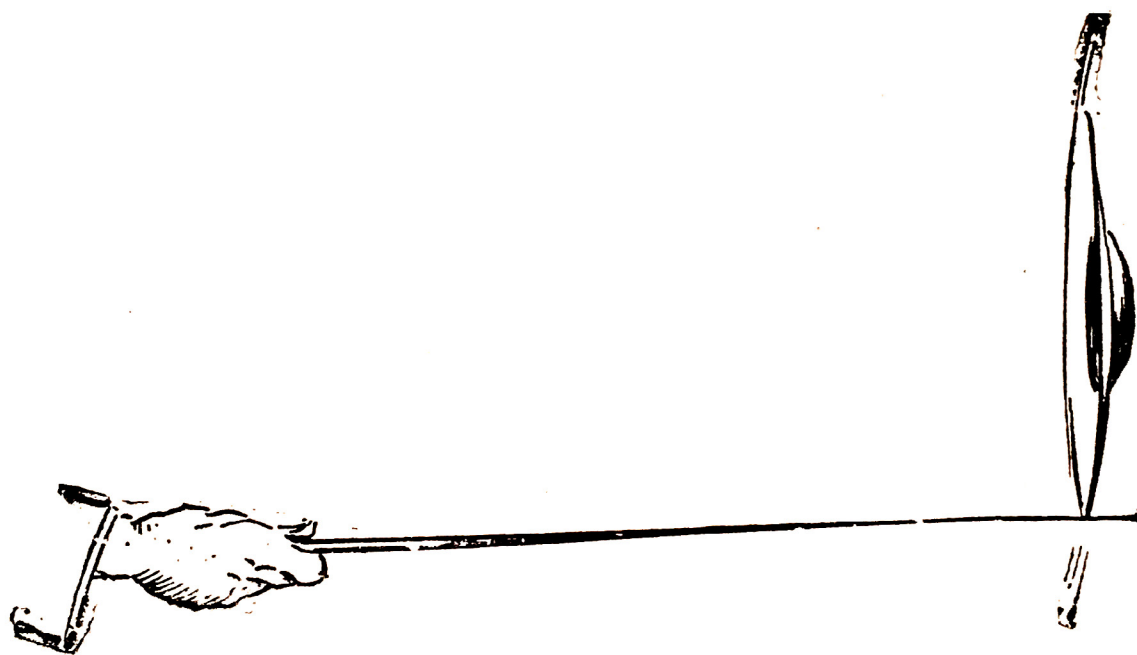
After doing the high throws a short time, bring them down gradually. At this point, you must work very quick and steady.

Try after a while throwing the different objects around your shoulders, under your legs, and over your back, as this will help quicken your movements.

BALANCING

I consider balancing very important, and every juggler should know how to do it successfully. A few feats of balancing mixed in with the more strenuous work will give an artist a, rest and at the same time provide a novel change in the act. In order to do your-self justice you must appreciate your own work and give the audience the impression that you thoroughly enjoy working for them. Any vaudeville performer who does his act in a matter of fact way becomes very boresome.

HAT SPINNING



The object of this trick is to keep the hat constantly in the air and is done with a, small felt hat and a. short oval stick. As the picture shows, one must keep the stick constantly on the rim of the hat, and beginning slowly increase the speed of the stick until the hat becomes like a round ball. Practice until you can hit the hat with the same part of the stick without failing. One's movements must be very quick for this trick, as speed is necessary to increase the value of the act.

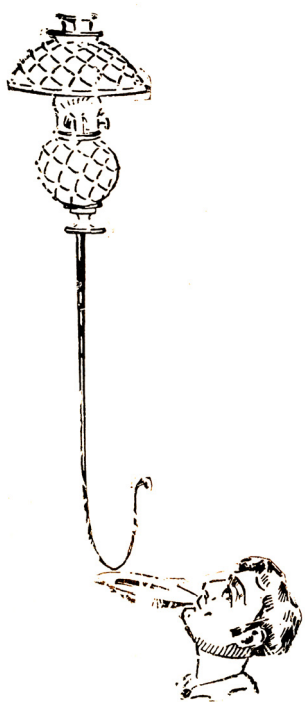
TUBE TRICK



Jugglers desiring something new and interesting for their act will find the tube and ball trick worth learning. A great deal of fun can be had out of this trick. The idea is to pass the ball or other small objects down through, the tube after juggling them and then shoot up from the bottom to the top. By placing the balls under the tube and giving them a quick snap they will pass back through and out the top. If this is worked right, it will make a fine comedy hit for an act. Procure a nickel

tube and balls made for this purpose and the trick will not be difficult to learn.

TRICK HAT WITH BALL JUGGLING

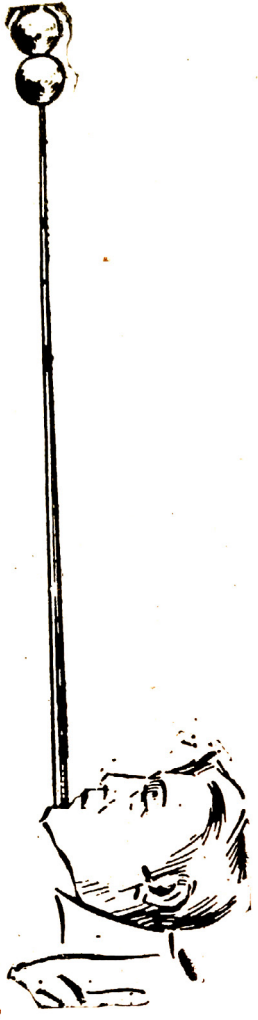


This picture will show a very good comedy trick which is worked with a hat especially made with a hinged opening in the top- which will open, letting the balls down inside when they strike it. There will also be a hinged door in the center of the front and with a slight nod of the head the ball will strike, the door which will swing then, letting the balls out to be caught in

the hand: s is one of the simplest tricks used and also one of the most popular, and can be learned in ten minutes.

BALANCING CUE AND BALLS

The object of this one is to balance the ball on the top of the cue while the cue is in turn being balanced by you. After this is accomplished, try juggling two, three or even four balls in your hands while you are balancing the cue and ball on your forehead or nose. The cue and balls are made especially for this kind of work and will not be hard to manipulate.



JUGGLING CANNON BALLS

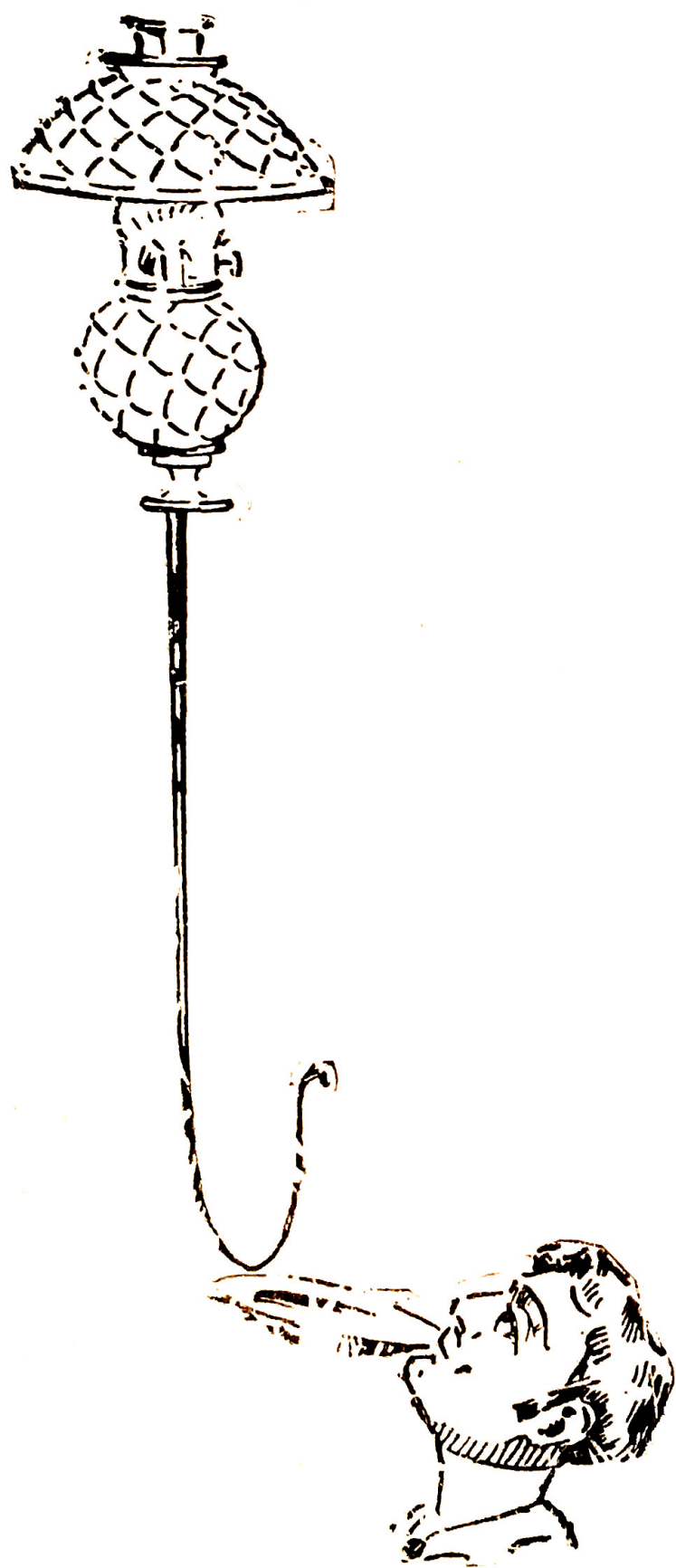
This is done with three or four balls, all except one of which are made of some hard substance, usually wood, the other being of rubber. Juggle them as ordinary balls for a few minutes, finally allowing the rubber one to alight on the forehead, at the same time striking two of the wooden ones together, giving the audience the impression that you have been



together, giving the audience the impression that you have been

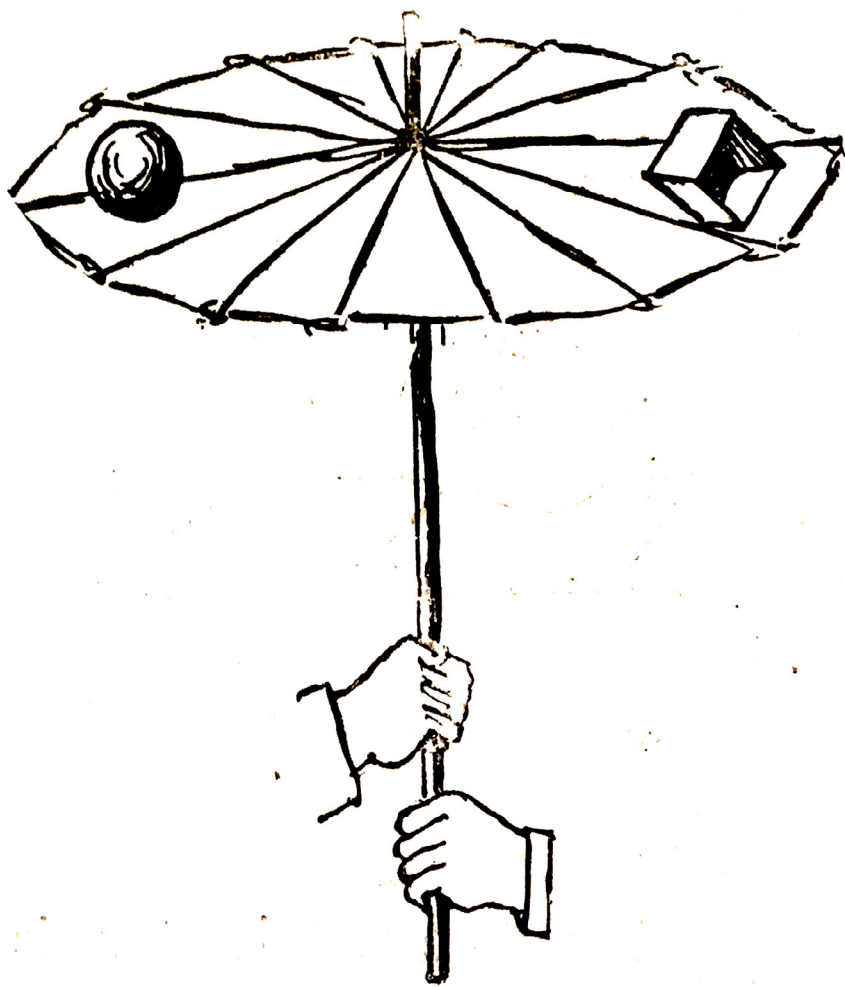
struck by a hard bell. Do this about three times, finishing this part by allowing the two wooden ones to drop heavily to the floor, thus proving their genuineness, and then bouncing the rubber one, thus exposing the fake This will cause considerable merriment, as there are always some who have not seen it.

BALANCING LAMP WHIP AND PLATE



First place the lamp on the end of the whip, as shown above, the lamp being either lighted or not, as you choose. Then set the plate in your mouth, placing the whip on the edge of the plate. To make the finish more effective, by moving your head a trifle the whip may be made to spring up and down.

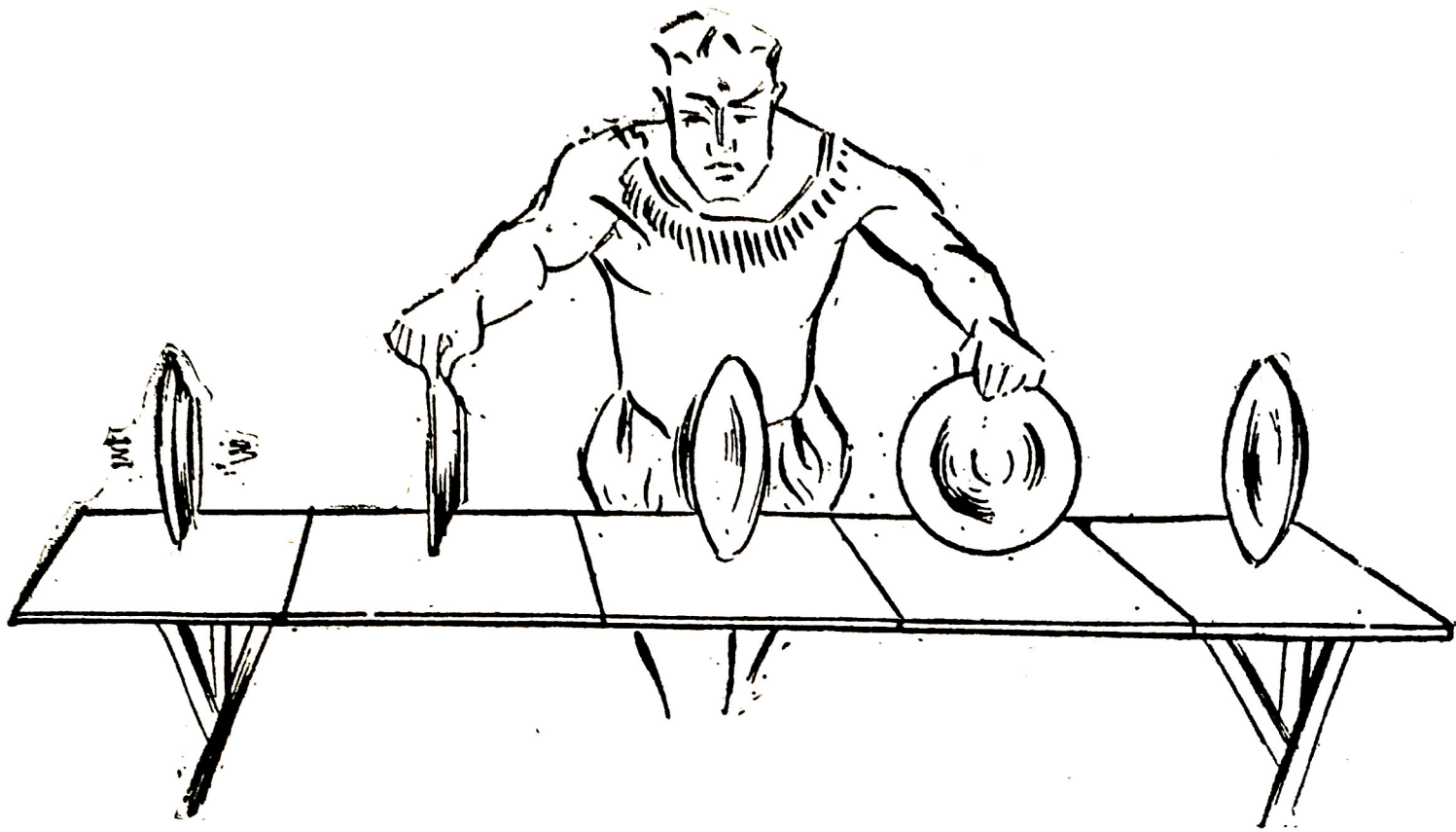
JAPANESE UMBRELLA



In manipulating the so-called Japanese umbrella trick, as the above picture illustrates, the idea is to try and keep an object continually on the top of the umbrella, such as a ball or a small plate. In time you can use such objects as a silver dollar or a large ring. In order to do this, you must keep the umbrella continually

moving, never allowing it to stop. Place both hands on the handle as shown above and keep same going to right. You will find that the object used will, with a little practice, stay in one place. Do not try and have the article go completely around. You must learn to have them stay in one position. The use of a ball at the beginning is most advisable and after you have mastered that try the more difficult trick as mentioned. You can also if you desire, for another trick, place the umbrella on your forehead and juggle three or four balls with your hands at the same time.

REVOLVING OR SPINNING PLATES



It is generally known as a rule, to most everyone doing this sort of work. All like to get some trick that is a so-called sure winner. The above picture will certainly give you a good idea of one. The principle of this trick is to keep the plates continually revolving or spinning. You Will have no difficulty in doing this., as the different parts of the table are center, making it impossible for the plates to fall if there should be a mishap. Even though the table is center no one can detect that. In order that you may keep these plates revolving, you must do so by placing one finger in center of the plate after you have given it a start with your hand. Always spin them to your right. What makes this so, interesting is to have a number of them spinning at one time. The running back and forth will cause a great deal of amusement and for exercise, it cannot be equaled.

HOOP ROLLING

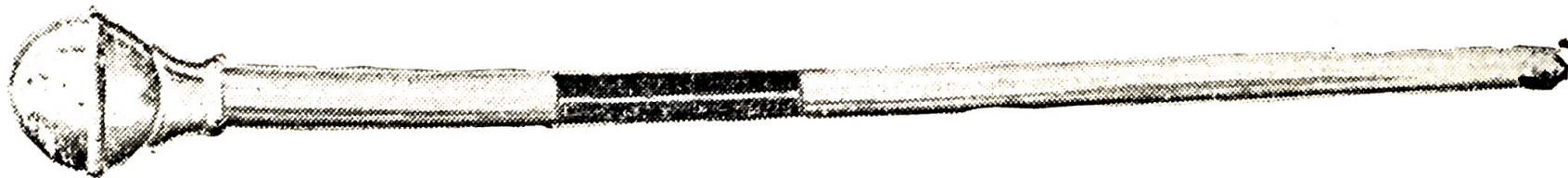


This is a great feature for anyone to use and is seldom seen, as very few do it. It is also beautiful to look at from the front of the theater. The idea is to throw a hoop away from you and have it come back. When throwing the hoop you must, at the same time whirl it in toward you and also give it a quick snap, causing the hoop to roll with considerable rapidity. If you put, enough time into learning these

moves you will find it comes quite easy and is a delight to do. There are so many tricks, a person can learn with hoops that one can make a specialty of hoop-rolling alone.

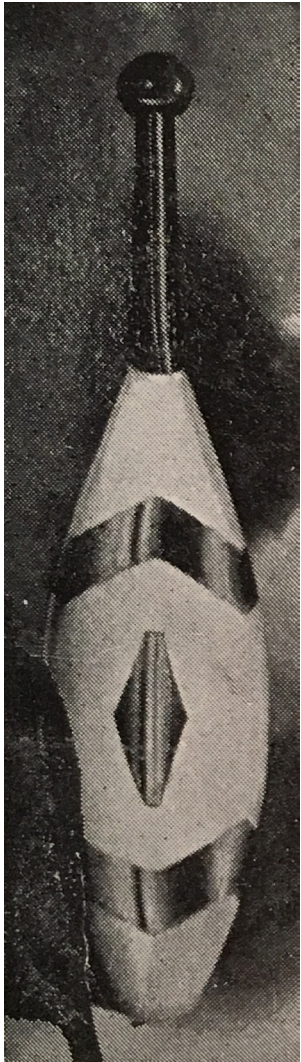


BATON JUGGLING

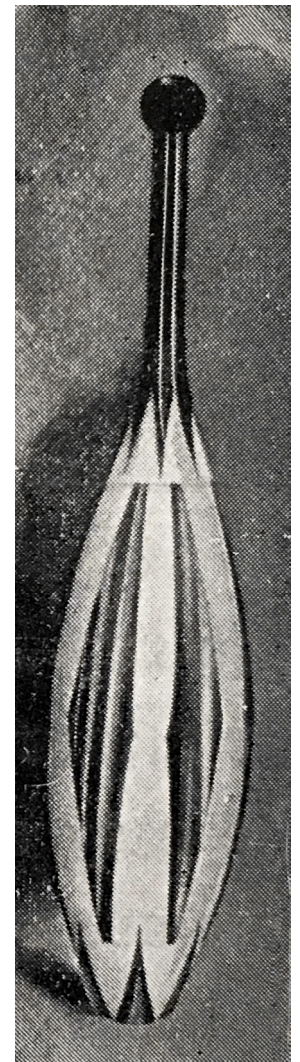


Baton juggling is a fine trick for anyone to learn and is also very beautiful in an act, as there are a very few doing this work. It comes in handy in leading, minstrel parades, and processions of all kinds.

CLUB JUGGLING

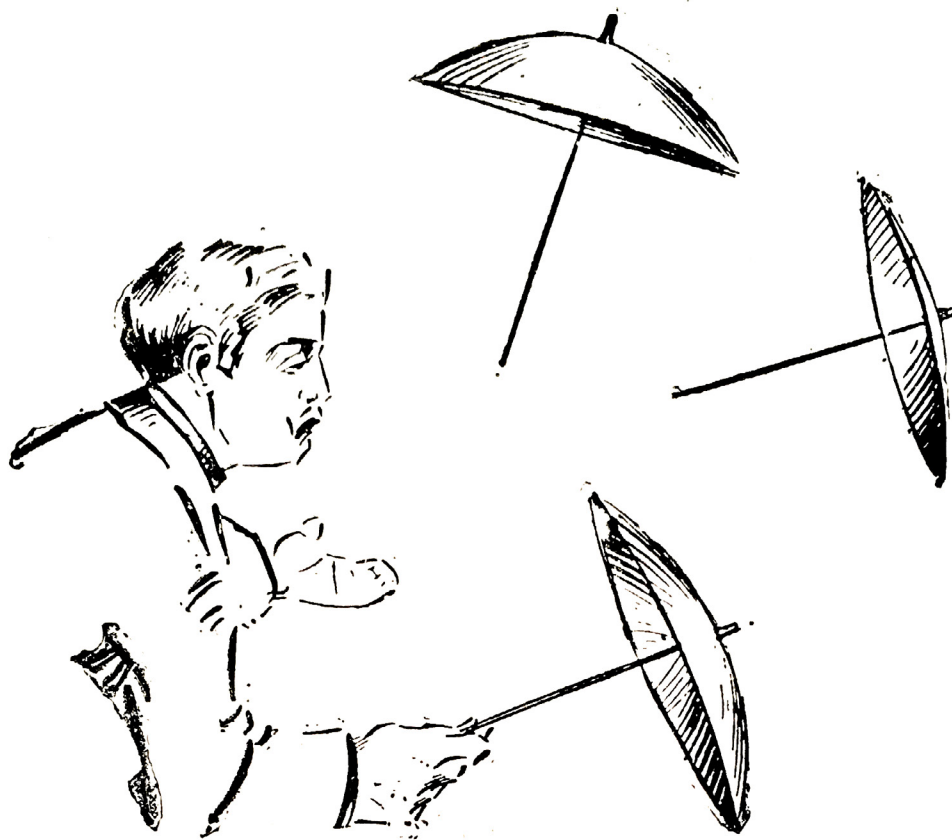


I consider clubs the most difficult part of a juggling specialty. Once a person has mastered the art of club swinging and juggling they are competent to do most anything in this line of work. Begin with one club, working gradually to three or four. Try throwing them over your shoulders, around your



back and get used to handling them in various difficult ways. It is harder to perfect one's self in club manipulating than in any part of juggling. Incidentally, club swinging is a, very healthy and beneficial exercise. "Hercules belonged to no club but a club belonged to Hercules." Also the war clubs of red men, known, as Indian clubs, evolved at last to the clubs with which swingers and jugglers show their skillful art. This work always holds attention, for as Shakespeare says, "Things in motion sooner catch the eye than that what lieth stirs." If a man would be "Rex juglatorum" which in Latin means "King of the jugglers," he should have true apparatus. A savage said admiringly of the perfect shape of an egg, "Take an egg and look at it." For perfect shape and true balance take the Van Wyck Club and look at it." It is the "real thing" and has the 'real swing."

UMBRELLAS



In juggling umbrellas as shown in the above picture, you will find at first that the objects will come, in and touch you a little. You can overcome this by throwing them away from you just a trifle. There are umbrellas also made for balancing purposes and you can perform such feats as turning the object a complete somersault and have the candle alight upon the forehead and while saw is being balanced, try and throw a high hat upon the center of the umbrella and finish by allowing the hat to accidentally fall on your head. We would advise a person to use those manufactured and sold by Mr. Edward Van Wyck, of Cincinnati, as they are especially made for that purpose. An ordinary umbrella would last only a short time.

MATERIAL USED FOR JUGGLING

If a person intends to take up this kind of work, would earnestly suggest that in the beginning they procure the proper material. One will find that it pays to use objects made especially for juggling and in appearing before the public, it is necessary to have the right kind of material to work with in order to make the right kind of an impression. Most all the professional jugglers use the goods made especially for this kind of work by Mr. Edward Van Wyck, whose address is 1665-1667 Pullman Ave., Cincinnati, Ohio.

SUGGESTIONS

My Dear Readers :—I trust that these few suggestions which I have hinted upon will not in any way discourage you. You must remember that in order to be an artist, not only in juggling but in any line of work, takes time and patience. You cannot become an expert in a. day or week. It takes months of hard, patient work and endeavor. Some of the trivial tricks and illusions may be learned in a short time, but the more difficult ones will require a large amount of steady practice. One other very important point that cannot be impressed too strongly- on a person's mind is that practicing a while and then dropping it for any considerable length of time is very harmful. Constant practice cannot be too strongly urged.

This book has been published by Niels Duinker



Niels Duinker (born 9 August 1985) is a professional juggler from Rotterdam in The Netherlands. He is a lifetime member of the International Jugglers' Association. Niels began his career in the youth circus of Rotterdam Circus Rotjeknor, and he has been mentored by Freddy Kenton and Daniel Holzman.

Niels now holds 7 Guinness World Records and has performed in theaters, on television, on cruise ships, and at events all over the world. Niels was the first and only person so far to do 14 juggling shaker cups.

He holds a Bachelor's degree in Mechanical Engineering from the Delft University of Technology in the Netherlands and won the Gold Medal at the 2009 circus festival in Taipei, Taiwan.

Niels has a passion for the history of juggling. Other projects he has been involved in are the translation and publishing of these other juggling books:

- “*Juggling, The Past and Future*” by Karl- Heinz Ziethen, 2017. ISBN 978-9082167641
- “*Here's to You, THE JUGGLERS*” by Paul Adrian. Original book published in French, 1977. Translated into English in 2018. ISBN 978-1979802765
- “*Learn to Juggle: And Perform Family- Friendly Comedy Routines*” by Niels Duinker, 2017. ISBN 978-1546308683
- “*Catching Greatness*” by Niels Duinker, 2014. ISBN 9789082167610

GLENS FALLS PUBLISHING ©.

All Goods Manufactured and

Sold by

MR. EDWARD VAN WYCK

1665-67 Pullman Ave.

Cincinnati, - - Ohio
