The Balducci Levitation ©

The Balducci Levitation - is an illusion that can be performed almost anywhere, anytime. It uses no wires, strings, rigs, camera tricks, etc.

This is a highly restrictive, angle-sensitive trick. You have to practice your angles over and over to get used to them. One bad angle or position and the illusion is blown!

Stand about 8 to 10 feet away from the audience at a 45° 'backward' angle. You pause . . . and then slowly start to float. Rise up on the toes of the unseen foot. Your heel stays level with the rising leg and the appearance is that you are levitating. You rise 3 to 5 inches off of the ground before you suddenly "crash" back down to the ground.

The Chameleon ©

TRICK EFFECT & ROUTINE:
Magician is seen to levitate inches off the floor from three sides

PREPARATION:
For those of you cheepos - and "I want it now-ers" This is for you. Saw off the
end of a block of wood smaller than your foot. It should be small enough not to be seen when you are standing on it and also small enough to fit up your trouser leg in your sock (like where you used to hide things when you were young) Paint the sides of the block the colors of carpets or floors where you will be performing this. i.e. home, work, Grandmas house etc. Black - white and gray are the best colors.

**METHOD:**
Keep the block stowed away in your pants leg until you are ready. Bend over and remove it from your sock feigning that you are tying your shoe. Place the block (color side towards your audience) and hide it beside your shoe. When you are ready and have everyone's attention: Hop up on the block on one foot.

**COMMENTS:**
You might think "flying" forever is a cool thing, but it isn't as with any levitation, the longer you are up - the longer everyone has to notice how you do things. Drop down fast and hard like it took a lot of effort and tell them you are "drained" and cannot do it again right now.

**Liberal Levitation ©**

**TRICK EFFECT & ROUTINE:** You levitate off the ground and then spin 180 degrees in the air; you spin back and the float to the floor.

**PREPARATION:** This is the exact instruction on how to make it, I don’t get it but maybe some of you will.

**METHOD:** There is a wooden, door wedge hidden inside the bottom/sole of one of the shoes. The shoes must have thick rubber soles (I guess wooden soles would work :). You cut out the shape of the wedge from the sole of the shoe so the wedge will fit perfect. When you rotate, the friction of the ground keeps the wedge in place while the rest of the shoe turns. The wedge in the new position creates a fulcrum to levitation on!

This is the shape of the wedge if you could see through the side-bottom of the shoe, as it will be during non-performance:

**NOTE:** The third side I couldn't manage to draw is a "hypotenuse" from point 1 to point 2

NOT ORIGONAL DOCUMENTS – MADE WITHOUT CREATOR’S CONSENT
1
Front of shoe 2 ______/
back of shoe

Bottom: wedge is disguised as part of bottom because the very bottom of the cutout is glued to the bottom of the wedge. In the exact center of the "hypotenuse" protrudes the end of a screw that goes through the wedge. This screw should protrude perpendicularly to the "hypotenuse" and should screw into the center of a small strip of wood glued to the rubber in the cutout where the "hypotenuse" fits.

If you have the wedge disguised as part of the shoe like this (read the instructions carefully, it’s the best I could do without an image) If you stand and turn 180 degrees, when you have put enough toil into the shoe, the wedge will rotate so it looks like from the bottom of your shoe that you have a triangular fulcrum to balance on. Rotate back 180 degrees and you are set to walk comfortably and normally, and even show the bottoms of the shoes from a short distance if you constructed the shoe with care. This takes some work, but is definitely worth the time when you perfect your shoe!!!

Raven's Flight ©

Effect: A magician stands facing the spectators he suddenly levitates right off the ground.
The spectators can even look under his feet to see there is no support

Apparatus: To perform this levitation there is preparation needed. You need to get a pole stretching the length of your leg. Saw the pole in half. Get a hinge{you can buy in any D.I.Y shop}and connect the two poles together. Then at the end of the pole you have another hinge and connected to that you have a block of wood 5 inches high.

Performance: Place this pole down the trouser leg of your strongest leg. The hinge in the middle enables you to be able to walk with the pole down your trousers.

You can have the pole held up by a belt or just keep your hands on your hip you stand facing the spectators and try to levitate.

You just go up on your tippy toes. They say "Your not levitating your just on your tippy toes!".
Go back down and say I'll try it again and this time when your going up on your tippy toes put your hands on your hips and slide the pole down towards your foot, the block at the end bends on the hinge and lies flat on the ground.

You’re now up on your tippy toes, rest your foot on the block of wood. They say the same thing as before but then you say "Watch this." and you are able to lift your foot up fully.

They can’t believe it. If you perform this levitation in the same place all the time you can paint the front of the block the color of the wall behind you.

But if want to do it out on the street or somewhere else they can't look under. To come back down first go into a position that your on your tippy toes. Use your hands on your hips to slide the pole back up and then put your feet flat on the ground.

All Man Levitation ©

TRICK EFFECT & ROUTINE: A magician sits down in a chair and puts a sheet over him. Suddenly, he rises one foot in the air. Shoes, everything comes off the ground. The audience is dumbfounded.

METHOD: The secret to this is very devious and requires lots of practice to perfect it. What is vital is that the sheet is not see through.

Before the start of the trick, make sure that your shoes are on your feet loosely, but that the looseness is not obvious to the audience.

Once you stand over the chair, throw the sheet over you and the chair. When ready to sit down, slip off your shoes and place your feet behind your shoes so that the shoes are protruding from the sheet.

Now comes the tricky part. Ok think about this when you want to pick up you're pair of shoes at them same time you hold them at the double-line formed above the laces when the shoes are placed together. Use your big toe and your second toe of your right foot and hold your shoes with these toes.

Put your weaker hand over the left leg so that that hand 'blends' in the left leg. While doing this, put your stronger hand (right in this case) behind your back so that it rests on the seat of the chair and raises the hand which blends in with you
foot so that it is always in line with the other foot. The foot, which is holding the shoes should rise and hence the shoes will also rise.

The foot, which the hand blended in with, this is on the ground also helping you push up. This foot is hidden though by the shoes and the sheet somewhat.

The Couch Levitation ©

TRICK EFFECT & ROUTINE:

The assistant is brought up to center stage. She is placed in a reclining position on a couch. Then covered with a large cloth. She is commanded to rise. Once she has risen to a height of one foot above the couch, the couch is taken away and the performer walks all around the floating woman. She continues to rise until she is well over the head of the performer. Then she slowly descends until she is level with the performer's head. Again she begins to rise. This time, the performer takes hold of the cloth and while she is rising, the cloth is whisked away. The woman is gone, vanished right in front of the audience.

PREPARATION:

One of the most startling effects in magic has always been the levitation. Whether you levitate an assistant, a horse or a car, getting something to float has always pleased the crowd. I will explain the illusion in terms of floating a woman, but the principle will work with any object, big or small, male or female.

The secret:

The secret is in the couch (remember the couch from the above trick description?) and the rest of the effect depends on a mesh-like screen, which is shaped like the assistant's body. As soon as the assistant lies down on the couch, the performer picks up the cloth, which will be used to cover her. While this is taking place, the body mesh or screen is lowered over the assistant. Since the body mesh is clear, members of the audience do not see it. This movement is done by someone behind or off in the stage wings. The body mesh is molded to resemble a woman; it is attached by four strings of invisible thread to a location controlled by another assistant. When the performer covers the woman with the cloth, it is the screen, which is really being covered.

As soon as the woman is fully covered, she secretly slips into a hidden compartment in the couch. After the couch is removed to a backstage area, the woman gets out of the couch. Because the couch has played such a small role in the effect, most people forget about it.
The shape of the screen leads everyone to believe that the woman can still be seen from the audience. In reality, the trick is already done. Now the performer merely plays out his or her part.

The off-stage assistant watches the moves of the performer, lowering or raising the cloth covered screen as per the performer's commands. When the cloth is whisked away, the audience can't see the invisible screen.

The body screen seems invisible for a couple of reasons; first the background or backdrop is dark. Black is best. The mesh is made of a nylon material, which can also be black or transparent. Either way the audience is unable to distinguish the mesh from the dark background.

It is usually a good idea to have the off-stage assistant raise the uncovered screen completely up out of view anyway at the conclusion of the trick; this keeps the stage area clear.

In some cases, I have seen the body mesh more like a mold, covered in a black velvet material exactly matching the backdrop. This black velvet mold should remain invisible to the audience so long as it is seen against a black velvet rear curtain.

This effect is difficult for television, because the television eye can often pick up the movements. But this effect is great for a full-stage presentation.

**Another one of those annoying levitations!**

**TRICK EFFECT & ROUTINE:**
Well, this is another one of those levitations that we are all sick of seeing, but mine's a little different. Mine is an easy stage levitation that uses one secret assistant. Here it is. You are on a stage with nothing but a table of your props, and a cloth draped over the edge of it. You pick up the cloth and hold it in front of you. Then, you start to rise -about 3-4 feet in all. It is obvious that you are not on the ground anymore. For further proof that you are up there you start to rise outward until you are almost parallel to the floor.

**Method:**
How to do it? Well, you already know that it uses a secret assistant, but you don't know about the other prop -a simple wooden stool about 3-4 feet high. First prepare the stool by taping felt to the bottom so that it won't make noise on the stage. Now, set up you table.
with a floor length tablecloth and the large "levitation" cloth draped on the side, and you are ready. Lay the stool on the floor behind the table. Your assistant goes back there also. When you go to pick up the levitation cloth, you hold it about waist height and as wide as you can. Do this under the cover of opening it up. Your assistant takes the stool and hides behind the cloth while you walk to the side of the table. Walk enough away so that the audience can see between you and the table, but don't walk to far or your assistant will have a hard time keeping up. Your assistant stands the stool up, and here is the hardest part. You put your left foot up on the stool without making it seem like you're stepping up. You must keep the top of your body still. Next, transfer the weight to your left foot as you step up with your right. All that's left to do is to pretend to rise. You can rise out if your cloth still touches the ground by keeping one foot on and raising the other. Reverse all these processes to go back to where you started.

**The Vampire's Cape - Coat Jacket Levitation ©**

**TRICK EFFECT & ROUTINE:**
Magician takes off his dinner jacket and lays it down by his feet, as he pulls the jacket up - his two feet rise with it - both visibly off of the ground!!!

**PREPARATION:**
Get a jacket and a strong bulldog clip from the office store. You should be wearing dress shoes if you are wearing a dinner jacket. Clip the clip to the side of one of your shoes (inner side) One shoe should be loosely tied so that you can easily slip in and out of it.

**METHOD:**
Take off your jacket and turn it back to the audience and pretend to straighten the bottom, but secretly "clip" your two shoes together and casually step out of one placing your socked foot behind your two shoes. Raise yourself up on the socked foot and lift the two shoes together, never pulling the jacket higher than the tops of the shoes. Come "crashing" down and straighten back into your shoe and remove the clip and take a bow.
Mirror Levitation ©

**Effect:** Magician stands inside a box, two doors open to reveal the magician legs. The magician can be seen levitating off the ground. The magician then jumps out of the box and shuts the doors.

**Secret Preparation:** You need a box and a mirror.

**Making the prop**

**Step 1:**
Get a cardboard box and make sure it's big enough for you to stand in.

**Step 2:**
You need to cut two doors in the front of the box, leave a gap a few inches all the way around the box.

**Step 3:**
Place the mirror at an angle; the reflective side of the mirror should be facing the two doors. You will need to adjust the mirror so it reflects the bottom right hand side of the box. Make sure the mirror is the same length as the box, otherwise spectators look through the opening will the edge of the mirror.

**Step 4:**
Your prop should look something like the picture below.

**Step 5:**
Your now ready to perform the trick, be sure that the spectator can't see inside the box otherwise they will see how the tricks is done. The ideal position of the box is to place it higher than the spectator eye view e.g. on a table. Also make sure the doors are closed on the box before you begin.

**Step 6:**
To perform the trick you have to stand inside the box with your left leg next to mirror's reflective side. Put your right leg on the other side of the mirror. This must look natural don't look down at your feet; otherwise the spectators will suspect something is going on.
Step 7:
Open the two doors of the box. The spectator should see you standing there in the box.

Step 8:
Bend your knees and slowly lift your left leg up and then slowly lower it, from the spectator view it will look like both legs are levitating off the ground.

Step 9:
Once you have lowered yourself you can either jump out of the box or shut the doors on the box and carry the box away.

Zero Gravity ©

MATERIALS:

A. 1 pair of converse one-half size larger than normal shoe size
B. A 2"x 5/8 steel connector
C. A steel Phillips head screw 3/8" long should go through connector hole and not fall out
D. Strong flexible adhesive, Shoe Goop
E. A 1'x1' piece of sheet metal
F. Thin black socks
G. Flat black spray paint
H. Rubber bands
I. Crazy glue

TOOLS

A. Work gloves
B. Tin snips
C. Strong scissors or shears
D. X-acto or Utility knife
E. Phillips head screwdriver
F. hacksaw
G. A metal file
H. Sandpaper for metal

STEP 1: Remove the inner sole from the left shoe. This sounds easy, but is probably the hardest part of the construction. Remove the laces from the shoe to give you more room to get your fingers inside. While pulling the inner sole out
you may have to make cuts with the X-acto Knife to cut the glue that holds it down. Be patient—it will come out eventually. Once the inner sole is removed you should be looking at the dark brown rubber material that matches the bottom of the shoe.

**STEP 2:** Cute a hole in the bottom of the shoe. The size of the hole will depend on your shoe size. The template just gives you an idea of where to cut on your shoe. Make sure to leave a small ledge at the top as shown on the diagram. This ledge lets you flatten the shoe to the ground with your left big toe, before and after the levitation. I was able to cut a slit with an X-acto Knife, then work a strong pair of kitchen shears into the slit to make the cuts. Turn the left shoe over and cut out the bottom of the shoe as shown below. No one will see this part of the shoe; it doesn't have to look pretty.

**STEP 3:** Looking at the bottom of the shoe, make two slits as shown below:

**STEP 4:** Now cut a shell out of the sheet metal, or plastic. This shell will fit inside the front and sides of the shoe to give it support and retain its shape during the levitation. It's impossible to give you exact measurement for this because everyone's shoe size is different. Once you understand how it works you will be able to make adjustments to fit your size. Cut out the size you need using the tin snips. Be careful of the sharp edges. Next, file and sand the edges of the metal so that it can't cut you while you're wearing the shoes. Now, carefully bend a curve to match the natural curve of the shoe. Place the shell inside the shoe and check to see if it fits snugly again the shoe and follows the natural curve. Make adjustments as necessary. Lace up the shoe and try it on while wearing one of the black socks to see how it fits. Make sure the shell doesn't dig into your foot or cause discomfort.

**STEP 5:** Once your satisfied the shell fits properly, glue it inside the sneaker using Shoe Goop. Adjust the laces so that they appear natural as if they were on a shoe with a foot in it, and then wrap some rubber bands around the sneaker and shell to hold them tightly together. Let dry in a well-ventilated area over night.

**STEP 6:** Cut the metal connecting strip with a hacksaw. It should be 5/8"x1 5/8". File and sand the edges smooth. Round off the edges as shown below:

**STEP 7:** Paint the strip flat black and let dry.

**STEP 8:** Turning to the right shoe locates a raised ridge in the white rubber on the left side. Go down about a quarter of an inch and mark this spot. Screw the plate to the bottom of the shoe about a quarter of an inch in from the edge. The plate should be secure against the bottom of the shoe, yet still be able to swing
out from under the shoe and back it should be hidden by the shoe when underneath. Make adjustments as necessary.

**STEP 9:** Locate where the screw enters the shoe and snip the end off with the tin snips. Cover this spot with a dab of Shoe Goop so that the screw doesn't dig into your foot.

**STEP 10:** Patiently wait for the glue to dry, and get ready to levitate

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**Masklyns Barstool ©**

**Effect:** A magician sits on a chair and says, "I will be in this sitting position two feet above this chair". He then stands up and covers his legs with a blanket but you can still see his shoes. All of a sudden he feet rise up two feet in the chair, he is now in a sitting position two feet above the chair! He then floats back down, takes the blanket off and walks away.

**Secret:** Before the levitation you have to place a paper clip between the rims of your shoes and cover it up with your trousers(pants).

**Step 1**
Stand up and put up the blanket in front of your legs

**Step 2**
Slip out one leg from the shoe and place it on the chair

**Step 3**
Pull the blanket onto your shoes so they think both legs are still there, so it looks like your just standing in front of the chair.

**Step 4**
As you lift up one leg the other shoe comes with it because of the paper clip you are using.

**Step 5**
As you float your feet back down, put the sheet in front of your shoes so you can't see them.

**Step 6**
Slip your feet back in behind the sheet pull your shoes apart and the clip will stay attached to one foot.
Step 7
Take the blanket away and walk off.

**Fearsons Fabulous Floatation ©**

**SECRETLY CONSTRUCTED:**
His pants had a shell of plastic on one pant leg that that keeps the pants looking like his leg is in it even if it is not in it. His pant leg opened at the seem of his pants which let his leg slip out and hide behind the jacket. His shoe was permanently hooked up to his pant leg that was altered so it would look as if nothing happened to leg and foot even though it is not in it! He can walk right with the pants while he is not levitating because there is one band on his upper leg and there is another on his lower leg and two metal rods that go down each side his knee connect them.
The rods bend back but not forward so that when the shell is in the air it would not just hang their, his shoes also clip together so he can pull his leg and the shell can go in the air with no problem.

**Performance:** Take off the jacket and clip the shoes together behind the jacket, then pull the shell out with your left foot and hide the right leg behind the jacket. Appear to levitate by kind of moving around and keeping your body from shaking, bring the shell and your leg back behind the jacket put your right foot back into the pant leg and walk off. It is brilliant but is extremely hard to put together.
You should only get it if you are a full time magician.

**Rue Morgue ©**

**Effect:**
Magician drapes a blanket over him except for his head, then floats off the ground and then comes back down. He takes off the blanket and shows it to everyone.

**Secret:**
This takes some muscle. Lie down and drape the blanket over you and make sure it DOES NOT wrap under your feet. Now if your audience is on your left, turn your left foot inwards, on your right, turn your right inwards. This will make it look like both feet are in the air. Now, put your arms against your side under the blanket. When your ready to float, grab under your thighs with your hands and lift yourself up with your elbows on the floor and your closest leg to the audience up in the air. Your other leg will be balancing you. This looks awesome but it takes a little practice.
Ghost Jump ©

The effect: the magician says he’ll try a very special jump. Then he suddenly rises as in a jump, but he floats in midair long enough to mystify everyone. People can even see under his feet, even on the street, and they will swear they saw the magician float more than a foot off the floor!

The props:
To build the gimmick, you’ll need a woman’s shoe’s heel. It’s best if it’s not too large. Stick it to a hinge. Stick the other part of the hinge to the back part of the shoe’s sole. If the heel is upright, it should look like a real heel but turned to the opposite way, but the heel can be folded backwards, so it stays hidden behind the shoe. Now, get some small mirrors (small make up kits usually have them in a good size) and glue them to the front and sides of the upright heel. Get some wax and stick it to the bottom part and top part of the front face of the heel. It’s better if they are stuck at the corners. The gimmick should work like this: there are two positions, the behind (upside down) position, and the bottom (upright) one. The prop should be in hidden position. To keep it in behind position, keep it inside the pant, so the pants leg avoid it from falling to the bottom position.

Presentation:
Be wearing the gimmick. Perform at some distance (about 5 or 6 feet away from them). Now this all has to be done in one single action. Ask them to see how high you jump, but tell them to look at your head, rather than your feet. Now, the next moves have to be done all as one single action: As you tell them what to do, bend your knees, as if you were going to jump as high as you can, but also, stand on your toes, pulling the pants a little so the gimmick is able to fall to the upright position. Point to the sky as much as you like, so they understand to look at your head. This all should be done as you tell them to look how high your head goes. Now, explain this is a hard jump to do because it takes concentration, and tell them to watch closely. As you patter, balance yourself on the heel, so it works like kind of lever. Concentrate and tilt the body to the front as you were going to impel yourself up like in one of those gymnastics ornamental jumps, but rather than impelling, balance your foot on the heel, and straighten all your body in an upwards motion, as you lift your foot off the ground. Stretch your body as far as you can, and tilt the heel backwards, as you bring your body front wards. This increases the effect, as it looks like you go higher, and also, the feet are seen to move in midair, with nothing under it. (the mirrors should be perpendicular to the ground at this time). Lower yourself but as you do so, pull the pants up, and make the gimmick go to hidden position, again, by moving you foot front wards and pressing it against the floor. Immediately ask how high did you go. Show about a foot with your hands and ask if it was that much. David Blaine used this last patter, but it just fits
**Dracula Rising ©**

**EFFECT:** The spectator’s are called into a darkened room, only to witness the magician in a catatonic trance, “come no further,” he shouts and the spectator’s witness him convulse and slowly begin to rise off of the ground – he hovers for what seems like an eternity and then slowly descends.

**PREPERATION:** It’s all a trick played by the lights as the spectator’s come into the room. Have a box underneath a darkened bed sheet – and make sure the room is as pitch as you can get it. Once the spectator’s come in – they will see your shadowy figure – but nothing too clearly. You just rise up on the box in a slow fashion and to the spectator’s they will just see you rising above floor level. Make sure your room is very dark and don’t give your spectator’s long enough to adjust to the light.

**Andruzzi Ascending ©**

**Effect:** A magician has one person stand behind him and another stand in front of him. The magician then starts to levitate off the ground! Both people can see his feet rise off the ground. The magician comes down and walks away.

**Secret:**

Before the levitation is done you need to get a pair of really hard shoes

You then cut off the soles of any one you want left or right which ever you prefer

You leave about 40mm at the tip of the shoe and about 80mm at the ball of the shoe, if you use soft shoes like runners they will bend when you try to levitate.

**Performance:**

Walk around and find two people have one person stand about a foot and half in front of you. The other person should be a foot and a half behind.

You are now ready to levitate! To levitate slip your foot out without anyone noticing and just tippy toe up with that foot same as the balducci levitation trick. The person in front of you will see you feet go off the ground and the person behind will also see your feet come off the ground! They will not see you tip toeing because the front of the shoe will hid their view.
After you have levitated off the ground come back down you can slip your foot back onto the 40mm lip at the top of the shoe and walk around as if they were normal shoes.

**A study Of Levitation – Great for patter and story**

*Levitation* (lev'I ta shun): to rise or cause to rise in the air, esp. In apparent defiance of gravity.

Levitation is a phenomenon of psychokinesis (PK) in which objects, people, and animals are lifted into the air without any visibly physical means and float or fly about. The phenomenon has been said to have occurred in mediumship, *shamanism*, trances, mystical rapture, and *demonic possession*. Some cases of levitation appear to be spontaneous, while spiritual or magical adepts are said to be able to control it consciously.

There seems to be several general characteristics about levitation. The duration of the phenomenon may last from a few minutes to hours. Generally it requires a great amount of concentration or being in a state of trance. Physical mediums who have been touched during levitation usually fall back to a surface. Levitations of saints usually are accompanied by a luminous glow around the body.

Numerous incidents of levitation have been recorded in Christianity and Islam. Among the first was Simon Magus in the first century. Other incidents reported among the Roman Catholic saints include the incident of Joseph of Cupertino (1603-1663), the most famous, who is said to have often levitated through the air. It is reported he often gave a little shriek just before levitating, and on one occasion levitated for as long as two hours.

Saint Teresa of Avila was another well known saint who reported levitating. She told of experiencing it during states of rapture. One eyewitness, Sister Anne of the Incarnation, said Saint Teresa levitated a foot and a half off the ground for about a half hour.

Saint Teresa wrote of one of her experiences: “It seemed to me, when I tried to make some resistance, as if a great force beneath my feet lifted me up. I know of nothing with which to compare it; but it was much more violent than other spiritual visitations, and I was therefore as one ground to pieces.” (Evelyn Underhill “Mysticism,” 1955)

Also Saint Teresa observed these levitations frightened her but there was nothing she could do to control them. She did not become unconscious, but saw herself being lifted up.
And, at the beginning of the twentieth century Gemma Galgani, a Passionist nun, reported levitating during rapture.

Incidents also have been reported in the religions of Hinduism and Buddhism. Milarepa, the great thirteenth century yogi of Tibet, is said to have possessed many occult powers such as the ability to walk, rest and sleep during levitating.

Such feats were said to be duplicated by the Brahmins and fakirs of India. Similar abilities were reportedly shared by the Ninja of Japan.

Within the Eastern traditions levitation is reportedly accomplished through such secret techniques of breathing and visualization. The techniques involve the employment of an universal life force and are called by various names such as: ‘prana,’ ‘ch’i’ and ‘ki.’

Louis Jacolliot, a nineteenth-century French judge, traveled the East and wrote of his occult experiences. In “Occult Sciences in India and Among the Ancients” (1884, 1971) he describes the levitation of a fakir:

Taking an ironwood cane which I had brought from Ceylon, he leaned heavily upon it, resting his right hand upon the handle with his eyes fixed upon the ground. He the proceeded to utter the appropriate incantations...[and] rose gradually about two feet from the ground. His legs were crossed beneath him, and he made no change in his position, which was very like that of those bronze statues of Buddha...For more than twenty minutes I tried to see how (he) could thus fly in the face and eyes of all known laws of gravity...the stick gave him no visible support, and there was no apparent contact between that and his body, except through his right hand.”

Jacolliot was further told by the Brahmins that the “supreme cause” of all phenomena was the ‘agasa’ (‘akasha’), the vital fluid, “the moving thought of the universal soul, directing all souls,” the force that the adepts learn to control. (See Akashic Records)

Throughout history the determining factor for judging whether the practice of levitation is caused by good or evil influenced seems to depend on the one doing the levitating. Simon Magus was judged evil while Saint Teresa was said to do it in states of rapture. During the Middle Ages and Renaissance levitation was thought to be a manifestation of evil. It was said to be an unusual phenomena generated by witchcraft, fairies, ghosts, or demons.
Even to the present levitation is often thought to be involved in cases of demonic possession. Many times beds, tables, chairs and other objects have been witnessed flying up into the air apparently by themselves. They frequently aimed themselves at the exorcist or his assistants.

In 1906 Clara Germana Cele, a sixteen year-old school girl from South Africa, was said to be demonic possessed. She raised up five feet in the air, sometimes vertically and sometimes horizontally. When sprinkled with holy water she came out of these states of possession. This was taken as proof of demonic possession.

Likewise, incidents of poltergeists and haunting often involve the levitation of objects.

Some physical mediums claimed to have experienced levitations. The most famous is Daniel Douglas Home, who reportedly did it over a forty-year period. In 1868 he was witnessed levitating out of a third-story window, and he floated back into the building through another window. When levitating Home was not always in a trance, but conscious and later described his feelings during the experiences.

Once he described “an electrical ullness (sic)” sensation in his feet. His arms became rigid and were drawn over his head, as though he was grasping an unseen power which was lifting him. He also levitated furniture and other objects.

The Catholic Church excommunicated Home as a sorcerer. Although he was never discovered to be a fraud like other mediums who used wires and other contraptions to levitate objects.

Italian medium Amedee Zuccarini was photographed levitating with his feet twenty feet off of a table.

Controlled experiments involving levitation are rare. During the 1960s and 1970s researchers reported some success in levitating tables under controlled conditions. The Soviet PK medium Nina Kulagina has been photographed levitating a small object between her hands.

Skeptics of levitation have come up with several theories as to its cause including hallucination, hypnosis, or fraud. These theories are not applicable to all incidents, however. The most likely and acceptable explanation is the Eastern theory of an existence of a force (simply, an universal force), which belongs to another, nonmaterial reality, and manifests itself in the material world.
The technique of “yogic flying” which consists of low hops while seated in the lotus meditating position has been achieved by advanced practitioners of Transcendental Meditation™. This has received worldwide publicity. The technique is claimed to be accomplished by maximizing coherence (orderliness) in brain-wave activity, which enables the brain to tap into the “unified field” of cosmic energy. However, skeptic say yogic flying is accomplished through muscular action. A.G.H. ©