

1: New Juggling Tricks, Stanyon,

NEW JUGGLING TRICKS. CHAPTER I. BALANCING. To Balance a long strip of Paper. - A strip of paper 3 feet long by 2 in. wide, torn from a newspaper, is balanced and kept perfectly rigid in various positions (after the manner schoolboys are wont to keep a broom in equilibrium on the hand) on the hand, on the nose, &c., &c.

The first ruler of the Achaemenid dynasty to strike coins was probably Darius I (c. 522–486 BC), as the Greek historian Herodotus suggests. The coins of the dynasty were the daric struck from gold of very pure quality and the siglos in silver; 20 sigloi shekels made a daric, which weighed 8. The types of both coins were the same: These roughly oval pieces were uninscribed and remained in issue unaltered in type until the fall of the empire. The issue of gold was the royal prerogative, but the conquered Greek and other cities and states were allowed to issue silver and copper, while a number of Persian satraps struck silver in their own names, producing some of the earliest and finest coin portraits. At the fall of the empire, various satraps struck silver coins of their own. In the mid-3rd century BC the Parthians became a great power in Persia. They had an extensive but monotonous coinage in silver tetradrachms and drachmas and copper. The coins do not bear the name of the issuer but that of Arsaces, which was used as a dynastic title. Some of the coins are dated in the Seleucid era; on the later coins the Greek becomes corrupt and is often joined by an inscription in Persian. Some local dynasties exist. The coin types throughout the dynasty are the same: From about the 4th century AD, with a few earlier examples, the reverse legend gives the mint and the regnal year of issue. The standard of the gold coins is derived from that of the Roman solidi; the silver coins are drachmas following the Parthian standard and are remarkable for their broad, thin form, which was copied by the Arabs for their silver coins. Islamic coins of the West and of western Asia and Central Asia The conquering Muslims at first mimicked the coinage of their predecessors. In the western provinces they issued gold and copper pieces imitated from contemporary Byzantine coins, modifying the cross on the reverse of the latter somewhat to suit Muslim sensibilities. The old coin, called dinar from the Aramaic derivation of the Roman denarius aureus, derived its standard. The reformed gold and silver coinage has no pictorial type, only skillfully arranged inscriptions, which are nonetheless of high historical value. He is Allah, the One! In the west the Umayyads of Spain issued a copious coinage from the mid-8th to the beginning of the 11th century, first in silver and later also in gold; their tradition was continued during the 11th century by the small local rulers of Spain who succeeded them and by the Almoravids, who united Morocco and Spain in one empire. Islamic gold coinage became one of the great currencies of the medieval world, and the dinar enjoyed great popularity on the western shores of the Mediterranean. It was referred to in Europe in earlier times under the name of mancusus, while the Almoravid dinar was known as morabiti whence Spanish maravedi. Huge quantities of silver dirhams also reached eastern and northern Europe and especially as a result of the fur trade Scandinavia. The Almohads, who succeeded the Almoravids in the 12th century, introduced a coinage that was new in both standard and form. Their fine gold dinars. The coinage of the Almohads survived also among their successors, well into the late Middle Ages, and was also widely current, and imitated, on the European shores of the Mediterranean. In the east the successors of the Seljuqs Artukids, Zangids, etc. The Seljuqs of Asia Minor 12th–13th century had silver coins showing a horseman with a mace over his shoulders, or a lion and sun. Farther east the Ghaznavids 10th–12th century, on their conquest of India, struck coins with Sanskrit inscriptions. In the 13th century the Mongols swept through all Asia except India. The khans of the Golden Horde issued an extensive series of small silver coins which influenced early Russian coinage. The Il-Khans of Persia struck large and handsome coins in all three metals. In the 14th century, Timur Tamerlane revived the power of the Mongols and struck silver and copper coins. His son Shahrukh introduced a new type of dirham, with, obverse, profession of the faith with the name of the first four caliphs on the margin and, on the reverse, his title. Meanwhile, the new gold Venetian ducat spread in the East. It was used until the 18th century, and its standard. Ottoman Empire The original coinage of the Ottomans consisted of small silver coins akche, called asper by Europeans. Gold coins were not struck before the end of the 15th century; before and after that century, foreign gold, mainly the Venetian ducat, was used. Various European silver dollars also circulated extensively. Later Persia,

Afghanistan , and Turkistan The earlier coins of the shahs of Persia were large, thin silver pieces of Central Asian style, but in the 18th century the coins became smaller and thicker, as in India. Legends were usually in rhyming couplets; gold was scarce until the 18th century. Cities issued copper with local emblems. The emirs of Afghanistan, who became independent of Persia in the 18th century, struck gold and silver on the standard of the Mughal emperors, whose poetic inscriptions they also copied. Of the various smaller modern dynasties that ruled Central Asia until the Russian conquest, the emirs of Bukhara and of Khokand were notable for their extensive issues in gold. From the 19th century gradual westernization resulted in the adoption of European types.

India Ancient and early medieval. India derived the idea of coinage from the Greek world via Iran. The earliest coins were weighed from pieces of stamped silver and were decorated with stylized depictions of animals and plants. These coins were soon augmented by copper ones, some made in the same way, others by casting. These pieces circulated over most of northern India during the 4th to 1st centuries bc. From the 1st century bc onward there were also copper coinages of numerous small states, tribes, and dynasties, which show increasing Greek influence. Their few silver coins were directly influenced by the hemidrachms of the Greek rulers of northwestern India of the 1st century bc. Early in the 2nd century bc the Greeks of Bactria began to invade India, and their coinage is remarkable for its fine series of portraits and for the number of names it records of rulers otherwise unknown. Their coin types—of king on obverse and deity on reverse—became the general style of northern Indian coinage for the next 1, years. The type was continued by the kings of Kashmir to the 10th century and adopted, with modifications, by the great Gupta emperors in the 4th century. In western India a dynasty of satraps of Persian origin had been ruling since the 1st century ad. Their extensive silver coinage is dated and therefore of unusual historical value. This kingdom was overthrown by the Guptas at the end of the 4th century, and they at once began to imitate this silver coinage locally. Copies of these continued to circulate in parts of northern India until the revival of various Hindu dynasties from the 10th century onward. The coinages of southern India form a class by themselves. In the later centuries bc and early ad, the Andhras ruled a great kingdom in central southern India; they issued coins mainly of lead but also of copper and silver with types based on Greek or local northern Indian designs. The later medieval dynasties of southern India struck coinages mainly of gold, the type of which is usually the badge of the dynasty; the Cheras of Malabar, for example, had an elephant, the Chalukyas of the Deccan a boar, the Pandyas a fish, and the cup-shaped pieces of the Kadambas a lotus. The Chola dynasty introduced under northern influence the type of a king standing, on obverse, and, on the reverse, the king seated, which spread through southern India and was taken to Ceylon by the Chola conquest and adopted locally. The great Hindu kingdom of Vijayanagar Mysore left a large series of small gold and copper coins with types of various deities.

Islamic The earliest Arab invaders had reached India in the 8th century and founded a dynasty in Sind, which left numerous very small silver coins of the Umayyad type. Gold was hardly issued at all in the 15th and 16th centuries, and for a time the coinage was mainly billon. His reign is also remarkable for the series of coins bearing signs of the zodiac and for the set of portrait mohurs, one of which represents him holding a wine cup. From the beginning of the 18th century the coins become stereotyped , and the epigraphy loses its beauty. The European East India companies copied the native types from the local coinages and did not strike on European lines until the 19th century. A uniform coinage for territories under British administration was introduced in . The right of native states to mint their own coinage was gradually curtailed by the British government. Since , India, Pakistan, and Sri Lanka have had their own coinages. Bangladesh commenced independent coinage on Jan. Miscellaneous Mention should also be made of the extensive Nepalese coinage in gold and silver with Sanskrit legends; the coinage of Tibet, related to that of Nepal; and the long series of octagonal gold and silver coins of Assam, struck until about .

China Before coins were invented, cowrie shells were used as money in China. The earliest Chinese coins are small bronze hoes and knives, copies of the tools that previously had been used for barter. The knife coins tao were about six inches 15 centimetres long and some bore inscriptions naming the issuer and giving the value. Hoe coins bore similar inscriptions. Both types circulated during the 4th and 3rd centuries bc. There were 24 grains in the Chinese ounce, and in the Han period the ounce weighed 16 grams. These pan-liang coins were continued by the Han dynasty. After the Han period bc—ad , the standard coin underwent many modifications. The coin was issued in iron and lead, in

six-grain and four-grain weights, and in token versions. Paper money has been in use in China since the 9th century and was current almost to the exclusion of regular coins under certain Mongol emperors, such as Kublai Khan , whose paper money is described by Marco Polo. For more than 2, years the copper cash was the only official coinage of China; gold and silver were current by weight only, the latter in the form of ingots. As a result of the popularity of imported Spanish colonial and Mexican dollars, several attempts were made to institute a silver coinage based on the dollar in the 19th century; not until the very end of the 19th century were mints established to strike silver and copper coins of European style. Under the republic, coins were at once struck with the portraits of Sun Yat-sen and Pres. The very extensive series of talismans , coinlike in shape but usually larger and in their legends and types reflecting popular Chinese religious thought, is noteworthy. Reproduced with permission of the trustees of the British Museum; photograph, Ray Gardner for the Hamlyn Publishing Group Limited Japan The art of coinage was borrowed from China by Japan, whose first bronze coins were issued in ad To the midth century, 12 different issues were made, each of a different reign. For the next years, however, no government coins were issued, and grain and cloth were used as money. From the Middle Ages imported Chinese coins began to circulate along with locally minted imitations. In the copper kwan-ei was first issued and remained in vast variety the usual issue for more than two centuries. Unlike China, Japan has had a gold and silver coinage since the 16th century. Other gold pieces are the small rectangular pieces of one and two bu issued from time to time; round gold is rare and usually of provincial mints. Silver was originally in the form of stamped bars called long silver; these were supplemented by small lumps, also stamped, called bean silver. They were later augmented by issues of silver pieces in the same shape as the small rectangular gold coins. In a mint on European lines was established in Tokyo, and gold, silver yen or dollars , and copper were regularly issued from it until World War II , when nickel and various alloys superseded the precious metals. After World War II the yen was retained as the unit of currency.

2: List of New Tricks episodes - Wikipedia

New Coin Tricks -- Second Series (Ellis Stanyon) New Fire and Chemical Tricks - First Series (Ellis Stanyon) New Handkerchief Tricks (Ellis Stanyon).

A collection of ingenious and clever tricks of the genuine juggling order, as performed by the most skilful jugglers of the present day. The tricks have been selected by the author from his own Entertainment, preference being given to those that combine simplicity of working with the maximum of effect. This with a view to provide elementary lessons in the Art of Jugglery. The performances of the modern jugglers are, undoubtedly, exceptionally clever, but there is no gainsaying the fact that many of the tricks are partly acquired to the soi-desant juggler once he is in possession of the proper apparatus and knows exactly how to proceed to practise. It is my intention in this little book to expose some of the deceptions practised by the juggler of the present day, and, further, to explain the construction of some of the apparatus he uses. As the space at my disposal is somewhat limited I propose to confine my explanations to tricks that I have worked in my own Entertainment for some years, further selecting out such that experience has taught me to believe combine simplicity in working with the maximum of effect. I have not yet been able to discover a book explaining the secrets of expert juggling tricks, and, on this account I believe the present one, though small, will be acceptable to the Magical Fraternity who desire to add a little variety to their Entertainment, and to others who would like to take up Juggling as a Hobby. I am of course aware that several attempts have been made to expose certain tricks of the jugglers in various magazines, but these, owing either to a desire on the part of the writer to still further bamboozle the public, or from gross ignorance of his subject probably the latter have in every case been utterly mis-leading. In support of my desire to make everything as clear as possible, should any reader meet with a difficulty, I will gladly give him further verbal instruction and ocular demonstration if he will trouble himself to give me a call. I am prepared to supplement the present work with others on the same object should the demand justify such action, in the meantime I can only hope that this first instalment of "New Juggling Tricks" will prove acceptable to the community it would benefit. He will also accept pupils in Jugglery on the most reasonable terms. STANYON pays special attention to the tuition of Shadowgraphy, teaching his pupils to impart life-like motion to each and every figure, and to present them in every respect, with great accuracy. To Balance a long strip of Paper. The part of the trick the least understood is how, under any circumstances, the long strip of limp paper can possibly be maintained in the perpendicular. The trick, however, is within the range of the merest tyro, and it is certainly one of the prettiest of the genuine juggling order. The working is as follows: He then announces that he will mesmerize the paper, and this he proceeds to do as follows: He now draws the right hand down the whole length of the paper, making a heavy crease down the centre. This movement apparent mesmerism is repeated several times until the proper crease is obtained. The effect of the crease is to stiffen the paper throughout its entire length thus nullifying the aforementioned difficulty. Balancing a Paper Bag. To ensure success the bag must be well made and well pointed at the bottom: The quality and size of the paper used being important, I may mention these desiderata may be obtained in once by using a full page, i. An additional effect is obtained by setting fire to the bag at the large end, then replacing it on the nose, and while still maintaining a perfect balance, allowing it to burn down to within an inch of the small end, then to blow it out. It is interesting to note that the ash of the burning paper remains standing in the form of the original bag, but this would not be the case were a very common paper used. The simplicity of the feat, as compared with others in the art of balancing, is accounted for by the lightness and shape of the bag which does not allow it to fall rapidly from the perpendicular. It follows as a natural consequence that the burning bag, producing a column of heated air and gradually growing lighter, is the simpler of the two to balance; and this incongruity, such from the point of view of an audience, is all in favour of the performer. Egg Card and Wand. For instance an egg may be balanced on and caused to roll from one end of the wand to the other see "A" in the Fig. The illustration pretty clearly explains the construction of the apparatus, the wand is 20 in. One end of the wand is made concave for holding the Egg as at "D. The egg is a wooden one enamelled white and provided with a hole in the small end to fit the wire of Card or the pin on

the wand. The wand is painted black. With the exception of the final balance on chin, the whole thing is absurdly simple; it is nevertheless very effective in the hands of an entertainer, and most suitable for an audience of young children. I am acquainted with several Conjurers, clever entertainers, who always refuse to work for children. It is only a question of the selection of suitable tricks, where a child cannot be expected to appreciate terse Sleight of Hand feats, he will I speak from experience dance with delight at the exhibition of such tricks as the above, or at the exhibition of that even greater Conjuring absurdity known as Jack the Funny little Vanishing Man. In practise the student will do well to use, in place of the bowl, an ordinary bowler hat without lining; the shape of the inside of the hat is very suitable, and the coin gets a good grip on the surface of the felt. In the case of the hat the coin is merely thrown in roughly with the left hand, while the right hand moves the hat round and round in concentric circles towards the left; the smaller the circle described the better. The coin may jump about at first, but will soon settle down and run smoothly round the side of the hat. To ensure the coin spinning evenly and regularly the movement of the hat must be regular See Fig. The china bowl should be selected with the inside as near the inside of the letter "U" as possible. In this case the bowls were shaped like the letter "V" with the bottom cut away to form a hole of the required diameter See Fig. To start the coin running round such a bowl, it the coin is first held flat, by the extreme edge, between the tips of the finger and thumb of the left hand; then thrown to the left round the side of the bowl, the movement of the bowl in the right hand commencing simultaneously with that of the coin. I have seen three coins kept spinning at once at the same time in separate china bowls without bottoms as above described; once the coins were set in motion and spinning evenly and rapidly, the basins were placed on the tables; as the coins slowed down the manipulation was again repeated. A cardboard lamp shade, as used over a billiard table, or any article of a similar shape may be used as occasion demands. The stick is best made from a round blind rod and should be about 2 ft. In practise place the pin in the corner of the handkerchief about 3 in. Hold the stick at the lower end and describe a circular motion from the wrist, the arm in spinning should be almost still. The point of the stick attached to the handkerchief should describe a circle about equal to the size of the handkerchief itself. Only very little practise is required to become expert; eventually the handkerchief may be tossed in the air and caught on the point of the stick. To pass the stick for examination use a loose ferrule, provided with a pin for capping the end of the stick See "X" in Fig. This feat is of great importance, affording as it does in once a simple but effective Juggling Act and a means whereby the proper movement of the wrist, as required for spinning an ordinary china soup plate, q. Ball or Plate on Stick. The stick must be provided with a dull point which must then be chewed between the teeth until all hardness is removed. This will cause the stick to touch the ball and prevent slipping; this is the secret required for spinning an ordinary soup plate or pie dish on the end of a stick See "C" in Fig. By a movement of the wrist, similar to that in the previous trick, the stick is caused to describe a small circle under the ball - obviously if the movement be quick and regular the ball cannot escape. As the velocity increases the ball or plate will centre itself on the stick and spin, apparently motionless. This recalls to mind the celluloid ball kept in the air, mechanically, for shooting purposes, by a thin stream of water. The larger the ball the easier it will be to spin it on the stick. The ball used by Jugglers is turned in light wood, covered according to taste, and is usually 7 in. It will be well to note that, unless the plate be centred, it will confuse matters somewhat to attempt to transfer it from the right to the left hand. I am not saying that to do so is impossible. The larger and heavier the tray the simpler the feat, therefore practise with a tea tray, it need not of necessity be round; an oblong or oval tray will spin equally well. Dexterity only is required. By all means learn to spin with both hands. Practise with both hands alternately. Dexterity only is required to cause the stick to describe a rapid circle round the edge of the hat. The stick is required to be of a flexible nature, therefore a cane is used. The hat may be tossed in the air and caught again, still spinning, on the stick. Walk over the stick, still keeping the hat spinning, throw it over the left shoulder and catch again in front; and other fancy movements will be suggested in practise. Spin two hats, one in each hand. If you cannot manage the left-hand stick on the outside of the hat, let the point be on the inside of the crown; this applies to either hand in practise. The sunshade should be selected strong, to open easily and when open to full extent must be nearly flat on the top and quite firm. For juggling purposes the handle must be cut off so that it is but 6 in. Having obtained a brass curtain ring of the required size, and having removed the eyelet rivetted into it

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for domestic purposes, you are ready to commence practise. Hold the handle of the shade at "X" See Fig. The ring, held in the right hand at the tips of the fingers, is now thrown in the air a twist being imparted to it causing it to turn to the right on its own axis; it is caught on the shade where it continues to spin, its motion being accelerated or retarded according to the movement of the shade in the opposite direction. The ring does not run round the shade, but continues to spin rapidly in or near the position indicated in the Fig. Once the ring is in motion both hands may be utilized for keeping it balanced and for causing it to spin with increasing rapidity. You will not accomplish all this at the first or even at the second attempt; the ring has a beautiful knack of running in a straight line right off the shade. But do not be discouraged, and never continue practise after the muscles have become the least bit tired; put your properties away and try again the following morning; you will probably be surprised to find you can accomplish what you desire. At the outset you need not attempt to throw the ring on the shade, simply place it on and give it a start with the right hand. First of all practise the following movements with a tennis ball. Keep the ball spinning as explained for the ring. Bounce the ball on the floor, and catch it on the sunshade causing it to be kept spinning. Toss the ball still spinning into the air, and quickly turn over the sunshade; the ball falls and is kept spinning on the inside of the sunshade - reverse this movement. With the ball spinning rapidly close the sunshade half way, spin the ball on the shade in this position, open the shade again without displacing the ball. It is second nature to me to execute the whole of the above mentioned movements with a 4 in. I am also able to cause the ring to stop and lay down on the shade, then to "Kick" it up with a jerk when it will continue to spin. A small china tea plate I use an aluminum plate for lightness and other reasons may also be used with good effect; also a half-a-crown, but a five shilling piece on account of its size will be less difficult to manipulate. When catching heavy articles on the paper sunshade do not forget to break the fall, or the shade will be injured. What I want to teach you to do in this respect, you frequently do almost unconsciously not quite at times on the cricket field, I refer to catching the ball. The ring touches the fan on the left and runs across it to the right being jerked into the air in the direction of the dotted lines See Fig. Here again it will simplify matters to practise the movement with a tennis ball. The fan used is the ordinary pattern as shown in the illustration, but must be selected or made strong enough for the occasion. Some years ago I saw Mons. Trewey perform this feat. In place of the sunshade Trewey used a round flat board about 18 in. I have never used the board and only give it here as a suggestion, it appeals to me as a novel variation of the older form of the trick.

3: Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed - Wikipedia

The coin collectors who impress me the most are the ones who have become specialized in a certain series and who have studied it to the point that they are as knowledgeable about it as possible.

4: Washington Medals

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5: æl am vs. I do• | Sports Chaplains Network

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6: TtH ç Series ç Two Sides of The Same Coin

No tricks, one-man show since we're not sure of JC's availability in September because of the proximity of the NBA training camp with the season opening on Oct. Besides, we've waited.

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7: Smith Backs No. 3

Knife swallow Pencil through mouth and out ear Take your finger off.

8: Smith No. 3 Playing Cards by Expert Playing Cards

Smith No. 3 by The Expert Playing Card Co. is the final installment of Conjuring Arts' Erdnase series. This deck has the Smith hands pattern (by Guy Hollingworth) with two casino style ovals that have M.D. Smith's signat.

9: Penney's game - Wikipedia

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