

# Tenaga Dalam



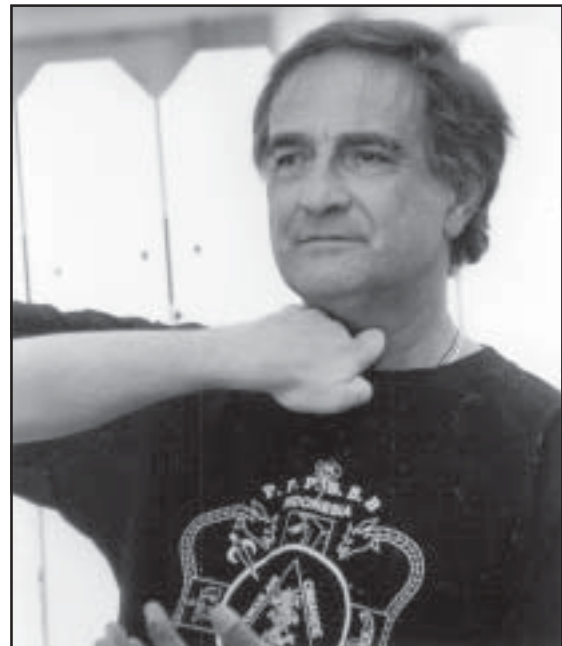
Volume 2 - August 1999

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch

Welcome to the August issue of *Tenaga Dalam*. A lot has occurred since May issue. Pendekar Sanders had a very successful seminar in Ireland with Guru Liam McDonald on May 15-16, a very large and successful seminar at Guru Besar Jeff Davidson's school on June 5-6 and he just returned from a seminar in England.

The seminar at Guru Besar Jeff Davidson's was video taped and the 2 volume set can be purchased through *Raja Naga*. Tape 1 consists of *blakok* (crane) training and Tape 2 has about 15 minutes more of *blakok* training followed by a very intense training session in various animal possessions including the very rare Raja Naga possession. Guru Besar Davidson and his students should be commended on their excellent portrayal of the art. Tape 1 is available to the general public, but due to the intense nature of tape 2 you must be a student.

It is with great sadness that I must report that Guru William F. Birge passed away. William was a long time personal student of Pendekar Sanders and he will be missed by all of the people that he came into contact with.



# Tribute to Guru William F. Birge



Your Memory Will Live On In Our Hearts.

DJAKARTA  
EX 'PEARL OF THE EAST'

The following is a passage from the wonderful book Magic and Mystics of Java by Nina Epton, Octagon Press, ISBN 0-900860-39-1. The book is a "must have" and is about one woman and her search to find the "old ways". It also contains rare information on the Badui tribe who live in West Java. There are only three sources that I have ever seen on this elusive tribe, i.e. the 1817 book History of Java by Thomas Ruffles, this book and a video tape sold by Herman Suwanda - Survey 1 of Silat in Java.

As we approached a larger island than the rest, half-hidden by mist and dotted with smoky blue pyramids-smoky and smoking, for Java's volcanoes are very much alive - I looked down a little apprehensively, wondering whether I would succeed in the quests I had set myself.

I had flown halfway round the world to wrest three secrets from this lovely, little-known island. I wished to see the 'Invisible People' - a remote jungle tribe in West Java; I wished to probe into ancient court ceremonial at the palace of the Sultan of Jogjakarta, near the south coast, and I wished to meet Javanese mystics and magicians. My friends in Indonesia had already warned me that these would be very difficult tasks to achieve.

Djakarta lies on the northern coast of Java; this is the flattest and least interesting of her coasts and unfortunately it is this side that confronts visitors arriving from the West. All they see from the

aeroplane is a lead-coloured line of sand beaten by waves seeping into a land as flat as Holland. The Dutch settlers who came here in 1618 and founded Batavia must have thought it strangely like their homeland. Scattered clumps of coconut palms like abandoned umbrellas are the only proof that this is no northern territory.

The capital of Indonesia sprawled beneath the aircraft-dirty white, almost treeless and criss-crossed by Dutch-built canals. As we circled lower I saw the lean form of a sedate Dutch Reformed church set beside a park surrounded by villas and bungalows. This used to be the Dutch residential area in the old colonial days when Batavia was still known as 'the Pearl of the East'. It is difficult to think of Batavia, and still less of Djakarta, as a pearl -at least not from a scenic or an architectural point of view. This name must have been bestowed upon the capital as a symbol of the wealth amassed there from the products of the Indonesian archipelago: tea, coffee, tin, palm oil, spices. Spanish, Portuguese, Dutch, and English fought each other bitterly to get this lucrative trade, so much so that even a saint like Francis Xavier, who came here to save -heathen souls, could not fail to remark how very rapacious we Christians were.

The moment you land at Djakarta the hot, humid atmosphere seizes you and strips away all energy. None has described it with more admirable effect than Lt. Stockdale, who traveled through Java in 1811:

'Most of the people who live here and even many of the rich who might be supposed to have attained

the summit of their wishes have something in their countenance expressive of discontent and detection which seems a certain sign that an is not right within. After a short residence in this debilitating atmosphere a state of languor and love of inactivity soon overcome all the active powers of the mind and, occasioning a total neglect of exercise, ruin the constitution and induce an absolute repugnance to every kind of occupation. The only resource for those who are in this state of listlessness approaching to torpidity is to seek for relief in society and to endeavour to kill the heavy hours in the most frivolous manner. Smoking tobacco, uninteresting and useless conversation, drinking and card playing form the sum of their amusements-utterly at a loss how to pass the many tedious hours of the day, only solicitous to make choice of such ways of killing time as least interfere with their beloved state of motionless repose.'

For a long time, the town was a white man's graveyard. Dutch writers remarked that the frequency of deaths in old Batavia: renders familiar the mention of them and little signs are shown of emotion and surprise on hearing that the companion of yesterday is today no more. When an acquaintance is said to be dead, the common reply is: "Well, he owed me nothing!" or on the contrary: "I must get my money from his executors."

The suddenness of deaths in this difficult climate was so much taken for granted that when a European married, the attorney who drew up the contract at the same time made out the will of the newly-wed couple.

Many people think of Java as a land of bright

sunshine and limpid blue skies, but this is not so. Java lies near the equator and is therefore nearly always cloudy. The year is divided into wet and dry seasons and in Djakarta you sit and drip in a fairly constant humidity of 99 per cent all the year round.

My hosts, Hamid and Zeina, a young Indonesian couple of Arab origin, drove me in a blue Chevrolet from the airport to their bungalow. The only cars imported into Java seem to be large expensive American ones. On the other hand, public transportation is totally inadequate for the needs of the three million people who live in the capital. Now the hand

We drove quickly through the town centre, past the President's palace and the Ministries-all built by the Dutch-to the residential area with its avenues of almost identical bungalows specially built (again by the Dutch) for the tropics. Their small front gardens are filled with magnolia trees and all those tropical plants that are so popular and expensive in England at the moment. It is tantalizing to see them growing so easily out of doors and in such profusion.

Every one of these bungalows has a veranda which is used as a sitting-room where family and friends gather in the comparative cool of the evening to lounge and gossip in rattan-fibre armchairs or to listen to the languorous strains of *kronchung* music broadcast by Radio Djakarta. *Kronchung* is a form of romantic jazz said to have been inspired by old Portuguese airs, but they have also become oddly Hawaiianized during their long stay in the islands.

The words of these love ditties are cooed into the microphone by charming Indonesian artists with small, tender voices, not unlike their figures. The typical Indonesian figure is slender, with almost imperceptible curves. The women have tiny bosoms, firm as berries, and equally firm, small buttocks round which their ankle-length sarongs are tightly and unequivocally wound.

There is another veranda at the back of the bungalows, overlooking the strip of back-garden where the large daily washing is hung out to dry. Dishes are also laid out to dry in the sun on a table by the side of the outdoor sink. The washing-up is always performed in the open. Off the L-shaped covered passage at the back are the kitchen, the servants' quarters, and the Malay bathroom.

### Triangle Webs

The following passage is from the second edition of the book by Pendekar Sanders, The Principles of Destruction, Volume I. The second edition should be completed in several months.

The first web we will discuss is the triangle. Indeed everything in our art can be broken down in a triangular way, even in the significance of the number three (birth or creation, speed, power and deception, etc.) There are two forms of the *tiga*. The *dalam* or inner way, and the *luar* for more midrange applications. It also obviously then, can teach how in a fight, the way the student moves from the outer to the inner gates of the opponent. The triangle is thirty inches per side and also teaches the angles used in out

flanking the opponent, so his weak side is matched against your strong side (two arms and legs against one arm and leg) hand patterns, weight distribution, *besets* (back sweeps) and *sapus* (front sweeps are incorporated.) To illustrate the *tiga* we will start with the *luar*. (Photo 133). Starting at the base line the first *juru* is done directly after the right leg *sapus* or forward sweeps. On the forward sweep notice the hand position. (Photo 134). The lead hand goes low and strikes to the groin area, while the rear hand protects the face and can strike high after the opponent if he would pitch forward from the groin attack. These blows are done just before the actual *sapu* is made. One can not sweep anyone who has both legs together or is strong in their base. The idea is that the person will take a step backwards or forwards from the initial attack. The high low blows also help move the attacker's body backwards at an angle. The further one deviates from the straight up and down position, to a leaning back position the closer you are to falling. This is called moving the meridian of the opponent. In the leaning back position the sweep is much easier. This is one reason we do not do high kicks that require one to lean the body backwards for proper execution. It is also a position we love to see our opponents put themselves in for us! From the first movements, the *sapu* is finally done staying within the confines of the *tiga* and with a slightly in curved foot to catch and trap the opponent's leg. (Photo 135). As the sweep sets down, you flow into *juru* one on the right side. (Photo 136). From here the back leg steps across on the other point of the *tiga* as shown and the step and turn

drill covered earlier is used. (Photo 137A-137D). From the last photo you turn into a *juru* one or two hand position depending on whether you are doing an odd or even numbered *juru*. In this manner all of the *jurus* (of which you so far have ten) are practiced in sequence on the *tiga luar*. The idea is that when you complete the *jurus* on the web in one direction you return in reverse order so you now get to do all of the *jurus* from both sides. To do this with the ten you have, when you reach the tenth *juru* do a jump horse or *lompat kuda* to reverse yourself with the opposite leg jumping forward and repeat the tenth *juru*, this time on the left. (Photos 138A-138D). Then just do them backwards nine, eight, seven, etc. until you have completed them back to one. Study the photo for the correct jump horse position.


### Inner Gate Web

The *tiga dalam* or inner gate web is our other pattern. You start this pattern from the base as in the *laur*, but in order to move toward the point for *juru* one, you make the half moon circular foot move we spoke of before towards the point, with your right leg. (Photo 139). Notice the hand position that covers you and at the same time allows for a thumb slice to the groin and an inside ankle kick while moving in. When you reach the apex you move the right hand up and proceed with *juru* one. After *juru* one you bring your back hand and arm up in a high chicken wing type position as your lead hand drops low to protect the rib area. Notice in the photograph how under the protection of the position I peer through my arms to see any incoming blows.

(Photo140). The chicken wing position then turns into the high side elbow shield block as I pivot on the balls of my feet. (Photo 141). Then bringing the elbow down in a covering hit block to the basic position, which is the smooth transfer into the correct *juru*. (Photo 142). After this *juru* you move the lead leg backwards, while the back hand crosses under the lead hand out to the front producing a back sweep or *beset*. (Photos 143A-143B). Notice that my weight is back with the sweep so my entire body is doing the sweep, not just my leg. One then does the appropriate *juru*, in this case *juru* three and repeats the entire three moves, half moon step, turn and sweep through the remaining *jurus*. At the conclusion of the last one, which for now is ten, then you again do the jump horse position to switch sides and do the *jurus* in the reverse order. All of these moves are for in close combat and so the name of *dalam* or the inner moves.

### Drawing a Equilateral Triangle - 30 inches

1). Use any straight edge and draw a 30 inch line on the floor.

2). Go the middle of the 30 inch line, i.e. at 15  inches and using a square draw a line perpendicular of length 27 or 28 inches.

3). Take a straight piece of lumber and mark off exactly 30 inches. Use this to draw the 30 inch line from the bottom left to where it falls on the middle line. Repeat on the right. Erase the middle line and apply gray “Duct Tape” or paint.





Photo 133



Photo 134



Photo 135



Photo 136



Photo 137A



Photo 137B

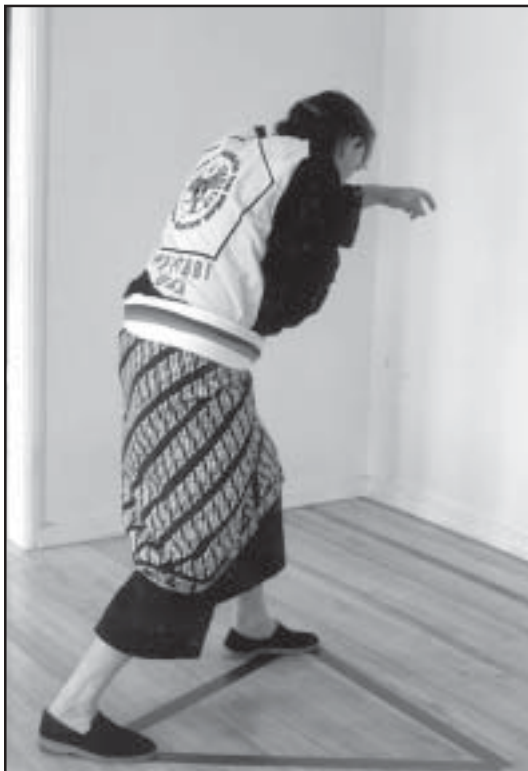


Photo 137C



Photo 137D





Photo 138A



Photo 138B



Photo 138C



Photo 138D



Photo 139



Photo 140



Photo 141



Photo 142



Photo 143A



Photo 143B

## What is Dapur?

*Dapur* is an Indonesian word for the overall shape and style of an Indonesian *keris* (kris). Just as a style of shoes or the shape of a house sets the tone about the item so too does the *dapur* set the tone of a *keris*. The following is a passage from the book, The World of the Javanese Keris by Garrett and Bronwen Solyom, Asian Art Press, ISBN 0-962034-00-2. The book can be purchased from Kris Cutlery at (510) 758-9912.

Today there are hundreds of *keris dapur*. According to one traditional view the first *keris* shape was made by the divine Empu Ramadi in the Saka year 150 (A.D. 228). He was followed by a lineage of empuor empu-kings said to have made the first examples of many of the presently known *dapur*. One manuscript lists 745 different shapes, although how many were actually made is not known. The name of the *dapur* changes if only one feature is different, for example, the presence or absence of a certain detail, or a variation in the number of curves. The relatively minor physical differences between one *dapur* and the next were perhaps less important than meanings and associations that accompanied each *dapur*. In 1976-77 Yosopangarso was able to list certain groups of *dapur* which were understood to be appropriate for different professions. He distinguished shapes suitable for farmers, teachers and priests, merchants and dealers, and soldiers. Other *dapur* were restricted to certain ranks or classes of people in the society centered around the courts.

The form of the *ganja* (*crosspiece*) greatly affects the overall character of the blade. Some of the simpler blades have a *ganja iras*, one piece with the blade rather than a separate crosspiece, with the outline of the *ganja* modeled or carved in the iron with varying degrees of definition. There are several types of separate *ganja*. In Solo the most common is called *sebit lontar* (torn *lontar* leaf). It is essentially straight where the base of the blade is fitted to it and only very slightly curved across the top. Sometimes it widens toward the *greneng* to fit the base of the blade which may curve at that point.

Undulating *ganja* are less common, probably because they require much more modeling and skilled fitting. They are perhaps more beautiful, giving the blade added grace and life. This is epitomized in the form *naga seluman* where a *naga* is carved on the blade with its tail following the curves of the *ganja*. *Kelab lintah* (leech moving with undulating motion) has two undulations and the tail of the *ganja* extends straight out. *Wilut* (wriggling) also has two undulations, but the tail curls under. The *ganja sepang* (tree branch) is symmetrical, with one undulation in the center. It sometimes carries *greneng* and the tail may curl under as in *ganja wilut*. The term *sepang* may also be applied to the whole blade, *dapur sepang*. In Solo it was observed that this form was sought by a childless couple who wished to conceive children.

Some Javanese distinguish *nem-neman*, young *keris* made during the Surakarta and Yogyakarta periods, from those seen as *sepoh*, old. *Nem-neman* are generally longer, broader, thicker and heavier, with more elaborate *pamor* patterns. To some they

appear ponderous and static, perhaps one reason why many people prefer older pieces. The Javanese have no term for it, but they seem to have an unspoken appreciation for the change wrought by time on the material of a blade: the *pamor* layers stand out more sharply as the iron layers between recede more quickly; rust and repeated cleaning with citric acid roughen the surface and contribute to a gradual “slimming down” which perhaps explains its vitality. It also makes it difficult to reconstruct how old blades originally appeared.

To help you understand about *dapur* I have included a scan of various *dapur* from the 1817 book History of Java and the name.

- |                       |                   |
|-----------------------|-------------------|
| 1. Megantard          | 21. Bango dolog   |
| 2. Pendowa china rita |                   |
| 3. Sangkelat          | 22. Lara sidua    |
| 4. Cherita            | 23. Urub damer    |
| 5. Cherita Kelintang  | 24. Panimbal      |
| 6. Kerachan           | 25. Panimen       |
| 7. Charang soka       | 26. Santan        |
| 8. Balebang           | 27. Sampana       |
| 9. Sabuk intin        | 28. Brojol        |
| 10. Anoman            | 29. Tilam upih    |
| 11. Naga sasra        | 30. Jalak dinding |
| 12. Singa             | 31. Jalak ngore   |
| 13. Sapokal           | 32. Sangu tumpang |
| 14. Bima kroda        | 33. Sampana bener |
| 15. Bakung            | 34. Kebo lajar    |
| 16. Pendawa           | 35. Gandring      |
| 17. Panji sekar       | 36. Kala misani   |
| 18. Cherubok          | 37. Sinom         |
| 19. Jaruman           | 38. Paso pati     |
| 20. Chengkrong        | 39. Yuyu rumpung  |
|                       | 40. Sepang        |
|                       | 41. Larngatap     |



## Indonesian Language and Culture

The following segments are from the book Everyday Indonesian by native speaker Thomas G. Oey, Ph.D. The book is available from Passowork Books, ISBN 0-8442-9913-8.

### Pronunciation

To learn to pronounce the language correctly, ask a native speaker to read aloud some of the examples given in this section. Then try to imitate his or her pronunciation as accurately as you can. Be aware, however, that there are many dialectical variations in Indonesian, some producing very strong accents. Stress also varies from region to region. In Sumatra (and incidentally among the Malays of Malaysia) stress is generally placed on the penultimate syllable, whereas the Javanese and many other Indonesians stress the final syllable of a word.

Unlike English, the spelling of Indonesian is consistently phonetic. Many people say the pronunciation is similar to Spanish or Italian.

### Consonants

Most are pronounced roughly as in English. The main exceptions are as follows:

**c** is pronounced “ch” (formerly spelled “tj”), for example **cari** to look for; seek or **cinta** to love.

**g** is always hard, as in “girl”, for example **guna** to use or **gila** crazy.

**h** is very soft, and often not pronounced, for example as in **huhis** = abis finished, **hidup** = idup to live, **sudah** = suda already, **mudah** = muda easy, **lihat** = liat to see and **tahu** = tau to know.

**kh** is found in words of Arabic derivation, and sounds like a hard “k” for example **khobar** news or **khusus** special.

**ng** is always soft, as in “hanger” for example **dengar** to hear or **hilang** lost

**ngg** is always hard, as in “hunger” for example **ganggu** to bother or **mangga** mango

**r** is trilled or rolled, as in Spanish for example **ratus** hundred or **baru** new

### Vowels

As in English, there are five written vowels (a, e, i, o, u) and two diphthongs (ai, au):

**a** is very short, like the a in “father” for example **satu** one or **bayar** to pay

**e** is usually unaccented, like the u in “but” for example **empat** four or **beli** to buy

When stressed, or at the end of a word, however, e sounds like the è in “passè: for example **desa** village or **cabe** chili pepper

**i** is long like the “ea” in “bean”: for example **tiga** three or **lima** five

**o** is long, as in “so” for example **hodoh** stupid or **boleh** may.

**u** is long like the “u” in “humor” for example **tujuh** seven or **untuk** for.

**au** is like the “ow” in “how” for example **atau** or **pulau** island.

**ai** is pronounced like the word “eye” for example **pantai** beach or **sampai** to reach.

### Notes

Under the influence of Javanese, final **ai** is often pronounced like è in passè for example **sampai** = sampè beach.

Similarly, final **au** often becomes “o” for example **hijau** = hijo green.

Under the influence of the Jakarta dialect, final syllable a between consonants often becomes a short “e” (shwa) for example **pintar** = pinter smart, **benar** = bener which means true or correct and **malas** = males which means lazy.

### Forms of Address

As in any language, there are many ways of addressing someone in Indonesian. Because Indonesians have a strong sense of social hierarchy, these forms of address often carry with them certain class and other distinctions. It is important therefore to use the appropriate term. Some forms of address are quite “safe” or “neutral” in this regard, and may be used in

a wide variety of situations; these are the ones that should be learned first and used most often.

**Bapak** or **pak** (literally: “father”) is the most common way of addressing an adult male in Indonesian. It is used very much like “Mr.” or “sir” in English. **Bapak** is always used when addressing older men, and may also be used to address a contemporary or a younger man (although other forms may be used in this case as well, see below).

**Ibu** or **bu** (literally: “mother”) is similarly be used to address all women, particularly older, married women.

Note: **Bapak** and **ibu** are often used followed by the person’s first name (not the last name), meaning Mr. or Mrs. so and so. This is quite universal throughout Indonesia, and you can almost never go wrong addressing someone in this way (the only exception may be that when used by a much older person to address a much younger person, it may seem a bit overly formal).

**Saudara** (literally “brother/sister”) is used in more formal situations to address an adult male or female who is about one’s own age or a bit younger. This form is more often used to address young, unmarried people than older people, and usually upon meeting someone for the first time or in speeches, etc.

**Anda** is a term of fairly recent coinage, intended to mean “you” in a neutral way. It is also considered to be rather formal and is likewise used among young, educated adults who meet for the first time (also in television commercials, etc.).

## Etiquette and Body Language

**Kamu** and **engkau** are pronouns that both mean “you” in a familiar sense (equivalent to *Du* in German or *tu* in French). They are used in informal situations to address close friends, children or social inferiors, but should not generally be used as a substitute for English “you.” Once you get to know someone well, you can use their name or the form **kamu** (“you”).

**Tuan** (“sir”), **nyonya** (“madam”), and **nona** (“miss”) are forms that Indonesians will often use to address you. *Tuan* means “my lord” and was used to address aristocrats and Europeans during colonial times. **Nyonya** and **nona** are borrowed from the Portuguese and have a similar connotation of peasants or servants addressing their mistress or patron. You should not use these forms to address Indonesians, even if they address you in this way. Stick to **bapak** or **ibu**.

**Om** (“Uncle”) and **tante** (“Aunt”) are borrowed from Dutch and are used to address older men or women and foreigners, particularly Chinese. Again, stick to **bapak** and **ibu** when addressing Indonesians, even if the person to whom you are speaking addresses you with these terms.

**Mas** literally means “older brother” in Javanese, and is a polite form of address for a contemporary or a younger person. It is commonly used in Java to address a waiter, porter or pedicab (**becak**) driver, and hence can have the connotation of addressing a social inferior. When in doubt it is better to stick with **pak**.

**Mbak** or **sus** are similarly used in Java to summon a waitress or a shop girl.

In Indonesia, body language is as much a part of effective communication as speech. By it you may either quickly offend or put someone at ease.

Indonesians may tolerate shorts and T-shirts in tourist shops, hotels and at the beach, but not in their homes or places of worship. It is customary to wear long pants and a shirt with a collar for men, long pants or a skirt below the knees and a blouse with sleeves for women, when going out in public. Sarongs, short pants and T-shirts are only worn around the house. In Bali, a colored sash must be worn tied around the waist when entering a temple.

Avoid using the left hand. Indonesians use their right hand to eat with and their left hand to do their business!

Point with the thumb, never with the index finger. Raise or nod your head instead of pointing at people.

It is not polite to put your hands on your hips, or to cross your arms in front of you when speaking to someone.

Footwear should be taken off (**ditanggal**) when visiting an Indonesian home. Slippers or sandals are acceptable at all but the most formal of occasions.

Avoid exposing the sole of your foot at someone.

Avoid touching the head or slapping someone on the back.

Indonesians are not accustomed to public displays of affection (hugging and kissing).



Beckon someone with the hand by waving with fingers together and the palm facing downwards.

Javanese will often stoop or bend over slightly when passing you. This is based on the traditional custom in the Javanese kraton or palace, where the level of one's head is equated with one's social status. Servants were formerly expected to walk with their legs squat, crab like.

Indonesians bathe at least twice daily, before breakfast and supper, and may find it very strange if you do not do the same! A common greeting in the evening is **Sudah mandi belum?** ("Have you had your bath yet?") Nothing in particular is meant by this, it is simply another way of saying "Hello!"

When visiting an Indonesian home, it is normal to greet the head of the household first. Greetings can be somewhat long and complicated. It is polite to shake hands, and to nod the head and state one's name while doing so. You will be expected to meet all adults in the house, and to go through a litany of "Small Talk" questions and answers.

Wait for the signal **Silakan!** before entering, sitting, eating or drinking. Never completely finish food or drink presented to you, as to do so is to request more. Wait for your host or hostess to offer.

When you leave, say goodbye to all adults in the house, shake hands again and tell them where you are going and why you must leave so soon. Often you will be asked to stay longer, eat, bathe, take a nap, or spend the night when you were not

expecting to! These elaborate rituals reinforce the atmosphere of congeniality in Indonesian society and such invitations are not to be taken seriously unless they are repeated several times. Always decline an invitation gracefully the first time, as the person making it is perhaps just being polite and doesn't really expect you to accept.

Outbursts and public displays of emotion or displeasure are to be avoided at all costs.

## Indonesian Music CDs

The following CDs will compliment your training in Pencak Silat.

Sundanese, Degung-Mojang Priangan, Music of West Java, Volume I.

Sundanese, Degung-Sabilulungan, Music of West Java, Volume II.

Sumatra, Musiques Des Batak

Java, Sundanese folk music, Unesco Collection, Musics and Musicians of the World, 1976/1994.

The Javanese Gamelon, World Music Library, King Record Company, 1987.

## Reflections on The Fighting Philosophies in Pukulan Cimande Pusaka

by Pendekar William Sanders

Over the years certain truths have emerged as the framework of our conscious philosophy. All of these must be reflected on when you are not practicing. Practice situations and real situations must be left to the subconscious mind. The subconscious is what you are in effect programming during your reflections. The following axioms are not listed in any order of importance. In various circumstances various ones become prominent.

- Perfect your desired movement by first observing others who move better than you do and/or at least move in the manner you wish to emulate. Next observe yourself and then perfect your movement through the feeling in your body. This is fueled by intent. At this stage allow conscious thought in a slow deliberate manner of “moving meditation”.
- Strive to develop a flowing artistic beauty movement whose deadliness sneaks out.
- Constantly alter all aspects of your appearance of speed, height and tempo.
- Stay relaxed at all times and become as supple as a whip. Constantly draw energy through each limb so that *tenaga dalam* (energy) can be placed or “frozen” in any part of your body as needed and act as a weapon or shield against a blow.
- Constantly integrate the external aspects of the art with the internal aspects. The better you physically develop the more influence you will place on the internal.
- The further you extend your blows out to the edge of your physical space whether for offense or defense the more vulnerable and slower you become.
- Never stop or freeze your movement whether in practice or combat after you make a direct hit. If possible blows should ricochet from every strike into another blow or covering pattern.
- Integrate the movement of the art into all phases of your life, i.e. pickup a pen or sitting in a chair. You must become the art.
- Don’t weaken or pirate other techniques from diametrically opposed styles, which don’t use the same alphabet of movement. Practice harder on your own art.
- If you get hit, your opponent’s blows should land on parts of your body that are harder and more durable than the part of their body that you are being struck with.
- If you get hit in a vulnerable part of your body you must collapse inward and spin like

a cat rendering the blow less effective and at the same time increasing your flow back against them.

- Any state of mind discussed about in relation to the combat state is a condition you should be aware of up to and just prior to the engagement. At the precise instant that you say your personal mantra you are under the rule of your higher self which will then duplicate your training with the animal mannerisms that you have previously invoked. Your conscious mind will become an observer.
  - Would it be more frightening to fight a grimacing, gesturing, muscular man coming towards you or an advancing black swirling cloud out of which at totally unpredictable intervals lightning bolts flew out of at various angles? You must become the black swirling cloud.
  - As you deepen your internal training you will find that you need less and less of your external training.
  - All fights can be won without throwing a physical blow.
  - Teachers who are afraid to teach the internal aspects of the art for fear of losing students and hence more interested making money are no better than bad prostitutes.
  - It is a blunder in a knife attack if your first
- move is an attempt to grab the attacking arm or a hand especially if you could have struck the arm or hand instead.
- Locks and holds lock you up as well as the opponent. People who fight this way have no conception of fighting multiple opponents. The truth of the matter is that in their style of fighting it would be suicide.
  - The Indonesian music of the art carries the spirit of the internal to your soul.
  - The weapons of the art, specifically the *keris* will tremendously increase the internal development of the student.
  - Constantly manipulate the opponent's awareness away from your actual targets.
  - In using animal possession during fighting you should strive to have 51% you and 49% the animal.
  - At the point of impact each limb directs its core of energy totally at the striking surface. However all of your limbs must work independently of each other.
  - In a real fight there are only two thoughts – Destroy or Get Out.
  - Naga possession is like being a tree in the wind. All of the branches and the leaves are moving differently – up and down, swaying

and bending yet ever connected to the same trunk rooted to Mother Earth.

- *Tenaga Dalam* (energy) can be sent to various areas of your body by breath and thought.
- Anything that has to be forced and is stiff can never be artistic and effective.

## Pendekar Sanders Seminars

**October 9-10, 1999**

London, England

Ask for Andrew

011-447-970-778-682

## Sources For Indonesian Weapons

Ken Ratihn

Primitive Destinations International

P.O. Box 215

Somes Bar, CA, USA, 95568

Web Page: <http://www.2dmall.com/kss>

Fax/phone: 530-469-3344

Cecil B. Quirino

kris Cutlery

2413 Monte Verde Dr.

Pinole, CA, USA, 94564

Web Page:

Phone: 510-758-9912

Ask for their "Sandata Catalog"



## Videos

Crossing the Sulu Seas, 45 min., \$25.00, VHS, kris Cutlery, 510-758-9912. This video includes footage of a keris being forged.

Bali a Window on Paradise, 53 min. \$20.99, Amazon.com. This is a very good video on Bali. You might rent it from your local tape store.

Ring of Fire - An Indonesian Odyssey, four volume set, \$20.99 each, Amazon.com. These videos were produced by documentarians Lorne and Lawrence Blair.

## Books

Ring of Fire : An Indonesian Odyssey, Lawrence Blair, Lorne Blair, \$19.96,  
ISBN: 0892814306, Amazon.com

The Weapons and Fighting Arts of Indonesia,  
Donn F. Draeger, Charles E. Tuttle Company  
1972, ISBN : 0-8048-1716-2, Amazon.com

Theater & Martial Arts in West Sumatra, Randai  
and Silek of The Minangkabau, Kirstin Pauka,  
Ohio University Press, 1999, 288pp.  
ISBN: 0-89680-205-1, Journal of Asian Martial  
Arts listed below. \$26.00

The World of the Javanese Keris by Garrett and  
Bronwen Solyom, Asian Art Press, ISBN 0-  
962034-00-2. \$29.00 The book can be purchased  
from Kris Cutlery at (510) 758-9912.

Kris Gli Invincibili or The Invincible Krises, BE-  
MA Editrice, Milano, 1991. \$35.00. The book can  
be purchased from Kris Cutlery at (510) 758-9912.

Magic and Mystics of Java, Nina Epton, Octagon  
Press, ISBN 0-900860-39-1. Amazon.com

Back Issues on Pencak Silat  
from the  
Journal of Asian Martial Arts

1-800-455-9517, orders@goviamedia.com

Probably \$10.00 per issue.

Vol. 6:4 - Pauka, K. "A flower of martial arts:  
The randai folk theatre of the Minangkabau in  
West Sumatra"

Vol. 6:1 - Pauka, K. "Silek: The martial arts of  
the Minangkabau in West Sumatra"

Vol. 4:4 - Parker, C. "Opening and closing: An  
introduction to the welcoming postures of  
pencak silat"

Vol. 4:3 - Pauka, K. "The pauleh tinggi  
ceremony in West Sumatra"

Vol. 3:4 - Wiley, M. "Silat Kebatinan as an  
expression of mysticism and martial culture in  
Southeast Asia"

Vol. 2:4 - Wiley, M. "Silat seni gayong: Seven  
levels of defense"

Vol. 2:2 - Wilson, J. "Chasing the magic:  
Mysticism and the martial arts on the island of  
Java"

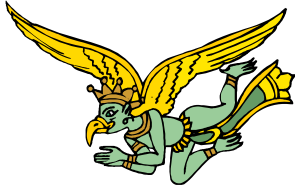
## Final Comments

If you have comments, student questions, a  
possible article that you would like to submit  
or an article that you would like to see written  
please send them to:

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# Tenaga Dalam



Volume 3 - December 1999

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch

I must apologize that the newsletter is late this month. We were putting the final touches on the second edition of Pendekar Sanders's book Volume I - The Principles of Destruction. An index and a bibliography have been added and the photographs have been integrated into the text. There are also a few new photographs and graphs. The book is at the bindery and should be ready as you read the newsletter.



Pendekar Sanders has also finished a new video on an advanced weapon of our system called the *Cabang*. In this 45 min. video Pendekar Sanders

shows various cabang, numerous drills that can be performed with the cabang, various grips, hand positions and body postures. Pendekar Sanders also illustrates how to apply the various animal mannerisms to the cabang, how to apply the cabang against other weapons, how to use two cabangs and finally how to use the cabang and the pedang together. Cost is \$40.00. You can also write to Raja Naga to inquire about the cost of getting your Cabang hand forged in Bali.

A word from Pendekar Sanders:

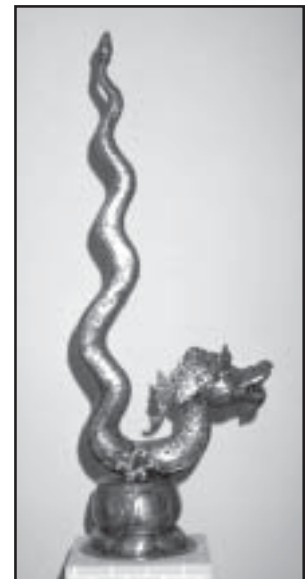
*In keeping with my desire to release traditional internal knowledge to all of my students Raja Naga*

*will release in the year 2000 a group of rare Indonesian books which will contain more traditional information on the magick of the keris than has ever been released in English.*

*Thanks to the contacts that Guru Baharu Chris*

*Martin and myself*

*have in various parts of Indonesia approximately 900 plus pages are currently being translated. This information will be offered to our students worldwide when they are available.*



## ILMU

by Guru Besar Jeff Davidson

*“To various degrees all silek [silat] styles include the use of magic, called kebatinan.”*

-Kirstin Puaka PhD, from the article Silek, The Martial Arts of the Menangkabau in West Sumatra, Journal of Asian Martial Arts, Vol. 6 Number 1.

*“That Silat stuff is all black magic, animal sacrifice and devil worship...those people are all going to Hell!”*

- Karate teacher whose school was located down the street from Guru Besar Davidson’s school. (This individual is currently under indictment for credit card fraud.)

### Introduction

This essay is not intended to be an in-depth exposition on the many aspects of Indonesian spiritual practices. Nor is this an apologia to religious fundamentalists of any color. Neither will it try to “prove” the validity of traditional Indonesian spirituality for those who are not willing accept the Truth of these disciplines. Instead, I will present to the reader some basic ideas that will hopefully give you the necessary intellectual foundation to evaluate and study the spiritual dimensions of an Art such as *Pencak Silat*.

First of all, what is *Ilmu*? I define *Ilmu* as “*The*

*Esoteric, Metaphysical aspect of any area of Human Knowledge.*” In other words, in any artistic discipline or endeavor, there is a revealed (physical) aspect, and there is a concealed (metaphysical) aspect. The metaphysical aspect is actually the very core of the discipline itself, the “inner mystery,” you might say. So, there is a metaphysical aspect of Musicianship (for is music not one of the most spiritual disciplines there is?) There is an esoteric, spiritual aspect of Architecture (which the Chinese call “fung shui”) a spiritual aspect of the Culinary Arts, Medicine, Physics, Farming, and so on. The material aspect is only the “outer shell.” The inner, spiritual aspect is the Heart of the matter. Let’s take music as an example. I’m sure all of you have heard a lot of mediocre musicians. Notice that they all sound the same, no matter what style of music they are playing? They just sound, well...mediocre. Now, some of you may have had the experience of listening to a real virtuoso. Someone whose playing actually touched your soul or your emotions on a very deep level - someone whose expression and depth while playing had an almost “otherworldly” and magical quality. For me, it is the music of John Coltrane. This type of musician is clearly in touch with the *Ilmu* (spiritual aspect) of Music.

Martial Arts are certainly no exception. In ancient times, the *Ilmu* of Martial Arts was the province of only the most accomplished warriors. Stories of the “supernatural” feats of the old masters of Pencak Silat, Karate, Kung-Fu, Aikido, and Ninjutsu endure to this day. Sadly, however, the Martial Arts that are practiced in the West have

forsaken their true spiritual essence, in favor of purely physical elements of training.

Now, apply my example of mediocrity in music to the Martial Arts. There are many mediocre martial artists in every discipline - and regardless of the style, they all look the same. Then occasionally, you might see an old master whose power and ability clearly come from a source beyond the physical realm. Such a Master has elevated his practice of the Martial Arts to a truly esoteric level, far beyond the rank-and-file martial arts hobbyist. On a purely physical level, *Pencak Silat* is mere kicks and punches. The true “Spirit” of the Art, the quality that distinguishes it from all other martial mediocrity, is *Ilmu*. I say this because the majority of the *Pencak Silat* practitioners in the United States look like any third-rate kickboxer that I have ever seen. There is no way you can say that you practice AUTHENTIC *Pencak Silat* if you do not incorporate the study of *Ilmu* into your training. Furthermore, anyone who claims to teach Indonesian *Pencak Silat* and does not teach *Ilmu*, has at most only learned 10% of the Art himself.

### **The Importance of Ilmu in Pencak Silat**

Of all of the fighting disciplines the world over that are practiced today as “martial arts,” the Indonesian art of *Pencak Silat* is the only one that I can say with absolute certainty is based on METAPHYSICAL rather than PHYSICAL principles. For clarification, I’m sure the reader will agree that most European and East Asian

martial arts are based on the “Three ‘S’ Principle:” Size, Strength, and Speed. What it boils down to is that when bone and muscle meet bone and muscle, the boxer, wrestler, judoka, karateka who weighs 250 pounds will crush an opponent weighing 110 pounds. This is why in the ring and on the tournament floor, opponents are selected according to size and weight, not skill! What would happen if Sugar Ray Leonard fought George Foreman? Who is the better boxer (in terms of technique?) Who is bigger and stronger? Which do you think would be the more important factor?

Now let us consider *Pencak Silat*. Have you ever seen a martial art that “moves” like authentic *Silat*? - for those of you who have actually seen authentic *Pencak Silat*, and not some watered down derivation. Look at the movements of Pendekar William Sanders, Pendekar Suryadi Jafri, or Pendekar Richard DeBordes, or Grand Tuhon Leo T. Gaje Jr. Notice the animalistic grace and fluidity. Notice the unpredictability of the footwork and rapidly shifting body positions. Observe the sudden and terrible explosiveness of the strikes, which land and disappear like a flash of lightning. Without exception, all of the people who have ever observed a class in my training hall, or have been present at a demonstration given by my students have said the same thing: “I have never seen anything like this in my life!”

### **There is a difference!**

In 1995 I conducted a Pukulan Cimande Pusaka seminar at a martial arts school in the Midwest.



Most of the fifty or so students in attendance had studied with a local teacher of what they called the “Serak” style. Their teacher was the representative of the so-called “Pendekar Agung” of this “Serak” system in that area. These students had been taught absolutely nothing in terms of the Spiritual aspect of the martial arts. It also seemed that most of their “silat” was actually San Soo kung-fu. As I began my usual introductory speech on Cimande, I felt a general sense of hostility from a certain portion of the students. So I decided to scrap my lecture, and get down to the “nitty gritty” of the techniques. By the time we took our first break, most of the students were coming up to me saying things like: “We’ve never done anything like this before!” “This is more fluid and devastating than anything I’ve ever seen...” “I don’t think there’s anything on earth that could fight against this system.” The students were so overwhelmed by what I was teaching, that even after 3 hours of hard, continuous training, they refused to even break for lunch! To this day, when ever I am need of some encouragement, my students and I watch the video of that seminar that was recorded that day. It reminded me of how I felt during my first years of training with my teacher. By the way, this video will soon be available to the public through my website.

I however, was a bit fatigued at this point, so I convinced the seminar participants to allow me 20 minutes to finish a sandwich and a Diet Coke. While I ate, I opened the floor to questions. The question on everyone’s mind was: “Why is this system that you are teaching so radically different from what we have been taught - if both systems

are indeed authentic *Pencak Silat*?” I tend to follow the Socratic method when I teach, so I answered the question with another question: “What is so different about what I am showing you?” The first excited response came from one of the formerly hostile participants. He rose to his feet and declared “This just feels more...SPIRITUAL!” I was struck by his answer. At that point in the seminar, I had not even touched upon the spiritual aspects of my Art. Obviously, even these neophytes could discern that my expression of *Pencak Silat* was vastly different from what they had previously been exposed to. And not only that, this individual had discovered the crucial element - Spirituality. I was newly inspired by their enthusiasm, and I agreed to return for a second day, devoted entirely to *Ilmu* - for free. In ten years of teaching, I still consider this event to be one of the most personally rewarding of my career. Some of the seminar participants eventually became my students. Some have even “found their way” to Pendekar William Sanders, and are loyal supporters of classical Cimande to this day.

So just what are these metaphysical principles that are the basis for the physical movements and tactics of *Pencak Silat*? How do they relate to the study of Silat in the “modern world?” What will you the student gain from incorporating the spiritual aspects of martial arts into your practice? These questions will be addressed in the article that follows. Hopefully, by the time you finish this piece, you will realize the vital role that *Ilmu* plays in the practice of *Pencak Silat*. You will understand that *Ilmu* is not “black magic,”

witchcraft, devil-worship, or any other malevolent activity that ignorant people have labeled it in order to debase it. If you feel ready to face these issues, read on.

### **The Fundamentalist Perspective**

For years the entire Western academic community was at loss to explain the spiritual beliefs and practices of indigenous cultures in a way that was even remotely connected to their reality. For example, we have the accounts of the European colonial missionaries that refer to indigenous people as “Heathen Savages that Worship Devils and Practice Black Magic.” Under the pretense of saving the souls of these “heathens,” their land, resources, and their women are raped; they are told that the ways of their ancestors are demonic - so they will eventually learn to hate and fear their own native culture; and they are made to feel ashamed of all of their traditions which do not jibe with a Western mentality. In the end, if the missionaries are successful, the colonial powers calling the shots back home are provided with a new cache of natural resources, slave labor, and a new market for the various commodities of Western culture. Whew, sorry if I got a bit heated there! If you detect some bitterness in my tone - then you are right!

### **Sad, but True...**

I recently read an account of how a particular Dutch-Indonesian Silat teacher, upon conversion to a certain Western religion “destroyed all of his

kris talismans” and everything else that reminded him of the “dark powers associated with *Pencak Silat*.” What this glowing testimonial fails to mention is that following his conversion, the individual suffered a nervous breakdown, went nearly blind, developed Alzheimer’s disease, and recently lost his oldest son to AIDS. This is indeed tragic, and my heart goes out to his family.

I shared the account with my friend and teacher, Guru Ras Empuh, a native of Banten, West Java, who made the following observations:

*“What happened to him is what typically happens to those who abandon and disregard the Powers of their Ancestral Traditions. Even in my own village, there were some that were tricked by the missionaries into destroying their sacred Pusaka. Their Ancestors became very displeased with this, and eventually their families suffered shame and degradation, and were forced to leave Indonesia and seek refuge in America.*

*It was the missionaries’ “tampering” with our religion that eventually led to the enslavement of many of my people, just as they did in Africa, and are doing everywhere in the ‘Third World’ where they can spread their poison. I’ll tell you, all of the Christian ministers in my village run to the dukuns [shamans] whenever they have a problem, even though they preach against them in public. When you are in trouble, you go Home!”*

Carl G. Jung was one of the first Western academics in my opinion, to make a serious study of the spiritual practices of indigenous people as they relate to the psyche of an individual in that culture. Of course, this had very little impact on the indigenous people themselves. Jung's real accomplishment in this respect was to give other Westerners a terminology and an intelligent, informed frame of reference to discuss indigenous spirituality. The great Joseph Campbell and Idries Shah among others followed him. For all of you serious Christians reading this: I challenge you read the corpus of works by the late Christian theologian Paul Tillich, and then compare his ideas to Pat Robertson's or Jerry Fallwell's. Then you tell me who is speaking from a place of respect and understanding - and who is an "ignorant heathen" needing to be "saved".

Let me remind you as you read this - if you were to go back into the Middle Ages and attempt to explain things like airplanes, submarines, the space shuttle, subatomic physics, and microwave ovens to the general populace of Europe, you would be labeled a heretic, and subsequently tortured and burned at the stake as an example for all who might likewise oppose the teachings of "The Church." This has been the fate of many great mystics of all religions throughout history. Unfortunately, in our "enlightened" society of today, the mentality of the general populace has not evolved much since the Dark Ages, and our first instinct is to vilify and destroy anyone or any thing that challenges our view of Reality. The time has come to wake up, my friends.

I will now say for the record that I do not hold a grudge against any particular religion. So, dear reader, if your religion (and the way you practice it) is truly based on love and respect for your fellow man, then I support you no matter what doctrine you follow. If, however, your religion teaches you to demonize, persecute, or attempt to convert anyone who doesn't follow your dogma, then you had better stop and evaluate the motivations of your clergy, and consider the consequences of your actions.

### **What is the Real Point of Religion Anyway?**

All legitimate religions are based on the same principle. For that matter, all legitimate martial arts are based on the same principle. That principle is the development of GOOD CHARACTER. I mean, is there anything more important in your religion than the development of good character? Does it matter how much faith in God you have, or how much scripture you can quote, or how much you tithe to the church if you cannot even act respectfully toward other people? Have you ever known someone who seemed to know the "Good Book" backwards and forwards, yet was at the same time violent, rude and abusive to others around him? Or someone who was civil only to those of the same religious persuasion? In my opinion, our society would be a lot better off if we stopped arguing over who's scripture was "right" and paid more attention to our own character. Good character is the fundamental and still most important aspect of any true religion. Good character is likewise the key to all legitimate martial arts. There was a group of

martial artists in Germany 50 years ago, that I will use as an example. They were called the Gestapo. As you know, the Gestapo was the paramilitary wing of the SS. They practiced all of the physical aspects of the martial arts as we know them, but was their spiritual discipline based on respect and tolerance of others? The only thing that separated the Shaolin monks from the Nazis was their spiritual foundation. The martial philosophy of the Shaolin monks was based on Buddhist reverence for all living things. Their “code of conduct” as it were, allowed for the use of violence only in defense of life - when there was no other option. The Gestapo, on the other hand believed that their “superior” ideology gave them sanction to commit genocide against those that were different from them.

So you see, it is the issue of good character that separates true martial arts from mere forms of violence. It does not matter how well you can kick, punch, throw, stab, disarm, or do kata if your character is lacking. I personally evaluate martial artists on the same basis as I evaluate a person’s level of spiritual development: by the “content of their Character.” I personally consider *Pencak Silat* to be on a higher level technically than most of the martial arts we see today. However, a lot of silat players that I have met in this country have some of the lowest levels of character development that I have ever encountered in human beings - period. I would sooner refer a student to a teacher of Aikido who possessed good character than to the majority of the people I have met who claim to teach *Pencak Silat*.

Let me leave you with this thought. During my travels in Southeast Asia, I was fed, clothed, sheltered and provided for by the indigenous people of the villages and compounds where I found myself. These people had never met me, did not speak my language, and had absolutely no familial/cultural ties to me. They expected nothing in return, and yet they treated me like I was a close relative in terms of their concern for my well-being. They were not Christians, or followers of any Western religion, for that matter. Now what if we took one of those “unsaved savages” from the jungle and put him smack in the middle of New York City? How well would he fare relying on the kindness and generosity of the “civilized” community there? An “advanced” culture is not evaluated by its technology, but by the moral cohesiveness of its citizens. This type of attitude is based on each individual’s practice of genuine reverence for all life (in other words: Good Character) - not on everyone subscribing in “knee-jerk” fashion to a particular religious dogma.

### **Beyond the Five Senses**

I regularly lecture at several Michigan Universities on the subject of Indonesian culture and Indonesian spiritual practices. Years ago, I came to the realization that most of the students, and even faculty, who were my audience, simply did not have the vocabulary, or even the most basic frame of reference to understand the concepts which I was attempting to convey to them. Essentially, I could not give a serious lecture on a subject as vast and subtle (not to mention

beautiful) as Indonesian mysticism to an audience that had only vague notions about the concept of mysticism in the first place.

To resolve this dilemma in lecturing to Americans, I decided to use Western scientific terms in my explanation of Indonesian mysticism. My academic background is in Physics - which I studied concurrently with *Pencak Silat*. I could easily make associations between the concepts of both disciplines - using the terminology of one to explain the other. Indeed, present-day quantum mechanics is attempting to deal with the same subjects that shamans and mystics have talked about for centuries i.e. time travel, levitation, reincarnation, “astral projection,” inter-dimensional travel, extra-terrestrials, and so forth. But, whereas the physicist is concerned with finding the mathematical formulae that would explain such phenomena, the shaman/mystic does not care about “how” it is possible - he just does it. In other words, the former indulges in speculation, the latter in application. First of all, let’s deal with the subject of what is “real.” As Westerners we are taught that there is only one objective reality, and that our tools for understanding and experiencing this reality are our five senses. Anything that cannot be experienced through the five senses, while you are fully awake is not “real” and is the result of delusions or mental illness on your part. Indeed, our so-called Scientific Method is based on the theory of “If you can’t see, hear, smell, or touch it - then it does not exist.” Well, Quantum Theory essentially put an end to the Scientific Method. May it rest in peace.

If you only acknowledge one state of consciousness as being “real,” and whatever you cannot grasp through your five senses does not “exist” to you, then you are confined to a realm that contains roughly only 10% of Reality. You cannot see the movements of the electrons circulating in a solid piece of matter. You cannot feel the atoms in a cubic foot of air as you wave your hand through them. Although you can see the branches of a tall tree, the roots remain hidden from sight. Just as you can only see the physical shell of a man - and not his inner essence - most of things in your universe remain hidden to the five senses.

### **Shamanism: The Foundation of Indonesian Pencak Silat**

Notice I said Indonesian *Pencak Silat*. I make this notation because various Dutch-Indonesians have been very vocal in the past about “Dutch-Indonesian *Pencak Silat*” being recognized as a distinctly different entity from indigenous Indonesian *Pencak Silat*. So, in deference to these proud Dutch-Indonesian practitioners, I tell you that what I am about to say here applies only to the traditional, ancient Indonesian expression of the Art.

The earliest forms of *Pencak Silat* were nothing other than classical shamanism. The jungle-dwelling Indonesians lived in close harmony with their surroundings. Whereas our present culture seeks to subjugate and control the environment, indigenous cultures seek to peacefully co-exist with the elements of nature. As anyone who has

spent long periods of time isolated in nature can attest, you reach a point where your consciousness becomes attuned to the consciousness of the things in your environment - i.e. trees, plants, animals, the wind - to the point where you can communicate with these entities on a very subtle (indeed psychic) level. Those of you who have “been there” know exactly what I’m talking about. Those of you who have never spent time alone in places like the rainforest, should turn your computers off and get out more often.

To put it in somewhat scientific terms: everything in the universe consists of ENERGY. You, the trees, a tiger, and a keris are made up of subatomic particles that vibrate at very different frequencies. Quantum mechanics has shown that ENERGY HAS CONSCIOUSNESS. I sometimes substitute the word CONSCIOUSNESS for the word SPIRIT when I talk to Westerners. So if you think that trees and animals don’t have spirits, that’s one thing. But only the most ignorant materialist will argue that trees and animals do not possess their own unique forms of consciousness?

As an example, in my extensive collection of edged weapons are several ancient Indonesian keris that were given to me by my teachers. Each keris has its own “personality.” Each keris has a different energy, a different “vibration” if you will. These weapons were not purchased through the mail, or bought from a dealer at a flea market. They were handed down to me by knowledgeable elders who respected their power - and took them very seriously. My teachers’

families had cared for the blades in the traditional way for centuries before they were placed in my hands, and so the energy of the blades is very much alive. Perhaps you, the reader has a particular weapon that resonates with your consciousness (spirit.) At my school, we have an interesting test for senior students: the student places one of his personal blades on a table among several of the same types of blades. Blindfolded, the student must pass his hand over the blades (without touching any of them) and must be able to select his blade from the group based solely on feeling the energy of his weapon.

No doubt many of you have heard various legends regarding the powers of the keris, and wish to experience the power of this unique weapon for yourself. Well, simply buying a keris from a dealer and hanging it on the wall will not produce any results. There is a very specific way that the energy of this weapon is invoked. You must be trained in these methods. Any legitimate Guru will be able to instruct you.

Make no mistake; we do not “worship” the keris, as some incredibly ignorant people have suggested. The keris, to a practitioner of authentic *Pencak Silat*, is regarded in the same way that a Native American warrior regards a “power object” or “medicine bundle.” The keris is an entity with an energy-intelligence all its own, a consciousness (spirit) which can interface with human consciousness for our benefit.

Returning to our example of a tree, the consciousness (spirit) of a tree is different from

the consciousness (spirit) of a human being. So if you expect a tree to “speak” to you as if it were a human being, then you are completely on the wrong track. However, if you were to go into the woods and find a large tree, then sit down in front of it and clear your mind, you will see that after a while, your consciousness (spirit) will make a connection with the consciousness (spirit) of that tree, and a dialogue of sorts will be possible. Now, don’t just sit there and think about it - go try it! Don’t expect it to happen after 20 minutes, though. Be prepared to sit in front of the tree for several hours if necessary. And if you call me crazy for sitting in front of a tree for 2 hours, I’ll bet that every night you sit in front of a television set for much longer than that. At least sitting in front of a tree does not adversely affect your mind!

It’s really not that different from the rapport that some of you have developed with your favorite pet. You can accomplish that same rapport with any creature (or object) in nature. It is simply a matter of tuning your consciousness to a different “frequency” if you will. Look at it this way: the dukuns (shamans) in Indonesia know the function and medicinal uses of an absolutely astonishing number of plants and herbs found in the jungle. How in the hell do you think they learned this? From a botany textbook? From the Internet? No. When you can communicate with the consciousness (spirit) of a plant, the plant itself will “tell” you in its own way what it can be used for. When your priority is to understand nature, rather than to control nature, such things are possible.

Now, when an indigenous shaman achieves such a deep level of rapport with the plant or animal, a state of mind that the yogis call *Samhadi* can occur. This refers to a complete identification on the part of the shaman, with the plant or animal. We in the West would say that the shaman was “possessed” by the spirit of the animal. Thus, the shaman would move, fight, and otherwise physically emulate the particular animal. In other words, the consciousness (Spirit) of the human being has fully and completely attuned to the consciousness (spirit) of the animal. Can you understand that this ability is a vital survival skill to someone living in the jungle? Do you see how valuable this skill would be in a self-defense situation?

I am not talking about doing “animal forms” that seek to mimic the physical characteristics of an animal. I am talking about a shift in consciousness where the fighter assumes the physical prowess and pure instinct of a beast. As one of my Indonesian teachers told me: “You cannot fight like a tiger until you have BECOME a tiger!” I assure you, an opponent facing me in serious combat would not be fighting “Jeff Davidson,” but rather an enraged monkey, tiger, bird of prey, or reptile. Being able to do this is as vital for your survival in a fight on the streets of the USA as it is in the jungles of Indonesia. Have you noticed that in a crisis situation, you are able to do and perceive things that you cannot under “ordinary” circumstances? Some fighters have been hit, stabbed, shot and even mutilated in combat and were not even aware of it until they returned to a normal state of mind. Some are capable of feats

that under normal conditions would be impossible (ever hear about the 100 lb. mother who lifts a car in order to rescue her child after an accident?) These are just basic illustrations of how a shift in consciousness can alter your reality, and are shamanic experiences in the broad sense. So, to boil it all down lets look at Shamanism again.

**Shamanism** (*Traditional Definition*) - the act of direct internal communication with the Spirits of plants, animals, and any object in nature up to and including complete identification (possession) for the purpose of gaining knowledge or physical skill.

**Shamanism** (*Modern Definition*) - the act of voluntarily shifting human consciousness (which includes producing various neurotransmitters/endorphins in the brain) to produce an enhanced state of perception and ability - or to connect with the consciousness of a non-human entity.

Someone reading this who has had actual personal experience in shamanism among any indigenous culture will find these definitions completely irrelevant and unnecessary. For someone reading this who has not been blessed to have this type of experience, you may find that these definitions are helpful in conceptualizing some of the principles discussed here.

To end this section I would like to relate a personal experience that occurred recently. In May of 1999 I was in Caracas, Venezuela conducting a week-long workshop on *Pencak Silat*. After the first day of training, I went hiking

into Venezuela's lush jungle with my host, Francisco - who himself is a full-blooded Caribe Indian. When we made camp later that night, he confided (with dignified pride) that his people too, had practiced the martial arts for centuries. His own personal style was specifically based on the Jaguar. I respectfully asked him to demonstrate some techniques. He stood up, and within minutes had achieved a very deep state of trance. Before my eyes, he "became" the Jaguar. The animalistic skill and grace of his movements was on par with any of the Harimau fighters I have seen in Southeast Asia. The sheer energy that he radiated from his body literally made the hairs on the back of my neck stand on end. At an appropriate time, I called forth my own "animal" - which "played" with the Jaguar as the sounds of the jungle faded from my mind. My host's *Pencak Silat* was on a very high level indeed.

Nearly all of the "major" religions have mystical sects, which practice the attainment of mystical states of consciousness as part of their spiritual discipline: the Hasidic Jews, the Bektashi and other Shiite Islamic Sufi Orders, as well as certain Christian groups (particularly in the Deep South) all utilize shamanic trance-states to access the higher Spiritual Realms.

### **Entities and Things That Go "Bump" in the Night**

Many Westerners divide the inhabitants of the spiritual world into two categories: "Good Spirits" and "Evil Spirits." All of the good fortune that one encounters is attributed to the help of the Good



Spirits, and whenever something goes awry, it is the fault of the Evil Spirits. Well, I submit to you that blaming your personal failures and lack of development on the work of demons is a rather convenient way of shirking responsibility - and is a poor way of dealing with reality. In other words, it's not a wicked demon that caused you to get drunk and have an accident - it's your own lack of character!

To carry this "Dark Ages" philosophy further, both teams of spirits have their own Captain. "God" heads up the good guys, and "Satan" controls the nasty ones. Let me give you my thoughts on this. Either there is a Supreme Being - or there isn't. I do not believe in two opposing forces in the Universe, endlessly sending forth their soldiers in the ongoing battle for our souls. Instead, I believe (as my teachers believed) that there is only one Creator (called by different names in different places) which is the source for all that exists in our world (and other worlds, for that matter.) There is nothing that exists which acts against the Will of the Creator. Furthermore, every being, every act, every event serves the purpose of the Creator in some way. Sometimes things are created; sometimes things are destroyed. Neither is "good" and neither is "evil." If you believe that something can exist outside of/ in opposition to the Will of the Creator, then you are in fact a polytheist - as are most people who claim to be monotheists.

In my experience, the entities of the spiritual world generally have the same disposition as the four natural elements. For example, if you build a

fire to warm yourself, then you will get some positive benefit from the fire. Does this mean that the "spirit" (consciousness) of fire is "good?" Likewise, if you stick your arm in the fire, and receive third degree burns, the fire is not "evil," you just made a bonehead move. Are tornadoes and floods "evil" because they destroy houses? Of course not. So the elements are absolutely neutral, and your relationship with them can be either positive or negative. The various forms of consciousness (or Spirits, if you prefer that term) that dwell in unseen dimensions are the same way. I personally have never in 30 years encountered an "evil" spirit or a demon.

### **But if They're Real, Why Can't I See Them?**

You should first consider why you are able to see anything at all. Remember, anything that can be seen with the human eye is merely a reflection. If an object does not reflect light, you cannot see it. Physics confirms that everything in the universe radiates an electro-magnetic field of energy. This energy field is called the "Aura" by some in the West, and is called "The Body of Light" in *Pencak Silat*. Those beings whose electromagnetic fields expand by projecting energy out from their source generate a field of radiation that includes the visible spectrum of light. These types of entities can be seen with the naked eye.

Some beings do not project, but contract their electromagnetic force fields and thus draw light out of the visible spectrum. In other words, you won't be able to see them. However, just

because you cannot perceive them with your naked eye, you certainly cannot say that they don't exist. It might be necessary for you to shift your consciousness, and go beyond the five senses, as we discussed earlier, in order to communicate with them. The dream state (when you are asleep) is often a more viable state of consciousness. If you develop the ability (as many have) of accessing this state while awake, then you will be ahead of the game. In Nature, energy patterns generally form a sphere. Everything from the smallest atom to the largest star contains forces of expansion and contraction in a spherical form. This is why the Aura is often seen as a "luminous egg" in many esoteric traditions.

### **What Kinds of Entities Are Out There...And What Can They Do for Me?**

In the first category we have what many shamans have called "Elemental Spirits." This refers to the consciousness (spirit) of the natural elements: fire, water, earth, and air. If you have ever felt passionate, aggressive, or strong-willed (even stubborn) then you have connected with the consciousness (spirit) of Fire. If you have ever felt fluid, graceful, or sensitive then you have connected the consciousness (spirit) of Water. If you have ever felt "grounded," stable, or "rooted," then you have experienced the consciousness (spirit) of earth. And so on. Keep in mind that these are very general examples of how "elemental consciousness" can be experienced by human beings.

How many of you have spent hours gazing into a roaring fire in the hearth? Or have gone to the Ocean to meditate? Or have a favorite mountain that you go to in order to be alone with your thoughts? The very act of meditating on these elements can be instructional in itself. For example, watching a tree sway in the wind can teach you much about the air element in fighting. Observing a blazing fire can help you develop the "killer instinct" necessary in Martial Arts training. Watching the flow of a stream can help you develop fluidity in your movements. These are all ways in which humans can learn directly from the consciousness (spirits) of the elements of nature.

In general, Elemental consciousness can be broken down as follows:

- Water - Emotions, receptive energy
- Earth - Physical body, being rooted
- Fire - Aggression, will-power
- Air - Intuition, deception, strategy

In addition to Elemental energies, there is also the consciousness (spirit) of plants, stones, and animals to consider. The way a Silat practitioner works with the consciousness (spirit) of an animal is akin to the Native American concept of the Totem Animal. A student may select a certain animal to which he has an affinity, and then specialize in the *Ilmu* of that particular animal. In my Art of Pukulan Cimande Pusaka, animals are often used as symbols of the natural elements. The manyet (monkey) for water; the macan (tiger) for earth; the ulor sendok (cobra) for fire; the blakok (crane) for air. Each element relates to a

specific area of study in *Pencak Silat*. Since a student must not be lacking in any particular element, all of the elements (animals) are studied. The completion of this process occurs when the student can invoke the highest of all of the elements (animals) - the King Dragon. Students who attain this level (and there are several at my school) are awarded with a special sash.

In the next category we have what my Indonesian teachers call *Hantu Pusaka*, or “Ancestor Spirits.” Most religions seem to agree that consciousness (spirit) survives the experience of physical death. They disagree on what happens next. Going beyond the Western ideas of “Heaven for ‘Good’ people - Hell for ‘evil’ people” we can safely say that the consciousness (spirit) of someone whose physical body has ceased to function exists in a different dimension than our own. They can no longer be perceived by the physical senses (there are exceptions) but they still exist among us, albeit in another form. In other words, the material body dies, the energy of consciousness (spirit) never dies. Even after the physical body decomposes, what happens to the electro-magnetic field of energy (Body of Light?) Does it disappear? No. Nothing disappears really - it only disappears from our third dimension. The Body of Light (aura) continues to exist even after your material shell vanishes. Your consciousness (spirit) can still be felt, intuited, and contacted by those in the material realm.

We may not be able to interact with the *Hantu Pusaka* on a purely physical level, but we certainly can on a psychic level. Many Americans

have reported instances where a deceased loved one has appeared to them in a dream, or in a waking vision, usually to offer some sort of encouragement or guidance in a difficult situation. Well, you should realize that indigenous peoples do that every day and think nothing of it! The more you practice shifting your consciousness beyond the realm of the five senses, the more it will happen to you.

One of my students, a very serious Talmudic scholar, rises each night at midnight in order to study the teachings of the Jewish Kabbalah. Doing this, he says, draws the Spirits of departed Kabbalists to illuminate his studies. This is actually a centuries old Kabbalistic tradition. Keep in mind that some Ancestor spirits will be of more benefit to you than others, just like living human beings. For example, it might not be productive to “keep company” with the consciousness of an alcoholic, abusive personality (human or spirit!)

My first *dukun*, who long ago became an Ancestor, still comes to me in dreams and visions to guide me and refine my understanding of his teachings. His other students regularly have similar experiences. It seems that even after he shed his material shell, my teacher continues to guide the development of the Art through his students.

I would like to relate something that this teacher imparted to me years ago, before his passing. He said “My son, you must have a foot in both worlds at all times. You must be able to see into the realm of the Spirits in the same way that you see into the realm of men. Never neglect the

*Hantu Pusaka* - always follow their guidance. In times of danger they will deliver you from harm.” This is a very sublime concept. I have met several shamans and traditional people whose consciousness was so highly developed, that they could communicate and interact with these non-corporeal entities as easily as you can communicate and interact with other third dimensional beings.

The final category of entities that we will examine in this article, will be called “Extra-Dimensional.” I believe (as did Carl Jung) that most of the visitors that we think come from “outer space” actually come from “inner space” i.e. the fourth and fifth dimension. In fact, physicists now postulate that there are up to 26 dimensions. It appears that some of these beings have benevolent intentions, and others have not-so-benevolent intentions. Personally, I don’t spend a lot of time worrying about it either way. I am reminded of how the founder of Aikido, M. Uyeshiba would spend long periods of time alone in the wilderness to train with the “tengu” that would appear to teach him. It seems that people who live close to nature have more contact with these entities than we folks that dwell in urban areas. In this section I have given you the bare minimum regarding non-human forms of consciousness (spirits) and how humans can relate to them. I leave it to the reader to build upon what I have said here with his or her own experiences.

### **The Dangers of Studying Ilmu**

I try to stay away from sounding “spooky” and mysterious when I discuss mysticism. I have been

blessed with the opportunity to travel all over the world to study metaphysics with various teachers. I have indeed had some very “spooky” experiences. In fact, I will say that I have personally seen mystics in Southeast Asia, the Middle East, and the Caribbean interact with the unseen world to a sometimes terrifying degree. These people are capable of things on a material and psychic level that you cannot even begin to imagine. However, I do not share these experiences with the general public in forums such as this.

Mysticism tends to attract the same people who are attracted to the Martial Arts: ego-driven people of weak character who are in search of Power to control others. Many are more interested in developing spooky supernatural abilities than in facing the real problems in their lives. Being able to “walk through walls” will not help you if you are so messed up psychologically that you cannot hold a steady job, or maintain a healthy relationship. Developing telekinesis will not help feed your family, if they are hungry. Instead of putting a curse on your boss, maybe you should just develop better work habits. Let me remind you that true Power comes from cultivating Good Character.

When traditional shamans do things that we in the West consider to be “supernatural” it is never to impress each other, or to show off. Their powers and abilities have a direct relationship to their very SURVIVAL. As long as you can open a bottle of Tylenol when you are sick, you may never have the NEED to “talk” to the plants in order to learn

their healing capabilities. As long as you can go to the supermarket any time you wish and buy prepackaged food, you may never develop the psychic faculties of an indigenous hunter who must go out into the dangerous jungle in search of sustenance. The more you rely on technology, the less of your own personal power you need to develop. As we in the West “advance” technologically, we allow our own latent abilities to become dormant. Rather sad, isn’t it?

On another level, some people have had the most basic paranormal experience, and come away thinking that they were the “Messiah.” Another serious danger at this stage is that a person may mistake his own psychotic delusions for actual spiritual experiences. For example, there is actually an individual who gave himself the title of “Pendekar Agung” (a completely bogus title) and claims to teach a system of *Pencak Silat* that was taught to him by God! When the line between “divine revelation” and paranoid schizophrenia becomes blurred, it is time to re-evaluate your development.

One last word of caution. Remember the words of my *dukun* as quoted above: “You must have a foot in both worlds.” Someone of weak character can easily see “The Other Side” as being far more desirable than our own material realm. While you still live in the material world however, you must be an active participant! Sitting in your room all day doing “rituals” or going into trances will do nothing to advance your spiritual development. It is easy to be a Holy Man when you live on top of a mountain. Your practice of *Ilmu* should be just

like your practice of *Pencak Silat*: practice it diligently, incorporate it into your daily life, do not become obsessive, and have faith that it will serve you well when you need it. So, the best way to learn mysticism is not through some pop-culture “New Age” paperback, or from the Internet - but from a responsible teacher who will constantly “check” your motivation, and guide you away from the many traps into which your ego may lead you.

## More Ilmu

by Guru Baharu Chris Martin

When Guru Besar Jeff Davidson mailed me his article he asked me what did I think of it. In three short words my answer would be a loud yell, **He Is Correct!**

Now you might be asking yourself why am I qualified to give this answer. For several reasons - I have been a spiritual seeker on the path for many years, my Bachelors degree is in Religious Studies and I have PhD in Mathematics with numerous papers on Physics topics.

Everything is energy and in a constant flux of one form or another. Many yoga texts speak of the different energy centers in our body and their vibrations. The Greeks spoke of the music of the spheres, Tibetan Buddhists chant, “*Om, Mani, Padme, Hum*”, followers of Islam chant the names of Allah and the Catholic Mass was in Latin. Why? Was it just a phase that humanity went through or was there timeless wisdom

hidden there? The sounds, or energy/pressure vibrations resonate in your body and help to align your spirit or essence. Tibetan yogis sit naked in the snow and translate thought into heat, which melts the snow around them.

The American Indians, the people of Bali in particular and the people of Indonesia and many so called “primitive” tribes lived and do live in harmony with the world. In their lives there are no accidents because all life and all things are sacred. I grew up a Catholic and my family’s version of sacred was our one-hour service on Sunday morning. We never spoke about what was said but only who was wearing what and did you see that hairstyle. No I am not knocking Catholics but only sharing my view. I currently live in a neighborhood that has a high percentage of orthodox Jewish families and every Saturday I watch them walk to the temple because they cannot drive cars on Saturday. They walk in their suits and dresses, rain or shine in the middle of the summer or the winter. Those of you that have been to Texas imagine wearing a suit in the summer. I also see young black Muslim men handing out fliers at the street corner in suits and bow ties and many Muslims fast for a whole month (no food during daylight hours). You are probably wondering what is my point. My point is this - many of us have gotten soft, we changed from Latin to English because it was too hard, we got rid of fasting on Fridays during Lent because it was too hard, we got rid of kneeling because that was too hard. No I am not picking on the Christian religions since many faiths have reform movements, which are making religion more

convenient and not so hard. I am here to tell you that the path of *Ilmu* that Pendekar Sanders and Guru Besar Jeff Davidson have laid out, while true, is not any easy path. If you want easy go down to your local strip mall and buy your belt from the Avon School of martial arts.

You must foster a sense that all life, all occurrences are sacred. As Pendekar Sanders mentioned in our last newsletter your training is not limited to the time you spend in the training hall. It must permeate to all phases of your life. The person who cuts you off on the freeway is your training partner. The rude person in the mall is also your training partner. If you cannot stay cool and level headed during these times how do you ever plan to stay level headed during the adrenaline rush of a fight. A good training exercise is to have a friend of yours come up to you and slap you in the face. My wife is always willing to accommodate me. Does rage well up into your chest? In a real fight you are going to get hit and yes it will hurt, but you must remain calm and determined to live.

When you practice the physical part of the art two things are readily apparent. First any physical problems that you have, i.e. lack of strength, lack of flexibility, lack of coordination all become magnified. You must spend time to iron out those weaknesses. Second you must practice your physical skills at least 6 to 7 times a week unless your body really needs a day off. This level of commitment is needed if you ever plan to progress.

The practice of *Ilmu* is the same except now the flaws that become quickly apparent are in your character and in your mind. *Ilmu* will strip off the onion layers of your character and you will be left naked in front of the mirror. Do you have the courage to look? *Ilmu* just like the physical part of the art must be practiced on a regular basis. The *tenaga dalam* exercises that we do open the energy centers of your body. Repeated practice keeps them open and not enough practice closes them back up. I will share with you things, which have helped me.

1. Surround yourself with sacred objects - pictures, cards, statues or art. I have included some photos of Indonesian items that I have collected as well some plastic animals that I got at the toy store. No, I do not worship these items but they help set the mood. Also light some incense - sandalwood, myrrh or benzoin.

2. Train with music. The sounds of the gamelan will permeate your body and your soul. Arabic music of the sacred names of Allah will also do the same.

3. Eat healthy and live healthy. The practice of *Ilmu* requires a very high level of awareness and your senses must be crystal clear, that is give up smoking and give up alcohol. You must be 100% mindful of the minutest details. I know you are saying what does this guy know he is just a “puritan nerd.” In my younger days I did my share of “toilet bowel hugging” and I never found the divine there and I also did my share of smoking and yes I did inhale. The only god I found

smoking was the ice cream god or the chip god when I got the munchies.

4. Except the fact that the path of *Ilmu* is hard with many pitfalls and potholes in the road. You have spent a whole lifetime dulling your senses and suppressing your natural power. Do not expect a weeks worth of practice to clear it all up. There are days in which you will have great inspirations and then there are days or weeks when nothing comes to you. You will feel like the biggest idiot and you will get depressed. *Ilmu* training though is just like the physical there are plateaus. The higher powers or guides will send you information when you need it and not always when you request it.

5. Get outside and get back in touch with the natural world. Rent videos on the animals in our art or go to the zoo and see them first hand. Find a quiet time in your day and imagine you are in the jungle and invite one of these animals to talk to you. No again this is not easy. As Guru Besar Davidson says go meditate next to a tree. I wish the tree could talk, I wish the tiger at the zoo could talk and I wish God could just pop into the truck next to me. It sure would end all this confusion and me guessing if I am on the right path. Your inspirations will come from whispers in the wind and make no mistake they are always talking. It is us who have turned off our ears.

6. My sons asked me one day, “Where is God?” I replied go look in the mirror. They then asked, “Where is the Devil?” I replied go look in the mirror. You hold in your hand a choice - the easy

path is just that - easy. The other path is hard and it leads you through the pits of hell. Are you one of the few who is willing to take that path? Don't think the great horned beast will stand in your way, it is much more subtle than that. It will be the little things.



## MANTRA - AGAINST THE MAGIC POWER OF THE KERIS

The following is an insert from a the book by Martin Kerner, The Keris in the Magic World-View, pages 59-61, Kirchdorf, Switzerland, 1999

Where there is magic, there is also counter-magic. So a mantra, an incantation, can protect against the magic power of a Keris.

### Javanese Version

Ingsun kawulaning Allah, kang matek saka suryakumara, bukiyadi angambah jagad walikan, langgeng tan kenaning owah, huyayu, huyayu, huyayu, salalahu ngalaihi wasalam, dating suci ing sahudaya, ratuning sadatulah. Ingsun lanang sejati, kang tan pasah sakehing tumumpang, ampang ngalumpruk kadi tibaning kapuk, yahu jabardas, bar tan tedhas ing keris suleman lan sakehing gagaman kabeh.

Lakune: Mantra diwaca ana ing paperangan lan yen ana babaya pa kewuh. Ora mangan uyah 40 dina, banjur mutih 3 dino 3 bengi lan patigeni sadina sawengi, wiwite dina Kemis Wage

### English Version

I, son of Allah, brought into being by the son of the Sun, who was given the power to tread with his foot on the world upside-down, eternal and still I greet the divinity; the essence of purity is in everything, king of the essence of Allah. I am the true man who will not be defeated by anything,



everything directed against me is of no effect, as if some cotton flakes were dropped on me, yes, cancelled, disappeared, fulfilled without being hit by the Keris Suleman or by any other weapon.

Lakune: The mantra is to be read in war or in any other dangerous situation. Don't eat salt for forty days, then *Mutih* for three days and three nights and *Patigeni* for one day and one night, starting on a Thursday *wage*.

*Mutih* - to eat only white food (rice and water).

*Patigeni* - eating, no drinking, no sleeping and to stay closed in a dark room during night and day.

### Keris Books In General

You can find the following keris books at:

Ethnographic Art Books/ De Verre Volken  
[www.ethnographicartbooks.com](http://www.ethnographicartbooks.com)

Duuren, D. van. : THE KRIS - AN EARTHLY APPROACH TO A COSMIC SYMBOL. ; 95 pp.; circa 60 illus., bibl.. Translated from the Dutch. Wijk en Aalburg, 1998. Cloth. NLG65.

Jensen, Karsten Sejr. : THE INDONESIAN KRIS, A SYMBOL CHARGED WEAPON/ DEN INDONESISKE KRIS, ET SYBOLLADET V+BEN. ; 256 pp.; 142 illus., 50 in colour, bibl.. Danish royal collection/ Collection Dresden Text in Danish but with full English summaries. The photographs are

accompanied by texts in English. Copenhagen, 1998. NLG145.

Kerner, Martin. : THE KERIS, IN THE MAGIC WORLD-VIEW. ; 140 pp.; b/w and colour illus., bibl.. Kirchdorf, 1999. English translation of 'The Keris im Magischen Weltbild' published in 1995. NLG45.

Kerner, Martin. ORIGIN OF EARLY KERISES. 150 pp.; 50 b/w illus., bibl.. Kirchdorf, 1998. NLG 75

Kerner, Martin THE KERIS KI SUDAMALA. 141 pp.; 30 b/w and colour illus., bibl.. Kirchdorf, 1999. NLG 75

Marval, Gaspard de. : LE MONDE DU KRIS. Indonésie-Malaisie-Philippines. ; 51 pp.; 61 b/w and colour illus., bibl.. Morges, 1997. Exhibition catalogue Morges on the Kris. . NLG40.

Tammens, G.J. : DE KRIS - Magic relic of old Indonesia. Volume 1. ; 301 pp.; 175 b/w and colour photographs, bibl.. Text in Dutch and English. Eelderwolde, 1991. NLG145.

Tammens, G.J. : DE KRIS - Magic relic of old Indonesia. Volume 2. ; 275 pp.; 345 b/w and colour ill., bibl.. Text in Dutch and English. Eelderwolde, 1993. NLG145.

Tammens, G.J. : DE KRIS - Magic relic of old Indonesia. Volume 3. ; 289 pp.; 350 colour and b/w illus., glossary of terms, bibl.. Text in English and Dutch. Volume 3 is mainly on Kris hafts.

Eelderwolde, 1994. NLG145.

Tammens, G.J.F.I. : DE KRIS IN ZIJN  
PARANORMALE WERELD. ; c. 150  
unnumbered pages, 20 illus. of Kris, 4 in colour,  
map. 20 short stories on the Kris in Dutch.  
Eelderwolde, 1998. NLG55.

Tammens, G.J.F.J. (ed.). : DE  
KRISSENWERELD VAN DR. I.J.  
GRONEMAN. ; 192 pp.; 36 b/w illus. of the  
Kris. Eelderwolde, 1999. This is not an original  
work but a compilation of articles published in  
Dutch and German in several magazines by Dr.  
Groneman. NLG65.

**To convert from NLG to \$US\$ divide by 2**

The following articles can be found at most large  
universities on microfiche.


Gardner, G.B. Keris and other Malay Weapons,  
1936, p138.

Hill, A.H., The Keris and other Malay Weapons,  
Journal of the Malayan Branch Royal Asiatic  
Society, Vol 29, 1956 pt 4, 7-98

Wooley, G.C., The Malay Keris: Its Origin and  
Development, Journal of the Malayan Branch  
Royal Asiatic Society, Vol 20, 1947, 60-103



## New Videos

	<b>NEW ITEM! Bali: The Dance of Life</b> The island of Bali is a land of deep religious devotion where dance and music accompany all phases of life. There is a ceremony for every occasion from teenage ritual to thrilling to elaborate funerals. For the Balinese, spirits are everywhere and rituals keep good and evil in balance. Each ritual brings together God and man in joyful celebration of the dance of life. 50 minutes. Video 80-0775 \$19.95
	<b>NEW ITEM! Bali: Beyond Good and Evil</b> Life in Bali is a quest for balance in the never-ending struggle between good and evil. Ed Ross, professor at the University of South Florida, has returned to the island of Bali every year for the last 10 years. Join him as he climbs the sacred volcano of Batur in search of spiritual insight, visits an astrological marker for personal guidance, encounters Hindu priests and sacred ceremonies. 50 minutes. Video 80-0776 \$19.95

Phone - Explorations, 1-800-720-2114



## Final Comments

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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# Tenaga Dalam

Volume 6 - February 2001

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch



I hope this issue finds you all well and that the New Year has brought you and your families many blessings. I think it will be a very exciting year.

This issue of the newsletter introduces a new look and two new graphics. The graphic on the left is called "The Rose of the Winds" or the "Nawa Sangga" and the graphic on the right is the "Ongkara." These two symbols have deep meaning in Balinese culture and in Balinese Ilmu.

The Rose of the Winds points in the eight directions and for reference the numbers listed below give you the directions. The numbers also represent the order that young seedlings are planted in the field. Each direction has a patron God, mantra and color.

9	5	6
4	1	2
8	3	7

1 = puseh, **Siwa**, *ing-yang*, mixture  
2 = kangin, **Iswara**, *sang*, white  
3 = klod, **Brahma**, *bang*, red  
4 = kauh, **Mahadewa**, *tang*, yellow

5 = kadja, **Wisnu**, *hang*, black  
6 = kadja kangin, **Sambu**, *wang*, blue  
7 = klod kangin, **Maheswara**, *mang*, pink  
8 = klod kauh, **Rudra**, *mang*, orange  
9 = kadja kauh, **Sangkara**, *sing*, green

The synthesis of the Rose of the Winds is the Ongkara which is the Word of the Words of the Yogis. Om pronounced in Bali "ong" consists of the sounds: ah-u-m or as the Balinese say: ang, ung, mang, and again as sada siwa, prama siwa, maha siwa or further still as Brahma, Wisnu, Iswara the eternal Trinity manifested throughout the universe as heaven, earth and underworld; fire, water and wind, male, female and hermaphrodite.

The Ongkara is composed of an upward dash (nada), a lingga or phalus; a crescent moon (arda tjandra), symbolic of the female creative organ; and the circle (windu or wandu), symbol of completion - the hermaphrodite - thus the word ong is Siwa. The Ongkara can also be thought of as a living being with a crown (the upward dash), a forehead (the circle), eyes (the half-moon) with the mouth, trunk, stomach and legs the various sections of the lower character.

## **The Secret of the Eight Gates of Power**

By Pendekar Sanders

While this subject is extremely difficult to transmit through only the vehicle of the written word I will try.

Correct hitting in our Art requires the body to impart a whip like quality to the striking weapon. We incorporate a variety of methods to amplify this whip force. The student is encouraged to only tense the blows on impact and to start a wave like action through the body with a stomping action of the foot prior to the strike. These only two actions and simple sounding at that. Those of you who have practiced correctly will attest this still requires hours of work to get the hang of. With that in mind I will now stretch your potential ability much further.

In truth the ankle joint is our first gate. To open it one must cock it. When your heel hits the ground the uncocking begins and throws the blows force up the body and out to the extremity of choice.

The second gate is the knee, which also must be bent and opened. As the angle is closed somewhat the energy is increased.

The third gate is the hip joint. This is a little tricky. If the desire is to create a very short explosive whip crack strike the hip is opened (moved) forward so as the force reaches it, it rotates away from the direction violently multiplying the speed. If the desire is to apply the full weight of the defender to propel him away the hip is rotated back and then towards the attacker when the blow is released.

Next we have the shoulder joint or the fourth gate. It is flexed like the knee to carry the wave. The fifth gate is the elbow, the sixth gate is the wrist, the seventh gate are the fingers and the eighth gate is the head as in the Mad Rooster.

As the wave of energy reaches each gate it multiplies forward. The result, when thrown correctly is that the fingers snap back into the palm of the hand with an audible snap. Developing all eight gates enables the practitioner to literally throw blows with the arms folded against the body with almost no perceptible movement, but with great force.

After the practitioner can utilize this on all of the extremities it can be isolated to midpoints like knees, elbows, ankles, etc. Try it! Using more gates means more power generated.

## **“Guru Besar” A Tribute to Jeff Davidson**

By Guru Jerry Jacobs

The Bahasa Indonesia dictionary defines “Guru” as a person who has teaching as their profession. “Maha” originally derives from Sanskrit, meaning “great”. Maha Guru is synonym of “Guru Besar” meaning “master teacher”.

In Indonesia the title of ‘guru besar’ is not carried by vary many individuals. Depending on the nature of the pencak silat group, for example the ‘pencak silat keluarga’ or family. Many or these groups are composed only of family members in which the teachers do not like to present themselves as “guru besar”.

Pencak Silat ‘Aliran’ (‘aliran’ meaning ‘style’) such as Cimande, Cikalong, Kumango,



Lintau, etc, have many members. The relationship between the ‘guru’ and its members is very close but the members are not related. A teacher in these ‘aliran’ who is an expert in pencak silat is often called ‘Guru Besar’.

Not many individuals in Indonesia or anywhere else in the world would easily accept the responsibility of carrying the title “Guru Besar”. It is a heavy weight to carry on someone’s shoulders. The “Guru Besar” is not only a great teacher, but must at all times show the best character, attitude, and behavior to his/her disciples.

As we know, “Pencak Silat” is not just a self defense or physical art. It is a spiritual way of life, and an education of the spirit. Jeff Davidson has always stated that to be good at ‘Pencak Silat’ you must live it. I believe this to be very true. But, how do you become great at ‘Pencak Silat’?

The answer! When you can teach others how to live it. Jeff Davidson has been doing this for many years now, and for his dedication and devotion to teaching this fine art of ‘Pencak Silat’ was promoted by Pendekar William Sanders in

May of 1997 to “Guru Besar”. Many individuals would crumble under such a heavy weight on their shoulders, but Jeff Davidson is standing tall and carrying it with dignity and pride. I would expect nothing less from Guru Besar Jeff Davidson, a true “Master Teacher”.

## **Judging the Age of a Keris**

by Pendekar Taruna Ger Giesen

The subtitle of this article could be: A tricky business. For that’s what it is. Even for people with a lot of knowledge and experience it is sometimes hard to tell the age of a keris. There are a lot of variables that have to be taken into account and some of these might be impossible to see. Even so, I like to offer an article that gives guidelines for judging the age of a keris. Not so much to make the readers an overnight expert on the subject, which is impossible, but to give some common sense help if you want to buy a keris and are not sure about it’s origin. Moreover this will help you to put a certain keris in it’s historical context and that is something I like, and I think a lot of collectors do the same. Even if you are not a collector but own only one keris or you want to buy one for your training and magickal purposes it is vital that you understand at least a little bit about judging the age of a keris for this way you will not be fooled into buying a new, untraditional one, which is only great for physical training.

Let me begin with a little history. The island of Java where the keris originated has had a history filled with a lot of different kingdoms and courts. Some of these were present at the same time in different regions. Almost all of these areas

have their own characteristics to a blade but the differences are so small that these fall out of context in a short article. In present time the timetable of Java's history is seen as follow.

Before the year 1000 of our timetable there was the kingdom of Mataram, this is probably the time of birth of the first keris recognizable as such. In 1019 the era of Djengala started and this lasted until about 1250. Djengala was followed by Singosari in 1268 until 1293. At this time Singosari fell apart and broke up into Padjadjaran (1200 to 1400) which was situated in West Java and Madjopahit ( 1294 to 1520) in central and east Java. At the end of the great Madjopahit Empire there were several other kingdoms with much influence. For example around 1500 Sedayu, Tuban (1500 to 1600) and Pirang or Blambangan. From the last came the royalty that fled Java to keep their Hindu religion and went on with their own art and weaponry in Bali. Also the kingdoms of Demak (strongly Islamic) and Pajang came into play. Both these two made war against a newcomer; Mataram, named after the first Mataram kingdom some 600 years before. Mataram won and lasted from 1613 to 1703 at which time it became the era of Kartasura (1705 to 1749). This split up in Surakarta (1745 to the present) and Yogyakarta (1755 to the present). So from the 10th to 12th century there were the area's / kingdoms of Segaluh, Singasari, Pajajaran and Djengala. From the 13th to the 15th century there were Madjopahit, Tuban, Madura and Blambangan. From the 15th century to present time there were; Cirebon, Mataram, Pajang, Demak, Kartasura, Surakarta and Yogyakarta.

This is a rough description but enough for

my purpose. These are the three eras' I want to focus on. As said before all of these areas had their own characteristics. For example Tuban was at the same time as late Madjopahit. There are a lot of characteristics that place blades from these two in the same time yet they are very different. Tuban blades are heavier and broader than Madjopahit blades; there was more raw iron involved in making a Tuban blade. The fact that Madjopahit blades are often more valued comes more from history. Madjopahit was a big dynasty that ruled almost all of Asia at the time. Therefore Madjopahit blades are considered more powerful by present day collectors and old royalty from later kingdoms alike.

In estimating the age of a keris there are some factors that need our attention. First of all dapur, the overall shape of the keris and it's incrustations. Then pamor, the way of forging and blending different kind of metals. In this case especially the nickel content and the design it makes on the blade. Third the type of iron used as raw material and last but not least the attention given to making the blade and the way it is corroded.

It is the combination of these factors that make it possible to determine the age of a keris. No one factor of this can do the job. For example there are still keris being manufactured with a dapur that is the same as that of a Madjopahit keris. And maybe this is easy to see due to the newness of the blade and the fact that it has no signs of rust or use but what about a Madjopahit shaped blade made in lets say 1700? This might well have been completely rusted over at some time or even been used in battle. That is why I

choose to look upon these factors by themselves and not to give descriptions of how a keris of this or that era should look like. Make your own combination and judge for yourself. This is the best way of learning.

## **Iron**

Let's start with the raw material; the iron used in making the keris. This is one of the most difficult aspects and one of those that is often not even visible. If a keris is freshly cleaned and colored black nothing of the characteristics of the iron is visible. The modern tendency to make a keris really black so that the nickel contrast is as high as possible blocks the possibility to see the color of the material. That is why I personally am more attracted by blades that are less colored even though this way the pamor pattern itself is slightly less attractive. The only iron used in forging a keris that can be easily recognized by someone who didn't study hundreds of keris are:

### **Pamor Pulohsane**

It has a real silvery color with a touch of grey and a blue glow. Especially this last attribute makes it easy to detect. It is the only material that looks bluish. If you rub it it sounds like, sing sing. It is used mainly at the end of Madjopahit and during the age of Padjang.

### **Karanghijang**

It always looks as silver dots in a black field. Not as tough the dots are small nickel parts but as if the iron itself is colored differently there. It does not follow the way the blade is forged.

These keris are relatively new, from about 1700 and on. It sounds like; tingih where the last syllable goes up in tone.

### **Menkankan Jalak**

It is the next kind of iron which stands for a background that is always dark even if it is not colored with the use of arsenic. It also has a distinct dark red aura if it is cared for properly. This iron is used a lot in the Madjopahit era, especially around the area now known as Yogyakarta and the coastline below.

### **Terplanting Besi Kuning**

It is gold colored dots or a stripe, Late Madjopahit, Padjang and early Mataram.

### **Besi Kling**

It is black brown, looks like sand, porous, oil turns dark. Usually used for making Sajen, keris that are sacrificed and put in the ground. Used mostly during Djengala period and early Madjopahit.

### **Besi Kuning**

It looks like gold. If you obtain this you always get a sign first. It is the best kind of iron used for making Keris and is used from Madjopahit era until now.

## **Pamor**

Second point of consideration is the pamor. The real old blades of Djengala are made of iron that does not have a homogeneous structure. This way sometimes they look as tough they have

pamor, which in fact they don't. There are dark and light stripes or spots on them but this is not nickel but less polluted iron. Nevertheless this effect probably make Empu experiment with different kind of metals resulting in real pamor. Later Djengala blades have a lot of nickel content. In fact they look as though they have almost no iron in them. It is nickel all over. Whatever was the source of this nickel in the beginning of the Madjopahit era they ran out of it. Madjopahit keris have only a little nickel. There are some dots or very thin lines of nickel to be seen. Around 1600 nickel became easy to become due to trade with Europe. Demak was a trading kingdom and keris from this area where the first to have an abundance of nickel again. But this time it was more intricately forged and the patterns had a lot more variations than in the Djengala era. Padjang also used a lot of nickel and here it has the tendency to look as clouds at about one third of the length of the blade. In the Kartasura period pure nickel is being used and this results in pitch black blades with silvery pamor that has no inner life. I mean it looks the same everywhere while older blades have a lot of darker and lighter places within the nickel itself.

In all times from Pajajaran on meteor was used if available. So even Madjopahit blades can sometimes have a lot of nickel. These are always royal keris for only royalty was capable of obtaining meteor. Meteor nickel always feels sharp. You can feel the layers of nickel in the iron and it feels really rough.

The patterns of the pamor became more and more ornate and difficult to make. Also repetitive patterns came in vogue especially from

Mataram era on. No Madjopahit blade has a really beautiful Ron genduru pattern!

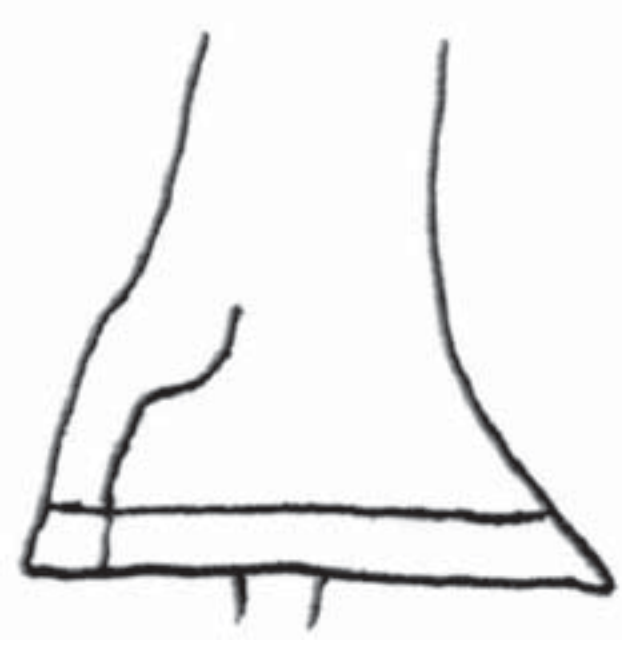
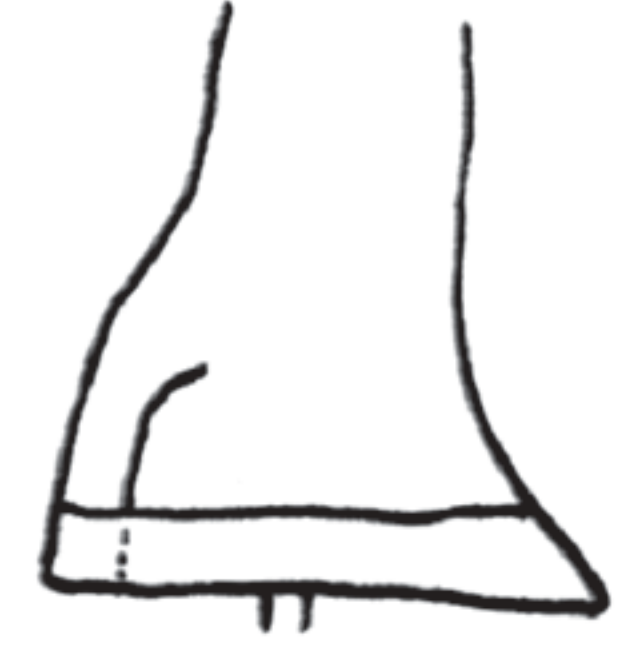
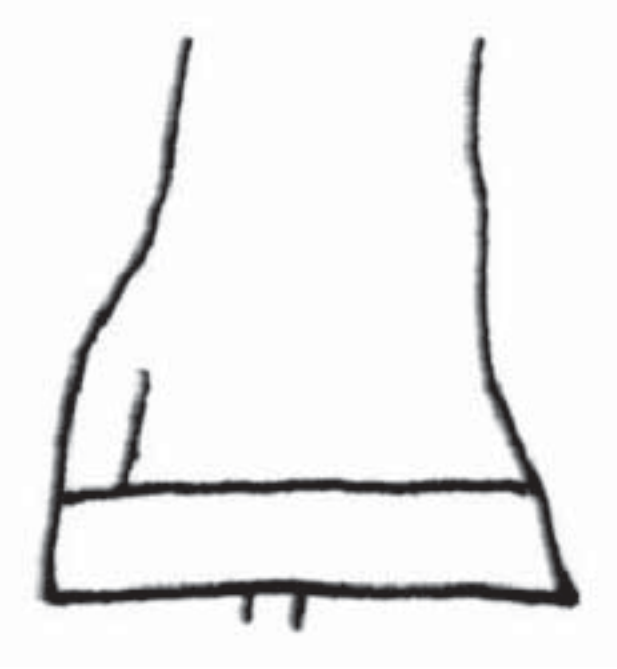
## Dapur

The shape of the keris had a long process of development and is in reality still developing. To illustrate the points I want to make I start with the simplest form of keris recognizable as a keris. This is the dapur known as Gumbang. It was made during the first period of Djengala and is a thin, broad blade with a thick Ganja (crosspiece) or ganja iras (crosspiece in one piece with the blade) and a dull point. It has a thin gandik (front of the blade on the short end) with a rudimentary pedjetan (hollow beside the gandik).

This shape is also known as Brodjol but actually this is wrong. Dapur Brojol developed out of Gumbang and we will see how next.

The first blades were really thin and flat. During Madjopahit they became thicker but still looked flat or a bit rounded. At the end of Madjopahit and during the Padjang era the Ada started to develop. This was at first just the thickest part of the blade but becoming a round backbone during the previously mentioned periods. In the Padjang era a lot of blades were still relatively flat but more and more had a real Ada on the last third of the blade. Entering Mataram the Ada became a sharp ridgeline just as all the decoration became more angular. Halfway true Mataram this ridgeline became even more prominent by hollowing out the flat areas of the blade. Nowadays all these possibilities are used.





The Gandik and the Pedjattan had a similar process. The Gandik became thicker during Madjopahit and the Pedjetan became bigger and better cut out. But it still was not a well bordered dent. During Padjang it was. At one side the Gandik came out of the hollow and above there was an elegantly curved line. But still everything was rounded and graceful. At the beginning of Mataram these lines too became angular. The Gandik got a almost sharp front and sides that fell straight into the pedjetan which was a rather large pit by now. The top if it was angular now too. Nowadays they still use this style. Sometimes you can find a modern blade with the graceful curve of a Padjang blade but mostly it's the sharp Mataram variety.

As said before the first blades were thin and as seen with the Ada the blades became thicker in time. This made them also heavier and bigger. The usual Madjopahit keris was slender or at least not broad while the Padjang keris was bigger and broader. Still the Padjang keris was always elegant. During Mataram this was going further. The blades became heavier, sturdier, stronger too and because of their angularity the grace was gone. In the Kartasura period this went so far that the very harmony of a nice Madjopahit keris was gone altogether. Often you can see blades with a ganja that just seems to be too short for the length of the blade; they look as though the shape of any part does not belong to the other parts. During the turn of the last century (1890 to 1940) the keris become really heavy with a dull point and strong Luk (waves).

During Djengala a keris was straight or had three luk. A Madjopahit keris has up to 7 or 9 luk

(usually) and a Padjang keris goes until 13 luk. Mataram hold on to these 13 luk as well but in the Kartasura period a lot of keris with more than 13 luk were made. Off course the more luk on a blade the more crowded it gets so a keris with more than nine luk is less careful. The luk become more angular and this is easy to see on Mataram blades. Until Padjang the waves look as though they really are a snake meandering thru the grass, during the second half of Mataram this changes into corners instead of waves (even with less luk).

There are some varieties of points on a blade. I already wrote that Djengala had dull points and the latest Kartasura blades also. In between everything was possible. But During Padjang there was a shape used that immediately reveals this era. One side is straight and the other rounded. The figure below is a copy of a point of one of my own keris and it shows exactly what I mean.

I hope this short introduction into judging the age of a keris can help the reader to find it's way in a most difficult task. As I said before you will not become an expert (neither am I, This is almost all I know about it, experience will teach you more). Rests me to reveal some faults people make in making a new keris and selling it as old. The first one is that new keris often feel like a file, not only are there file marks on the blade but the pamor looks beaten flat and lay on the iron. Another kind is the kind with a flat blade but a thick raised Ganja. If the blade doesn't flow to the ganja smoothly it is probably a fake. Next is the new keris with wrong details. This is harder to see but as you see more and more blades it becomes easier. An example can be the elephant

## The Matter of Energy

By John Perkins



*The follow is an exert from the book titled “Shape Shifting - Shamanic Techniques for Global and Personal Transformation”, Destiny Books, 1997, ISBN: 0-89281-663-5. The ideas in this exert and the next exert are important issues for our art.*

I brushed a fly from my leg. It flew in a big circle away from the pyramid, out over the jungle, and returned. I brushed it away again. “Likes the shade”, Viejo Itza mused. You could move into the sun. He sat above me on the stone jaguar, reminding me of a hawk perched up there where he could watch the world below. It seemed remarkable that he could climb that pyramid with such ease and sit so casually at its pinnacle, after the terrible fall he had taken. Most people would be emotionally scarred for life, forever fearful of heights.

“What exactly is a shapeshifter?”, I asked. He only smiled. I know, I responded, also with a smile. I have lived and studied with shamans. But I would like to hear it from you. You said before that a shapeshifter is the same as a shaman, sorcerer, or prophet. He let out along sigh. That’s not quite what I said. You might call a shapeshifter by such names. Certainly not all shamans or prophets are shapeshifters.

The fly alighted on my knee. I tried to ignore it. Shapeshifters are shamans. But some shamans aren’t shapeshifters. Shapeshifter, then, is a subset of shaman or sorcerer or prophet. He tapped his gnarled stick impatiently against the

trunk on the gandik. If the inside of the trunk is not corroded and the rest of the blade is than it is corroded mechanically or with the aid if acids or urine of a pig. The same holds true for the Peksi (the pin inside the hilt). If the keris looks old and the peksi is not corroded it is either a fake or it has a new peksi. The later makes it impossible to use the keris for magickal purposes.

To finish I like to tell a story which happened to me some years ago. I was in Surakarta and was shown a Beautiful Madjopahit keris. I wanted to buy it until the seller asked me what I thought about the Ganja. Wasn’t it great? He had made it himself! I had not seen it.

rock. Words. Just words to describe something that can't be described.

We sat in silence. I knew he thought my questions frivolous. I wished I had not asked. After all, I'm a writer, I said defensively. Words are tools. It brought a chuckle. "Look there," he said at last, pointing down into the forest. "Tell me what you see." Following his finger I peered into the treetops. "Jungle and Foliage." Look more closely. "There. That brown spot." I had to rise to my knees to make sure I was looking where he wanted me to. The effort was difficult. As my head came up, the sun struck me in the eyes. The green expanse of forest below seemed to dissolve, fuse with the light, to become a vast river that flowed into the sun itself. "Now." His voice soothed me. "Look right there." I leaned into him and sighted down his arm. I had the oddest feeling that I possessed the power to make the land below anything I wanted. "Jungle I said aloud." "Yes. Now focus."

At the end of his pointing finger was the green carpet of rainforest canopy that stretched from horizon to horizon. Then I noticed something else. A blur of soft brown, ever so tiny, precisely where he pointed. I shielded my eyes from the glare and studied it carefully. "A dead tree. Or branch." "And there?" His finger moved to a bright red circle near the top of a tree. "A flower, probably a bromeliad." "That." The finger settled on a slim stick not three feet from the knee where the fly had sat. "A stick." "Aha," he said. You just experienced what I couldn't describe: three shapeshifters the top of a Mayan house, a parrot, and an insect. As he named them, I looked again. The brown blur

continued to look to me exactly as it had before, like dead leaves. The red spot had disappeared. The stick spread its wings and flew away. Shapeshifters he continued, take many forms. They blend in with their environments. Over time they may cause change. A passage from *The Pilgrimage*, a book by the Brazilian philosopher Paulo Coelho, came to mind. I once read a story about a man who had to conquer the devil, I told Viejo Itza. His adversary took on the form of a savage dog. "Yes, yes!" His voice rang with excitement. The devil is an expert at shapeshifting.

Well this man, the protagonist, the author of the story, heard a voice from a spirit guide named Astrain telling him that he too must transform himself into a dog. He said that we must confront our opponents with the same weapons that are used against us. "Exactly! And did he do it?" I had to stop and think. "I believe he did." "Yes, now I remember it. He attacked the dog with his teeth and nails. He lunged for the throat, exactly as he had feared the dog would do to him. He became so vicious that he scared a shepherd who happened by. But he defeated the dog. Of course once he learned the art of shapeshifting. He became the dog, the devil, and beat him at his own game."

He turned to look out over the trees. It happens out there all the time. It is one of the instruments of change, one of the most powerful, certainly the most effective. Change that happens through shapeshifting endures. I sat back down at his feet, my shoulders against the stone jaguar. The shadow had lengthened. I had little difficulty keeping my entire body in it. The rock itself was warm. I felt like a lizard taking on its temperature.

I recalled how that passage in *The Pilgrimage* had affected me. It caused me to think about the times I had applied such approaches in my life fighting fire with fire but it had not occurred to me that this was shapeshifting.

“I told you that we humans are in our fifth creation.” Viejo Itza’s voice startled me it seemed huskier than before. But when I peered up at him I saw no change, nothing visible anyway. Onetime we were destroyed by water. Like in the Bible. Mayan legends have much in common with what you Christians believe. But the shapeshifters brought us through. In the Bible, Noah built a floating island and saved one pair of every species to ensure their survival. I reminded him that science has confirmed the fact that humans managed to survive a great flood of frozen water during the Ice Age. Imagine if our ancestors had tried to combat the ice! Attacked it with clubs and stone axes. Or if Noah had built dikes instead of an ark!

It occurred to me that the equivalent of dubs, axes, and dikes would be the way modern science responds to climate changes. I told him so. Yes, he agreed, nodding his head sadly. Today your leaders have lost touch with true power. They think in terms of the physical world only. I understood that he was referring to the realities shamans describe as existing parallel to the physical or material reality that is the focus of science and commerce.

“The world is as you dream it,” I said, quoting the title of my latest book. It is indeed. “This is so because shapeshifting takes off from the dream,” he said. It can transport you into a whole new realm. I had a feeling he was offering

to take me beyond the teachings I had received in the Andes and the Amazon. I asked him to be more specific.

When you talk about the importance of the dream, you are absolutely right. The dream is everything the waking dream as well as the sleeping dream, our visions of who we are, where we want to go. It affects all aspects of our lives, whether we admit it or not. Once you understand this, then you’re in a position to start moving energy around. That’s when shapeshifting begins to happen. I knew what he meant about the power of the dream influencing the various aspects of our lives. health, career, prosperity, relationships with others that had been the subject of my book. But the shapeshifting part eluded me. Viejo Itza, can shapeshifters actually change physical form? “Of course.” Truly take on the appearance of an animal or plant? “They do it all the time.” He broke into a grin. “You yourself have witnessed it.”

Of course, he was right. I had seen Amazon hunters transform themselves into trees, becoming invisible, melting into the forest. I had watched Andean shamans disappear into cliffs, only to reappear seconds later one hundred feet below. I had sat across the fire from a Shuar elder who stood up, walked into the shadows and, suddenly taking on the form of a jaguar, bounded into the forests. Yet I had always rationalized these experiences. I had filed them away alongside the accomplishments of Houdini, regarding them as impressive tricks, magnificent deceptions, feats of great discipline and skill, perhaps utilizing hypnosis and sometimes especially among the Shuar other consciousness

altering agents, such as the ayahuasca plant. “That is where you were wrong,” Viejo Itza said, as though he had heard my thoughts. “And you are also mistaken if you think they are merely taking on the appearance of something.” “What then?” They become this other. How do they accomplish this?

He gave me a fatherly smile. You know very well how they do it. They don’t really become this other at all, because all along they were this other. They and it are the same. I felt rather exasperated by this discussion, and not just a little embarrassed. For several years I had been teaching courses and workshops that emphasize the importance of recognizing our empathetic unity with all things. The concept was very new age. Intellectually it made sense to me, but now that we were framing it in this context of taking on the physical attributes of a plant or animal I found myself playing the skeptic. Despite all the things I had witnessed, I could not imagine myself truly becoming the cat I shared a home with or the oak tree outside my door. I explained this to him. He only laughed.

Then it won’t happen. You must be able to imagine it in order to do it. He gave me a long look. You’re thinking that this is a sort of cop out. But I assure you that you will be able to imagine it. And then you will be capable of doing it. We were both silent as I contemplated the significance of what he said. I had thought about these issues many times. My conclusion had been that by changing our perceptions of ourselves and our social and cultural institutions, we could change our lifestyles. Shapeshifting had very practical implications when applied to bringing out those

aspects of ourselves that we most honor in others and want to emphasize in our own lives, or to creating what is commonly referred to as a paradigm shift. This made complete sense not only to me, but also to those who attended my workshops. Several writers who share the lecture circuit with me contend that modern humans have evolved beyond the need to physically shape shift; that, while ancient and primitive people might well have had such capabilities, technological people no longer need them. Instead, we need to apply the concept to our lifestyles and institutions.

The world is as you dream it had come to mean that we humans have control over the ways we live; that by altering our individual aspirations and our communal biases, we can also change our personal lives and our communities. However, what I was hearing from Viejo Itza was much more revolutionary.

“It all boils down to a question of energy,” he said, interrupting my thoughts. You see, modern people tend to think in terms of organizations. You give your energy to changing the management of your schools, corporations, or political parties. And when it comes to changing rivers, mountains, plants, and animals, you overpower them by using machines that convert parts of the earth into fuel so that the resulting energy can be used as a sort of technological cudgel. But ancient people and those who still practice shapeshifting see energy from a more simple point of view. They know that to create fire you don’t have to first build a match factory; the fire is within the wood and all you need to do is rub two sticks together until they shapeshift into fire.

He gently moved one hand back and forth across the other. “Energy. It is everything. We are energy. The earth, those trees down there, this pyramid.” He separated his hands and lifted them above his head. The universe. Energy. That is all there is to it. It’s just that ancient people were much closer to their physical world. While a citizen of the United States can understand that he and a social relationship love partner, family, club are intensely interrelated, most cannot see that this is also true about them and the physical environment.

For ancient people, it went without question. He paused. When I remained silent, he continued. You believe you can influence your relationship with your wife, daughter, or the direction of a company you own. Therefore, you can. The shapeshifter believes she can influence her relationship with the physical world. Therefore, she can. In both cases, it is only a matter of energy. And belief. And one thing more. Intent. You must have the intention of affecting your relationship with your wife. So must the shapeshifter. He cleared his throat. I use that term loosely, because in fact both are forms of shapeshifting. If we understand that everything is energy, it is easy to understand the importance of intent. “How can you influence energy without first intending to do so?”

I had to think about this. It strikes me that I might. Yes. But not without the possibility of disastrous results. His ideas made sense, yet I continued to have my doubts about my own abilities to actually shapeshift into an oak tree. I decided to drop this until I had more time to ponder it. I asked him what this meant as far as

the future was concerned, reminding him that we had been talking about ice ages, floods, axes, and dikes. Well..., he spoke slowly, allowing the words to stretch. Here’s a question for you. “What is the greatest threat to our survival as a species today?” We ourselves.

I had struggled through this one before. I tried to organize my thoughts, choose the words that would convey what I really wanted to express to him. Well, it’s a concept really, this idea that we can make ourselves happy by producing and consuming more things than our neighbors, that controlling nature, paving over and roofing it in, is an end in itself. You know what I mean material wealth, commercialism, the whole capitalistic bag that has become the foundation for our economy. “And whose concept is this?” It goes back along way. To the Greeks and Romans. Even earlier I suppose. the Persians, Chinese, Egyptians. Then, centuries later, came the philosophers of what we call the Age of Enlightenment. And the economists like Adam Smith, Keynes... But today. Who is threatening the survival of our species today?

I stopped and took a deep breath. I looked out across the jungle to where he had pointed earlier the city with its cars and factories, the poisoned river. I remembered Knut Thorsen’s words. As I stared into the pale blue sky I could see images rising above the trees, like phantom men in pinstriped suits. Investors. Politicians. Business executives. Advertising agencies. Television. The corporations. “Ah hah!”

Then it’s into these that you must shapeshift! I felt a tug of disappointment. This would be an institutional thing then, not a physical

one. “You mean, not you becoming a jaguar?” Exactly. He chuckled. We can arrange for you to transform yourself into a jaguar, if that’s what you want. But we’ve been talking about the shapeshifter’s role in the survival of communities, cultures, our species. You yourself defined the threat.

When I admitted that he was right, I must have once again shown my disappointment. Don’t worry; he said reassuringly. We can do both. He paused then and glanced slowly around, his attention concentrated near our feet. My eyes followed his along the ledge that formed the top of the pyramid, a floor for the stone jaguar where he sat. I tried to imagine myself as a huge cat, but in my mind I saw a glass skyscraper in the center of a modern city; from it flowed a great sheet of ice that spread over the city and highways until it arrived at a desert, where it stopped. Recognizing the city, I turned to him. I used to work in those ancient places, where it all began. He bent down and picked up a stone. After turning it in his hands and appearing to examine it with great interest, he gave it to me.

It was warm from the sun, but there was nothing else about it that struck me as particularly remarkable. It was the size of a robin’s egg, roughly oblong, and had a slightly reddish hue. Rounded at one end, it was jagged along the other, as though it had broken off from some larger rock. “Place it against your stomach,” he instructed. I lifted my shirt and pressed it to my flesh. The warmth felt good. Into your belly button. I rolled it along my abdomen until the rounded end slid into the cavity where my belly button was nestled. An image of my mother

immediately came to mind. “Close your eyes. Feel with your heart.” My mother’s young face smiled at me. She had died six months before I left for the Yucatan, at eighty five, after nearly two months in the hospital, paralyzed by a stroke. I had tried before, but this was the first time I had been able to resurrect an image of her in those days when she had been my vibrant teacher. She looked extremely happy. My attention was drawn to her hands. Like me, she held a stone.

I heard the voices of many of the indigenous people I have worked with over the years telling me, as they had so often, that every person and every thing is tied together, that the spirit of the stone and the spirit of the mountain are inextricably united with my own spirit. That stone, he said, will be your key to shapeshifting.

I opened my eyes. A flood of words poured out of me. I repeated part of a lecture I had recently given in New York City. In it I had cited recent scientific evidence that every atom in our bodies dates back to the Big Bang, the time some fifteen billion years ago when the earth was created, and that no atom remains in any single body for much more than a year.

We truly are all one I said in conclusion. And we have participated in many lives. He shot me a piercing look. You mentioned that you used to work in ancient places, places where it all began.

Please tell me.



## What Is Trance?

By Kay Hoffman

*The follow is an excerpt from the book titled “The Trance Workbook - Understanding and Using the Power of Altered States”, Sterling Publishing, 1998, ISBN: 0-8069-1765-2.*

Trance is still conventionally defined as a state of reduced consciousness, or a somnolent state. However, the more recent anthropological definition, linking it to “altered states of consciousness” (Charles Tart), is becoming increasingly accepted. Over the past few decades, less of a value judgment has been made regarding whether these states are deeper or lighter or better or worse than ordinary consciousness. This means that usual, everyday consciousness no longer unequivocally ranks first, as it had for so long in the West.

Actually, the trance state should be discussed in the plural, because there is more than one altered state of consciousness significantly different from everyday consciousness. Some languages have different names for the various conditions. Naturally, cultures in which trance is regarded as a matter of course in social as well as religious contexts, playing a role in healing and inspiration, differentiate among trances more than we do. For us, the word “trance” still suggests something uncanny and strange.

Trances can be very light or very deep. They can have noticeable, even dramatic effects, or they can pass by unnoticed. Trances can happen spontaneously, or they can be consciously induced. Trances can in fact be kept under

control and be employed in a controlled manner; however, they can also take on a life of their own and get out of control.

Trances are a common phenomenon among human beings. All of us have experienced trances in one form or another and know this state well. Do you remember when your mind was elsewhere—say, when you missed the highway exit or were so gripped by a play that time seemed to be standing still? It is possible for us in our waking consciousness not to have any memory of these trances. However, trance enables us to re-establish contact and uncover such buried memories. Trance also has the effect, more than anything else does, of exposing us to our ingrained habits and our lack of self-determination not caused by anyone else but ourselves.

When dealing with trances, it is important to respect your own nature, which has good reasons for developing certain automatic habits and reactions. But nothing is more restricting than showing contempt for your own ability to submit to the flow of life, to cultivate devotion, and to lower your guard for a while, all of which are elements of the trance state. In this context, you will experience trance as something healing, strengthening, inspiring, broadening, and calming.

If you devote your attention to trance for a period of time, you will eventually be confronted with the issue of your own spirituality, of getting in touch with your own source of being. Trance can only be used for “worldly” matters to a limited extent, even though it can be very helpful in such areas as management and coaching and self-organization. However, sooner or later, the question of a higher level of being will arise, and,

because trance gives us a greater perspective, it will undoubtedly connect you to a higher level of integrity.

This means that trance cannot be employed selectively to serve a certain useful purpose. Trance strives of its own accord toward inclusiveness and unity. That is why working with trance is of such interest when dealing with a holistic understanding of the world and yourself.

## **The History of Trance**

A well-known example of an old healing method employing trance is the healing sleep. This is an ancient religious ritual from Greece that promised healing and the solutions to problems, as did the oracles. A seeker of healing makes a pilgrimage to a holy place, where others had been healed before. One such place is the temple of Epidaurus, which you can still visit today. The seeker is received by a priest, who welcomes and blesses him. However, the priest does nothing directly to heal the seeker. He only has the function of a host. The pilgrim is made to feel secure so that he can concentrate fully on the healing process. Moreover, his expectations are raised, as everything is done to increase his feelings of hopefulness. The pilgrim knows that he will have a healing dream while sleeping in the temple, and he does. Contact with his inner wisdom is re-established in his dream, giving him the solution to his problem. Today, we use light trances instead of the healing sleep. These enable a patient to get in touch with him-or herself during sessions with a therapist.

Trances have been used at all times and in

every culture, but especially in those that didn't have written records of their traditions. Fairy tales and myths were passed down from generation to generation, and they retained their vitality through their instantaneous renewal at the time the story was retold. Telling stories is in itself a powerful trance inducer, as most of us can remember from our childhood. But stories have to fulfill certain criteria if they are to enchant us. They have to reach us and affect us, and be written in such a way that we can identify with the characters.

It may well be that the stories of the saints that deeply moved people in the Middle Ages and took them outside the limits of their everyday consciousness are only of historical value today. But what legends do we have now that counterbalance the troubles and the limitations of daily living?

Our need for a renewal of our approach to a higher form of being that gives life meaning becomes even clearer when we take a look at the rituals we practice presently. Which of them still enchants and enraptures us? Which of them genuinely imparts significance to our lives?

In certain cultures, religious insights were solely passed on through rituals or ceremonies. Nowadays, such cultures are enjoying a renaissance of interest. Perhaps we are finally realizing how much we long for rituals and ceremonies to imbue our lives with meaning. However, as the anthropologists and ethnologists (for example, Felicitas Goodman) tell us, there are no traditional rituals or ceremonies that truly work and change our reality without the use of trance. Trance seems to be a necessary requirement for the transformative processes that

rituals and ceremonies can produce. In fact, many of the rituals in present-day Christianity were once carried out in a changed state of consciousness. Not only the priests but the whole congregation went into a trance and truly experienced the holy event in their own bodies and minds.

Remarkably enough, a number of anthropologists and ethnologists today believe in the necessity of the trance experience, which they see as intrinsic to human nature. In the early seventies, the books of Carlos Castaneda triggered a flood of research and writing on-as well as a commercialization of-those societies in which shamanism is still practiced. Shamans traditionally use spells for the purpose of curing the sick, divining the hidden, and controlling events. Michael Harner, who was taught by the Amazon Indians, founded a school where many new shamans were trained. I had the opportunity to meet several modern shamans, like Eva Laurich, and I learned a great deal from them. Felicitas Goodman has also played a role in raising the image of so-called primitive cultures. Furthermore, she has shown that trance works across the borders of time, space, and culture.

But let's return to our own culture, which has been shaped by the Enlightenment. This 18<sup>th</sup> century European philosophical movement brought on the era of rationalism, which influences our science and politics even today. Initially, this meant a rejection of the past, when people could use whatever power they had with next to no interference, but were not very much in control of their feelings. The Enlightenment was a major milestone in the struggle against persecution and

suppression, and paved the way for the French Revolution. But even while rationalism was still celebrating its doubtful triumph in the form of despotism, surveillance, and renewed persecution and suppression, a countermovement was already emerging. The ensuing irrationalism expressed itself most convincingly in the romantic period. In many horror stories and Gothic novels, the characters moved inexorably toward their fatal end, like sleepwalkers in a state of trance. This interpretation of trance has had an important influence on the history of civilization, and it affects our idea of horror to this day.

The German physician F. A. Mesmer (1734-1815) developed a method that was named after him: mesmerism, which is also the origin of the verb "to mesmerize," meaning to enchant or hypnotize. Mesmerism is a kind of healing magnetism, with which Mesmer caused a sensation in pre-Revolutionary Paris. He announced the discovery of a subtle aura or fluid that penetrates and surrounds all bodies. According to Mesmer, the whole universe is bathed in this "agent of nature." He believed that illness was a result of obstacles that hindered the flow of the aura or fluid through the body, comparable to a magnet, and could be cured by a "smoothing out" of these obstacles. All that was needed, he said, was control of the poles, combined with a massage to support the natural effect of the aura. The healing effect of this mesmerism was often accompanied by convulsions, through which the imprisoned body tried to free itself. By means of this artificially produced crisis, the health of the person or his or her harmony with nature was re-established.

Considering the climate of the times, it is no wonder that mesmerism soon became a highly fashionable, albeit rather dubious, technique. In the spirit of liberation that prevailed after the Revolution in 1789, people enjoyed this “gift of nature” in what were known as Circles of Harmony, founded especially for the purpose. A new emphasis on the body asserted itself, connected, however, to a certain hysteria. Ladies fainted one after another during séances, because it turned out that the power of the aura actually had the effect of a serious overdose. Moreover, the relationship between the mesmerist and the patient allowed nothing short of a license for uncontrolled behavior outside of all social conventions. It is not surprising then that the dubiousness of the technique as well as the behavior associated with it fostered certain prejudices against the trance experience.

Helena Blavatsky (1831-1891), the founder of theosophy, was a historically important person who took a completely new approach to the phenomenon of trance. She was herself a trance medium with exceptional abilities, which she tried to put into practice in the Parisian cult scene. Here, however, she was repelled by the many charlatans who held sway in their city, and saw through their increasing exploitation. This prompted her to turn to non-European systems of belief, and- especially to Indian philosophy, which she learned from teachers whose disembodied state meant that they could only be contacted during trances and in dreams. With this, she set an example and showed that not only could trance produce healing, but could also be a means of increasing the available information. While in

trance, Blavatsky received messages from the hereafter, which she published in numerous writings. Theosophy was originally an association where exceptionally sensitive and gifted people met in order to place their abilities in the service of higher knowledge. Madame Blavatsky demonstrated through her own discipline and integrity that she was not governed by lower spirits or “astral specters,” but rather that she had them in her power and moreover was able to make contact with beings on higher planes that possessed more knowledge and information.

However, the sensation-seeking attempts to exploit trance for reasons of personal gain continued. Around the turn of the century, every thing abnormal exercised an immense fascination on the public. In addition to the first “freak shows,” in which misshapen individuals were exhibited as fairground attractions, the phenomenon of hypnosis was now being presented on stage. People were hypnotized to flap around cackling like hens, and humans frozen in a state of suspended animation formed a living bridge between two chairs so that the hypnotist could walk over it. These are just two examples of how trance was being used to attract a gullible public. Thomas Mann writes about this in the novel *Mario and the Magician*. During such jamborees, there was and still is a great deal of talk about magic and supernatural powers. The truth is, we are actually looking more at the exercise of power here, with nothing supernatural about it. Such misuse of potential healing has always been harmful to clinical hypnosis, because these theatrical displays inevitably placed the therapeutic use of trance and autosuggestion in a

questionable light.

Finally, I would like to mention two people who had a formative influence on the image of trance: the Frenchman Allan Kardec and the American Edgar Cayce.

Kardec lived in the 19th century. To this day, the fresh flowers that always adorn his grave in a Parisian cemetery bear witness to his continuing popularity. People from all over the world make the pilgrimage to the City on the Seine to honor his memory in silent devotion. Spiritualism developed under Kardec's influence, especially in Brazil, and has been preserved as a popular healing method. Spiritualism affected such religions as Macumba, a polytheistic religion of African origin practiced primarily by Brazilian blacks, and a popular movement emerged offering an alternative to expensive doctors. But even people who can afford to pay for a doctor are turning more and more to spiritual healing. Apparently, spiritualism gives people hope and courage by means of devotion, humility, and a strengthening of their faith. Friendly spirits are invoked to fight the evil ones. A wise ancestor comes to the aid of the living, and here, too, information is received from the hereafter.

Edgar Cayce (1876-1944) has supplied the best example of a modern "sleep trance," which he induced through self-hypnosis. He would manage to fall into a sleeplike state before an audience and then, with a changed voice, deliver messages from the dead and from spirits. It is typical in such sleep trances for the medium not to be able to remember anything afterward.

Today, there are many trance mediums who "channel"-that is to say, they function as a channel

for information from an out-of-the ordinary reality. Some of them work in sleep trances that completely obscure the ego and after which no consciousness of the experience remains (total amnesia). These sleep trances have proven to be a great strain for the whole organism, so the conscious, or waking, trance is generally preferred. In this case, the mediums go into a lighter trance, which enables the ego to remain as a witness in the background and to observe what happens. The mediums remain conscious and in control of themselves. They can stop the trance whenever they like and cease to receive the flow of information. They are also aware of their own physical condition and of what is going on around them, and can react accordingly if it seems necessary. As far as I can judge, this condition seems to be one of extremely heightened concentration, which, though very strenuous, is experienced as pleasurable. In fact, sometimes such waking trances are physically quite refreshing.

When we are truly relaxed, the activity of the brain slows down from the rapid patterns of beta into the more gentle waves of alpha. In deep meditation, such as that employed in Zen Buddhism, an increased level of such alpha waves has also been measured. The boundaries between meditation and trance are fluid, and will be discussed in more detail later on.

Milton Erickson, the founder of hypnotherapy who died in 1980, introduced trance and hypnosis to orthodox medicine and psychotherapy-hypnosis, here, is something different from traditional clinical hypnosis. Neurolinguistic Programming, or NLP, which is so

popular today, is a further development of Erickson's hypnotherapy, for which, however, he failed to supply an orthodox methodology. Erickson would put his patients into a state of trance with the aid of little stories, and then would surprise them with the results of the distraction. While keeping the ego of his patients occupied, he would direct his healing messages straight at the unconscious, which he believed to have considerable self-healing powers. In this way, he healed himself of the paralysis that affected him when he was young and that he did succumb to in the end. He always trusted his unconscious more than his conscious self, and he applied this view also to the people who came to him seeking help.

These new developments in the use of trance, which differ from traditional hypnosis, have changed the way people see themselves. They are no longer simply victims of external forces, because they also create and shape their own reality. De-hypnotizing means to liberate ourselves with the help of trance. I notice that I myself am constantly in a half-conscious state. In fact, for most people, normal waking consciousness is nothing but a blind stupor. For seconds or minutes, I may experience a true wakefulness, but I know I cannot keep this up for very long. It is adequate, though, to give me a vision of the inner depths and possibilities that are there.

### Upcoming Seminar

**March 10 - 11, 2001**

Bayonne, France

Hosted by Mr. Gorka Echarri

## Ardjuna

The number three son of Pandudewanata, the King of Hastinapura was a famous handsome ksatria. He was very Sakti (has strong magical power) and he was very skilfull in the art of archery and battle.



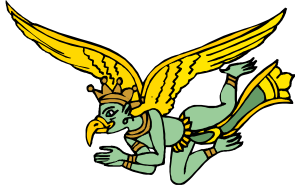
## Final Comments

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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[www.cimande.com](http://www.cimande.com)

Join the online discussion on **Yahoo Groups**.



# Tenaga Dalam



Volume 4 - May 2000

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch

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## *Announcements*

New Video - S21 - Kujang - \$40.00

In this 1 hour and 30 min video Pendekar Sanders shows various kujang, the 11 kujang jurus that were taught to him and numerous drills and applications. Footage of Pendekar Sanders and Pendekar Jafri training in West Java is at the end of the video.



## Address Modification

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686 S. Arroyo Pkwy  
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## *The Kudi or Kujang*

Keris and Other Weapons of Indonesia  
by Mr. Moebirman

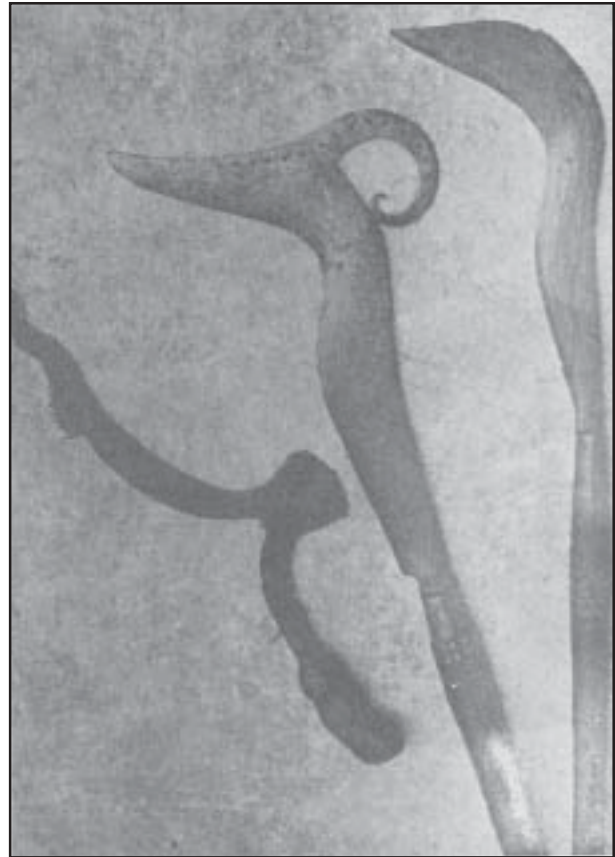
It was since long prior to the Hindu Javanese period of civilization that Indonesian *empu*'s or master smiths have produced the *kudi* (Javanese) or the *kujang* (sundanese) as a weapon of some mystical importance (as a kind of tumbal). Certain offerings, *sajen-sajen*, were carefully prepared for the service of the *kujang* (being the medium of the ancestral spirits) as much to evoke at regular times the 'good spirits' from the other world.

Rituals were also carried out in due time, so that the people would be blessed with good health and fortune. The solemn ceremonies preceding the composition of works of art and its manifestations evidently prove that the Indonesian artists are conscious of the fact that art is closely related to the supernatural. The people of the past held the same opinion as they had a more or less primitive outlook upon life, which is generally referred to as a kind of animism. This animistic belief is founded so far on three basic principles:

- a. the belief in the existence of a ‘soul matter’, which can incorporate into a human body or a definite object, and which gives life to everything existing.
- b. the belief in an individual soul, which continues its existence after death.
- c. the belief in spiritual beings and deities, having human qualities, which are supposed to be able to influence mankind either harmfully or beneficially.

Already Plato (427 - 347 B.C), the Greek philosopher, thought that all natural objects were imperfect representations or symbols of perfect divine ideas. But on the other hand, according to other philosophers, man endeavors through art to approach closer to these divine ideas than nature might accomplish to the beings of things, the transcending, ideal realities, than nature. And, this explains how, for instance, a painter or a sculptor succeeds in composing a perfect picture of an object having beauty defects. Our irresistible impulse towards the perfect, beautiful and harmonic must, therefore, stand in direct correlation with the beings of mankind in whom has been created a notion of the existence of higher, esoteric spheres and, who, consciously or unconsciously, takes his inner feelings as the basis for every artistic endeavor. Religion or belief is the translation of the mind, and art the interpretation of the senses of this metaphysical notion.

In this case the relation of religion to art is clearly evident from the meaning of each symbol with the so called pamor motifs, as also with the carvings



of keris grips, and the various forms of the *kudi*.

### **Form of the *Kudi***

Various forms of the *kudi* or the *kujang* are found in places scattered over the country (the Alor islands, Java, Madura, Bali, Sumatra, Sulawesi, Kalimantan). and it seems that the bronze axes ever made during the Dong Song period before the beginning of our era have given form to the first *kudi*'s or *kujang*'s of a later period.

As said before, the most ordinary *kudi* in Java and elsewhere resembles a deer's horn (*tanduk kijang*) branched into two side antlers. Some other *kudi*'s look like a bird-head as regards its upper part. Pamor or damascening art is sometimes applied to the technique of forging



with the production of the so called '*kudi pusaka*'. Very scarce are those ones embellished with a cut out representing some wayang face in profile, which can be seen on the back of the blade's top (Semar figure).

As a *pusaka* heirloom, the *kudi* is once kept in the collection of sacred weapons belonging to the kraton of the sultan Sepuh of Cirebon, and another one to the kraton of the sultan of Jogjakarta. The *kudi* belonging to the collection of the late Pangeran of Pamekasan ( $\pm$  1853) is performed with 30 holes in the blade. The number of holes has its special meaning, and it is said that this corresponds with the number of merits of its bearer. Sometimes, the holes are filled with gold or with the so called *besi kuning*, which contains a supernatural force of some sort. Some explications are given on the subject, but they are rather confusing and no definite interpretation can be given till now.

As a sacred weapon, the *kudi* can be seen in the hands of hermits on bas-reliefs of the famous Borobudhur temple in Central Java. It was also recorded that king Adityawarman (the first king of Minangkabau) has ever kept a kind of *kudi* as a state-weapon (1345-1375). The well known and mighty Prabu Siliwangi, king of Pajajaran has also possessed a sacred *kujang*, and this inspires the Siliwangi Army division of today to use it as a symbol of power and strength in the emblems. (3)

Not unlike the *keris pusaka*, which has found its way throughout the life stories of our national heroes (a.o. Pangeran Diponegoro, Prabu Brawijaya, Untung Suropati, and others), so did the *kudi* or *kujang*, in a certain way, play

its role as a weapon of mystical sense and as a symbol of sovereignty.

Later on, this curious arm was made only after special order of the raja or the sultan concerned, and after first being inspired by the deities. The *kudi* forms part of the royal collection of sacred weapons, known by the name of ampitan in the Principalities of Central Java; it is a state-weapon of primary rank.

However, after the propagation of the Islam since the 13th century in Indonesia, all forms of idolatry and superstition were soon in contradiction with the principles of the new religion. Hence, the proto type of the sacred *kudi* (*kujang pusaka*) gave only reason to some unknown metal workers toward the ingenious idea to use the basic structure of the weapon, merely for practical purposes. By deviating somewhat from the original form, a similar piece of work in the shape of a deer's horn (with two branches) was created yet bearing the same name soon as the master smiths found that the main form of the *kudi* should lend itself excellently to both chopping and paring some tough materials. In some way, this succeeding tool can be used effectively, for example, in taking out the copra from its tough rind and afterwards from its stone hard shell (*batok kelapa*). Nevertheless, it is evident from the foregoing that in whatever situation the *kudi* might be considered and adopted by the mass, the weapon has continued to exist although in another function than before and to develop further into various forms according to the traditional art of the people. During the ages of social and cultural progress in Indonesia, the *kudi* has changed gradually of its

primary function, namely from a weapon of magic religious sense during the remotest past into a practical tool of the present. Beside the name of khodiq, the tool is also called caluk in Madura, and calok in Javanese. (2)

The main difference between the *kudi pusaka* (as a state weapon) and the ordinary *kudi* (as a tool) lies only in the absence of *pamor* damascenings with the latter, as its intricate technique of forging has disappeared since the decline of the Majapahit kingdom.

### Footnotes

(1) - to compare also with the verb *kampit* meaning to own something, to take possession of

(2) - In a very special case the word *caluk* (from *calui* in Chinese) indicates a go-between who unfairly used to chop the smooth and easy course of business in order to make profit.

(3) - Some experts in this field are inclined to associate the meaning of '*kujang*' with that of '*kijang*' by assuming that some corruption could take place within this scope, for, the main form of the ordinary *kudi* yet bears witness of itself.

***Ing - G.J.F.I. Tammens***

### ***The Kris In his supernatural world***

“The following passages are a partial translation of the original Dutch version of book. The translation was done by Pendekar Taruna Ger Giesen and in future issues we will bring you more of his translation.”



### **The Back of the Book**

“The religious thinking pattern surrounding THE KRIS, can be seen as very diffuse.”

Speaking is the writer of this book Gerard Tammens, old president of the V.N.W. (Dutch organization of weapon collectors), born in 1924 in the small town Gorinchem.

He already became interested in everything Indonesian and especially the *kris* as early as the 1930's.

In recent years the specialized books “De KRIS 1, 2 and 3 written by him got publicized.

This fourth book gives a totally different view about this interesting subject and does so with twenty stories.

### Opening Poem - Offering flowers

This is my lust to fly high above the earth on the wings of my thoughts.

In the deep blue of the horizons, where the sunlight lit clouds sail without a purpose.

Where never ever the Miracle explained itself,  
There the spirit takes his flight to the far away,  
the void.

But never can the eyes,  
no matter how they stare,  
Fathom the unthinkable Beauty of the sky.

Oh misunderstood pain, that always hurts,  
That always pushes me to carry on,

To the far away,  
never reachable End.

Like a flower bathing in sunshine the soul – clean  
still in the dress made by space and time – in joy,  
the shine of eternity.

Naar Raden Mas  
NOTO SOEROTO  
1922

### Introduction to the Book

by Roelman W. Immink MD

3101 Saturday court

Finksburg, MD 21048, USA

It's an honor for me to write an introduction for part four of the series "The Kris" gathered by my good friend Gerard Tammens. Those who know the first three parts of "The Kris," know what an extraordinary piece of scientific work is made in them. His thorough and detailed knowledge of the subject the *kris* in all his aspects is unrivalled. His books are one of the most sought after works about the subject. This is for the layman, as well as the more knowledgeable *kris* collector. So we know for sure that part 4 will be as well received as the other three parts. Everyone who has something to do with krisses knows about the existence of the magical powers, attributed to the *kris*. There's no escape from it. Especially speaking about the *Kris Pusaka*, the sacred heirloom, made by a famous *Empu*, according to century old tradition. Born in the former Dutch-Indies I personally was confronted by "magic", which is a part of the daily existence in the Indonesian culture. There it is almost normal to live according to the possibility of magic, the silent force. It was not that important whether one believed in it or not. It was a kind of feeling, you simply kept it in the back of the mind and accepted, without asking, the people the way they were. Without a doubt the *kris* is a magnificent piece of art and a witness of a century old tradition. That an *Empu* was able to make such a magnificent piece of art that can

fascinate us so, which is so breathtaking, so respect demanding, is a form of “magic” in itself. I pray that this fourth part will give the reader as much pleasure as the previous parts.

### **Introduction by Gerard Tammens**

Never say never is a known way of speaking. After three parts “The Kris, magic relic of Indonesia” I was inclined to say, “It has been good enough”. Most of the facts about krisses are out of the unknown and published, with almost 900 pages one can truthfully say, “I did my best to contribute what I could to benefit the *kris*.”

There will always be people who disagree with what another one writes, rightly so or not. Luckily the positive reactions were the majority. Even so through the years people told me on a regular basis that the part on “unexplained event with krisses” was very small and I have to admit that I wrote little about it and when I did it was rather unattached and neutral. But the *kris* has his origin in both technique and magic. It has always been my goal to fill the three parts of “The Kris” with sober and as much checkable information and a lot of illustrations. When I hear the reaction I think this goal is achieved.

But a steady drop of water can hollow out a rock and the repeating question or a book with mystic “old Indies” stories about krisses, had an effect in the long run. Dutch Indonesian stories and Dutch Indonesian stories are two different things especially when they are about the Kris. Furthermore I noticed that a lot of the old stories resembled each other very much, and a book with horror stories is easily written. That is one of

the reasons why I chose a different approach. So I didn’t write down the stories people told me but instead the storyteller wrote his/her story him/herself. I only fitted them into the book. It makes the whole more believable because the stories “live” more and it makes the book more “tasty”.

Of course I know the names of the writers and the places where the events took place. But nothing from this will be publicly known unless the writer gives a written authorization.

I already said that stories often resemble each other. A typical example is the story about the blood *kris*. It is mostly about a *kris* that was involved in a murder. On certain times, usually in the morning, one finds little pools of blood under the *kris*. Another story is about the standing *kris*. I already explained how this works in part I of “THE KRIS” but a lot of people swear that they have seen it, even on a newspaper held by four men.

I will be the last person to deny strange and incomprehensible events with the *kris* and I always believe people who tell about them immediately. But I have a nasty habit, I want to see and experience. Some, very strange events, written down in this book I experienced myself. So in part I’m a content and happy man. Like I told already during the past years a lot of people told me wonderful stories and I don’t have a reason not to believe them. Out of these stories this book came to “life”. My thanks for this, and for all the other help. I hope you will have enjoyable hours with the book. One last word of advice: “Don’t get scared”.

## *Story 1*

### *The Keris Pusaka*

Uncle Frans is a nice Indonesian guy and usually well dressed. His behavior is very quiet like with most people from his generation, he's very kind and helpful. This was not always the case. In his youth he was a bit wild. He earned a lot of money in the restaurant where he started as a young helper and became a famous chef. It didn't take long before Uncle Frans got an offer to start a restaurant in Amersfoort, Holland together with his nephew, as equal shareholders. Before he went to Holland an Uncle gave him an old *Pusaka Keris*. He was told exactly how to take care of it. Grateful Uncle Frans took the *Pusaka*. The restaurant was a big success. Uncle Frans married a Dutch wife and got a daughter and a son. Many years later he went back to Indonesia to visit his family. In the house of his Uncle Boetje he saw "his" old *Pusaka Keris*. "Did you have two identical ones?" Uncle Frans asked surprised. "No, but since you never bothered to treat this *Keris* well, it came back to me," his Uncle said. At that moment Uncle Frans remembered that years ago in Holland there were months of strange nightly sounds, as if someone was in the corridor. But there was never someone to be seen. The lamplight's swung from the ceiling, without a breeze. It gave Uncle Frans sleepless nights. The unexplainable sounds gave him goose pimples and he lost pounds from sheer fear. Never did he find out what caused them. After a year the noises stopped. Uncle Frans got

his rest and gained weight again. After he told all this to his Uncle Boetje, he could explain what had happened. Uncle Frans was very hard spoken to: "A *Keris Pusaka* is not an ordinary dagger. Generations of family honor and respect for the ancestors and the keeping of our century old traditions are personified in this *Keris*. A *Keris Pusaka* lives! An unrespectable treatment of such a *Keris* is absolutely intolerable. Because you treated our *Pusaka* so badly, the *Keris* came back to me. Because here he gets treated well, the way it should be." Uncle Frans dared to ask, "How can this *Keris* get to Indonesia by himself?" A bit angry his Uncle said, "My God, Frans, I just gave you the explanation, what do you want more? Two follows one! You're not stupid are you?"

Back in Holland Uncle Frans went to the box, which held the *Keris* when he got it from his Uncle Boetje. It was at precisely the same place where he left it. And the red ribbon still was wound around it the way he had left it. Uncle Frans had never taken time for the *Keris*. He opened the box. The red velvet cloth was still in it, but the *Keris* was gone. Nowadays Uncle Frans lives from his pension. That he didn't take care of the *Keris* then, he still regrets it. Years ago he bought a *Keris* at a market, which he takes care for and treats according to tradition. "I will try to bring 'the spirit' of the *Pusaka* in this *Keris*, for my son. And maybe, if my son takes over the tradition, maybe then Uncle Boetje will give 'our'

family heirloom to my son.”

## Story 2

### *The Keris Kiahi Waroe*

This story really happened around 1930 in my birthplace Surabaya on East Java. I was a little boy seven years old and I lived with my grandmother and mother in a big house with a large backyard, on Goebeng Podjak, in front of the main station. We lived there with a lot of servants in the real Old Indies style. Grandma’s hobby was going to sales and markets, which took place every day. She often came home with the most peculiar things that usually left the house with whomever wanted them. But one certain day she came home proud with an old rusty *keris*. Because no one knew what to do with the old thing, it was put down on a shelf in the clothing closet, according to Dutch Indonesian custom. But the *keris* was not taken care for. My grandmother had to pay for that. After a few weeks she started dreaming about a black ghost with glowing red eyes who looked at her. If that wasn’t enough, a few days later, exactly at midnight, she got a heavy feeling on her chest, as if a weight was on it. It felt as if she would choke and grandma woke up screaming. A week later it got worse: in her dream mysterious blood red saliva came on her bed, but never on her body. Everyone thought that they were working witchcraft on her, the famous *Goena-Goena*. Nobody thought about the *keris*.

My grandmother’s old nanny decided to sleep with her to protect her “Nonnie” (little girl) against the black monster. The second night things

stated: my Grandmother groaned and the awakened “Nenneh” (little grandmother, the nickname from the nanny) saw a black shadow sitting on my grandmother’s chest. She screamed and ran at the ghost with my grandfather’s cane. But the ghost disappeared and immediately after this there was a big bang in the closet. A trace of blood red saliva led to the closet. So the cause of the events, the old *keris*, was found but how to get rid of it? Every family in Indonesia knows that you can’t just give an old Pusaka like that away or throw it away, the results might be disastrous. And this was one big boy, so that could be very dangerous. The old house servant had a solution. He knew a white magician who lived in a Kampung just outside of Surabaya. He would probably know a cure. At the beginning of the next day the servant and Nenneh left by cart to search for the wizard. During the midday they came home with a stately Javanese dressed in impeccable Indonesian garb. He greeted the family with a *sembah*. Grandmother- who wasn’t born yesterday- fathomed the man’s spiritual depth immediately and asked him to take a seat next to her. I was standing behind grandmother’s chair and I noticed the eyes of the man. They had a penetrating friendly expression and it seemed as though they looked straight through you. His name was Hadji Saleh. After coffee and refreshments my grandmother told him what had happened. Hadji Saleh listened without as much as an expression on his face closed his eyes for a while and assured her that she could be helped. Then he went in a trance to ask the *keris* why it was this angry. Shortly after that the man explained that the nature spirit inside the *keris* had

told him how he went downhill due to countless bad owners. He hadn't had attention, offerings and wasn't taken care for since a lot of years. When grandmother- his youngest owner- didn't give the needed attention, he had committed his bad deeds to attract attention, which he regretted a lot now. He begged her and the magician to set him free from the *keris* to which he was bound centuries ago by the maker of the *keris*. Taken by his sad story, grandmother gave permission and asked the wizard to prepare for everything needed. The magician said that the next day (which was by chance a very auspicious day) at noon he would throw the *keris* and several offerings in the nearby river, Kali Mas, then the spirit would be freed from his imprisonment. But first he asked grandmother to put a glass bowl filled with clear water in the closet (cubboard?). This was soon done. After this Nenneh had to take the *keris* out of the closet and bring it to him. The Hadji greeted the *keris* and went in trance with the *keris* in front of him on the table. He closed his right hand. I know absolutely sure, I was standing right on top of it, that his hand was empty. But when he opened it a while later there was a white melatti flower in it. The flower went back to the closet together with the *keris*. All the evil was gone now and was put in the bowl of water, the Hadji explained. After this he asked my grandmother to get the bowl and throw the contents out in the backyard. We were very astonished when my grandmother came back with the bowl, now it wasn't filled with clear water anymore but with a kind of red mud. It was clear to see what she thought when she poured it out.

The next morning the magician appeared

again. After a lot of burning incense and flower offerings, he carried the *keris* to the Kali Mas, which streamed in front of the house. There he threw the *keris* into the water while saying understandable words. With that the spirit became free again and my grandmother got free of her burdens and the magician a reward richer. Everybody was happy, or so it seemed.

### Regrets

A few days later a couple of family members thought they saw a black shadow at the stairs, it was crouching and gave a *sembah* and looked up with fiery eyes begging. Grandmother wasn't afraid now, because she understood that the former *keris* spirit had something to tell her. The Hadji had to be summoned again, but before grandmother's request reached him he was standing at the door, he asked to speak to my grandmother. He explained that the freed spirit had visited him and asked for help. What was going on? The spirit was grateful for his freedom, but had big regrets about his bad deeds. He wanted to make things up, by protecting the house, gardens and family for "food and a place to stay". That sounded good to my grandmother, such a powerful spirit as protector of everything she cared for. She told the Hadji she gave her permission but on two conditions. The spirit could live in an empty servant room, but not in the main building and he should especially protect her grandson (me). Via the magician the *Kiahi* (*keris* spirit) promised solemnly, but he asked permission to go live in an old gigantic tree that stood close to the back wall of the house. The

branches always gave cool shade, but nobody could enjoy it because since a long time a big colony of mean red ants lived in the tree. If someone dared to go under the tree the soldiers fell out of the branches and attacked the person with their cruel jaws and acid. Whoever happened this once knows how terrible this is. Thinking about this my grandmother said smiling: “I wish the *Kiahi* the best of luck, but I don’t believe he will make it.” The acceptance of our protector had to be celebrated on the holy day Djoemat Kliwon and there was a *slamatan*. It was arranged and on that day everything took place under the guidance of the magician. Even the servants participated. I was sitting next to the Hadji, on behalf of our family. The offerings and food for the spirit were no problem, our kitchen maid (a Balinese) offered to take care of these. She was used to take care for house gods. The other servants were relieved and praised her for her courage. The *Kiahi Waroe*, as the former *keris* spirit was called from then on, went to work immediately. Two days after he started living in the tree, the neighbor discovered that all ant nests were thrown out of the tree and totally destroyed. We went looking right away and indeed, the ground was covered with pieces of nests and thousands of dead ants; the survivors were busy bringing eggs to safety. Via the back wall they left the courtyard, after which they took residence in a tree from the neighbor. He didn’t like it at all. In that time there were no repellants for insects. But, that was his problem now. We were freed from the biting animals. Within 24 hours there was no ant to be seen. I could climb the tree without any care, what could happen to me as I was

protected by the *Kiahi*! The Indonesian peoples at the stations square had heard the wildest stories from our servants. From that moment on they called me “*Anak Mas*”, the golden child and treated me with a lot of respect.

A child wouldn’t be a child if the adventure didn’t have its attraction. I kept asking my mother and grandmother until they gave permission for a tree house in the *Kiahi*’s tree. Trusting on the Hadji and the *Kiahi* I got my tree house on my 8th birthday. Our gardener built from bamboo sticks, rope and weaved bamboo walls a magnificent tree house. A boy’s dream come true!

### **Si Satan**

On a bad day our rooster was lying on the ground with his feet up, dead! Surrounded by his chickens the harem master was gone. What a pleasant death. So a new cock had to be bought. The next morning, while my grandmother was walking in the garden, our servant brought a new rooster. It was a big one, a former fighting champion, who was lying with feet tied on the floor. Better still, it was the cock, famous in the fighting game, who, because he missed one eye, wasn’t allowed to participate in fights anymore. “What a ugly one” my grandmother complained, looking at the heap of feet and feathers before her. Ugly one was a good description. He had too long thick legs with big spurs, an almost bald neck and torn parts on his head (the red pieces of skin). To be short, he wasn’t much to look at. The cock looked so pitiful at us with his one eye that we decided to keep him. He was released inside the chicken farm, and hell broke loose.



Within a week the cock was the terror of the backyard. Everyone who was within distance was an opponent from the fighting arena. He attacked with big leaps and wings flapping and picked and scratched with his beak and spurs at the naked feet of his victim. The servants knew soon that he was “Kemasoekan Satan”, possessed by the devil. They called him Si Satan. Every sundown the chicken and ducks went to their sleeping places, except of course Si Satan, who kept pacing up and down in front of the henhouse. A ritual developed. The gardener swept with his broom, immediately being attacked by Si Satan. After 10 minutes, of fighting the gardener gave the cock a mighty sweep against his chicken buttocks and the cock ended up locked up. Then Si Satan walked slowly into the sleeping room. But you could see him thinking: “Better luck tomorrow.” After a year I got in the habit of shooting at Si Satan with a blowgun. I the coward was always sitting in my tree house where Si Satan couldn’t reach me. But one day fate struck and suddenly I was standing in front of Si Satan. With his one eye he looked at me unbelievable angry. He was surely thinking about all the times I teased him and put his feathers up. Without a second lost he attacked. Wings flapping he leaped at me, his beak as a spear held in front, his gleaming spurs as daggers at his feet. I was stupid enough to think that if I did likewise it would impress him, but no. He attacked my naked feet with ever more dedication and followed by a cock who thought he had already won I ran to the tree house. While I was climbing in and looked back at Si Satan his fate met him. Before my eyes and those of the watching relatives and servants the

cock seemed to be snatched out of midair. His neck twisted a couple of times and with a wide bow he seemed to be thrown out of our backyard. There he died with his neck broken. I was rightly blamed for all of this. Soon the story circulated that *Kiahi Waroe* had protected me. My family members didn’t agree with this action. They thought I had gotten what I deserved. But nevertheless a story was born and years later I kept hearing how the *Kiahi* living in the tree had saved me from an angry cock. It was told to everyone.

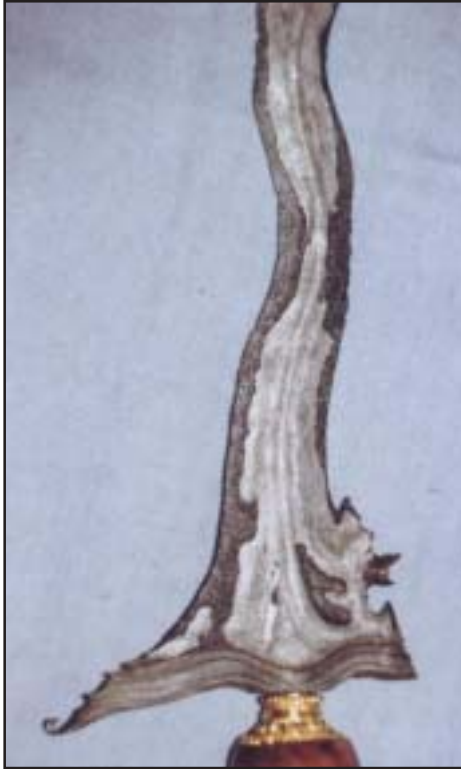
### *The Kris*

#### *An Introduction to it’s Magickal Use*

by Pendekar Taruna Ger Giesen

There are a lot of stories about the magickal powers of the kris. Most of them talk about the dangers involved in handling a kris in a wrong way. Even a lot of people from Indonesian decent are afraid of their own heritage because in all those stories it seems as though a kris is possessed by an evil spirit that punishes everyone who doesn’t treat him/her well. If this were true it would mean that Indonesian people were and still are very stupid since they made those dangerous daggers for hundreds of years.

Let me tell you that the first thing I ever learned about the kris was the fact that ignorance is never punished. If someone makes a mistake unpurposely there is nothing to fear. This is nice to know but also a problem. When you have read this article you will not be ignorant anymore. So before reading this piece I suggest that you think about your purposes in reading about the kris. Do you own one (or more) and want to handle them



## Naga

Everyone who knows at least something about the kris agrees that the kris blade represents the mystical Naga. A straight kris is the Naga in rest or meditation and a curved one represent the Naga in motion. Pendekar Sanders told and wrote about the meaning of the Naga in fighting in his excellent video and booklet on the matter. But there's more to it than that. First of all; what is this Naga and where does it come from. According to Hindu beliefs Batara Surya, the god of the sun, had two wives. One was Dewi Ngruna and the other Dewi Ngruni. Both laid an egg and out of the former's egg came the Garuda, who would become the rulers of the sky. Out of Dewi Ngruni's egg came the Nagas, who became the rulers of the earth and the Underworld. The Nagas were responsible for everything connected to mother earth. Their powers made the earth fertile, they gave rain and they cured diseases. As such they are the symbol of springtime, new life and the lifecycle of birth, growth, death and rebirth. A Naga could bring richness and prosperity and could fulfill all wishes. One of them, Naga Basaki was known for giving safety and his brother Anantaboyo gave the people food, clothing and a roof over their heads. All in all the Nagas can fulfill all earthly needs people might have. And as we will see this is exactly what a good Pusaka kris is supposed to do. That is the another reason for the krisblade being connected with the Naga apart from what Pendekar Sanders wrote earlier.

There are also other animals associated with the kris. Of course the earlier mentioned Garuda is often found on kris sheaths and also the

in the traditional way, do you want your kris to work his magick for you, then please, please read on.

But anyhow, even if you read the article and don't take care of your kris the way it should be, even then the possibility of real dangerous situations is very small indeed. Most krisses you can buy are "sleeping" and if you don't wake them there's nothing wrong. It is also not true that all krisses have an "ISI", a content so to speak. And even if your kris is very active this doesn't mean that it will bring you troubles. A kris is made to help his owner and not for harassing him. With the following story I will try to learn you more about the background and magickal use of the real Indonesian kris.

elephant is often clear to see. Both have their own meaning but are not essential to my story so I will not write about them now. But one animal always seen on a kris is important. In fact only the Naga and this animal are always present in a kris blade. This animal is a small lizard called Cicak. It is a rather white almost transparent animal which feeds on insects. In Indonesian folklore this animal carries the spirit of a dead person to the realm of the dead. It is an animal living in the material world and at the same time in the world beyond. As such it is a good carrier for messages to for example ancestors. You can find the Cicak on every kris as the shape of the ganja seen from above. There is a shape like a lizard's body only without the legs. Elaborating on the writings of Pendekar Sanders I would say that the Kris blade is in contact with the unseen reality, the handle is symbolic for the material world/human with the Peksi as its spine and the Ganja is connecting them to each other.

Putting those two animals together in a blade, or any object, will give you something that can help you cross the boundaries of the touchable world we live in to bring your desires to the spirit realm in which a wish can come true. If this is done there it will surely come true in our world also.

### **Pamor**

As seen above with the kris you have an object capable of fulfilling your wishes. But a manmade thing can never be so strong that it can do everything. So there had to be something more than the Naga and Cicak. Something that could point the way for the Nagas power. Get it in the

good direction so to speak. This something was found in stones. Whatever your idea of God is there are certain signs found in rocks and gems that Indonesian People consider a message from God, signs that are God's gift to mankind. These originals made by God (the gods or whatever) are named KODROD. Pendekar Sanders wrote in his book "The use of magick in the martial arts, the means to the end. Volume 2 pag.20:

'I was taught a type of Animism sympathetic magic. What something looks like, even a little, is what kind of magick the contained spirit can accomplish.'

This is exactly the same as what I'm talking about. If you find a rock with a certain pattern then this rock has the ability to work magick in a way that is represented in the pattern. There is no system to deciphering the meanings of those patterns although there are some guidelines. All the knowledge about the meaning is accumulated through hundreds of years of experimenting and meditation.

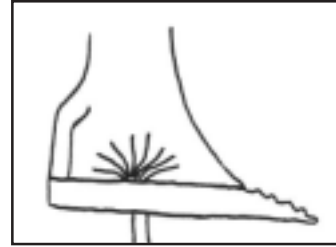
Pamor is nothing more than these patterns made by man after the example of God's gifts. These manmade patterns are called IROGDAD. So Pamor is a manmade recreation done by prayer and meditation with the help of God.

It's easy to understand that a manmade Irogdad is easier to get than a God made Kodrod. The real Empu was capable of recreating a lot of these patterns and knew it's meaning. So if someone came who wanted a kris being made with a certain magickal power the Empu could make it if he chose to and if God was

willing to let it happen. So the Empu could make a lot of patterns that would use the whole blade. For example Rante, Adeg or Beras Wutah. This was his technical knowledge. But often in making a kris other patterns would show up. Sometimes big, sometimes only very small. These were patterns not planned beforehand and were considered a gift from God. These also can be found in rocks. Now if you have a certain kris and you know it's most important Pamor (mostly not the big manmade one but the small God gift) and you can find a stone with the same pattern then you can multiply both magickal powers when you use them together. This is a well kept secret but I consider it a duty to have it printed somewhere since even in Indonesia almost no one knows about these things anymore.

Now about the guidelines in telling what a kris is for. Straight lines in a kris always have something to do with Authority. One straight line gives a man authority in dealing with other humans. The whole blade covered with straight unbroken lines gives authority over spirits and even fires and such. There are numerous kinds of straight lines and it would take another volume to write about this so I leave it here. Circles in a blade or stone always represent wells of happiness. A very well known example is a blade covered with small one layered circles called Udan Mas, golden rain. This brings money to its owner. The rule is that the more layers a circle has the better its workings. A circle with seven layers for example is for inner well being. A lot more important than money isn't it?

One Pamor I like to share with you. It is an example if a Kodrod. It looks like a sun rising



on the horizon with many rays coming out of it. If you find a kris like this, buy it and cherish it. This Pamor is called Soreo Logo (raising sun) and it is one of only a very few that can accomplish everything you could want.

### **Isi**

There are a lot of new krisses on the market today. Some are just souvenirs and others are very well made. If you look at a new kris you can see it was made in almost the same way as the old ones are. Often a new kris is even more beautiful than a lot of the antiques is or have ever been. They have the Naga shaped blade, the cicak ganja and wonderful Pamor but are nevertheless no real krisses. What they are missing is TUAH, the magickal power a good kris should possess or has possessed in the past. When one speaks of the Tuah of a kris one often means it's ISI, it's content. This Isi is what makes a kris magickal powerful. There are numerous theories on what this Isi consist of. Some say it is a spirit bound to the blade by the Empu by means of prayers and offerings. Others say it's the ghost or the soul of an ancestor. Another theory believes it's only a vibration came forth out of the naga shape and the Pamor. Or maybe it's the power of the Empu put into the blade.

I believe all of these thoughts are sometimes true. Only one observation is necessary about this theme. It is never true that the whole spirit of an ancestor is bound to the blade. Only a part of it is, mostly a kind of willingness to protect, a piece of willpower of the ancestor. In that way the spirit of the ancestor stays free to go it's own way.

Whatever the content of a kris consist of, if you treat it well the Tuah stays with it and you can use the kris for the purpose it was made for. I have to say more about this statement. If you do not treat your kris well the power could fade or the kris could go to "sleep". It is not true that every kris you buy or see is magickally potent. If a kris is only filled with the willpower of it's maker then this is lost within a year if the kris is not treated well. Similarly the kris is "sleeping" if the Djin, spirit, living in it is not fed regularly. The same hold true for all the other kinds if Isi. You can only use a kris what is what made for because of its Pamor design. This channels the energy in a certain way. If you order your kris to do something that it was not made for it want to work for you but since it cannot do what you order it will do something else. You never know what, and that's why all those horror stories are around. A kris for meditation that was asked for money cannot provide this and will give you dreams about money (or the absent of it, which can become a nightmare) etc.

### **Wutuh**

If you want to use a kris for magickal purposes be sure it is Wutuh, which means whole.

The tip and peksi may not be broken, the Kembang Kacang must be original, the Pamor must not be disturbed by mechanical cleaning etc. It is also important that the ganja is not loose. If either of these is wrong you cannot use the kris because one of the mantras used in making the kris is gone. If this is the case then the kris can still have its Isi and Tuah but you cannot aim it anymore. It will not listen to you. A little word of warning: If you own a kris that is not Wutuh or without Isi, do not place it in a room were you burn incense. This could invoke an unknown spirit to come to live inside your kris.

Before using a kris you have to give it a name. This can be done in various ways. You name it Kyai (which means respected old man) if it is a male kris, or Putri (which means girl or princess) if it is a female kris. You know this by inspecting the Pamor, not the size of the kris. If the main Pamor is on the male side it is male; otherwise it's female. The male side is the side you see on my drawing of Pamor soreo logo.

After this you search the personal name of the kris according to Dapur, Pamor or meaning. For example; I own a kris with dapur Tilam Upih, Pamor Alis Tenoeng. I name the kris Kyai Pengasih because this is the meaning of Pamor Alis Tenoeng. Pengasih means that people will like you. I could also have named the kris Kyai Tilam Upih or Kyai Alis Tenoeng. I didn't do that because I have more kris with dapur Tilam Upih and even one more with Alis Tenoeng but on this one this is not the most important Pamor. Of course if you have a kris which already has a name you use this one.

## How to take care of a kris used for magick

If you take a kris out of its sheath you have to greet it. This can be done by saying:

*Ja hedi, brojo hi, data lu lahi.*

Roughly translated this means; I get you out for a peaceful purpose. You can also say this in your own language. Also tell the kris why you take it out of its sheath. This because otherwise the Tuah will start working. By putting back the kris you have to greet it again for example by saying:

*Besmilach hirochman hirochim.*

You have to avoid treating the kris impurely. Do not take it to the bathroom or toilet, don't step over it or put it directly on the floor, don't put it on the flat of a chair, don't hold it between your legs etc.

If you take a kris with you put it in a bag lined with yellow or black and white checkered cloth. This will keep the impurity away so you can now take it with you if you have to go to the resting room.

Store the kris at minimum waist height for the same reason. If you want a kris to work properly you should not keep it within one and a half-meter distance of another kris. Krisstands for multiple krisses are for display only, not for working krisses. Put them in a straight up position or slightly slanted as if it is worn on the back. At least every five weeks on Friday Kliwon (this means on Thursday after 18.00 hours) feed the kris. This is done with incense, coffee, water, oil

and anything else that comes to mind. The incense is for bringing your orders and wishes to the other side. You can use the following mantra:

*Wessi loemath seloemath. Wessi adji, wessi pulosaneh, wessi koening, goeroening wessi adji. Koeloh atoerachkan dahar sekoel haroem angodoping melati. Denghan nama allah.*

Wessi means iron and in short this mantra means that the kris should take the powers associated with these holy kinds of metal.

The coffee is a sign of hospitality toward your kris, the water is symbolic of your pure intentions and the oil is food and protects against rust. If you cannot obtain real minyak keris (kris oil) then you can use etherical oil of your liking. Classic would be clove oil or ylang-ylang. The later is similar to Kenanga, a frequently used base for kris oil. Apply very sparingly! You can also dilute the pure etherical oil with coconut oil. This is often done when real expensive oils are used or to not overfeed the kris when it's sleeping for example.

If you obtain a rusty kris, do not clean in yourself! You can clean it a little with the previously mentioned oil by rubbing it with a brush during a couple of days, but do not clean it more. You could destroy the Pamor or worse the kris could take your energy because a rusty kris, which is awakened, takes food wherever it can.

## The Magickal Use

For using a kris it is necessary to know its purpose. You can ask an expert if you know one and if so get his/her meaning in writing. This way his/her name is attached to his opinion and it will be less likely that he is saying something just to please you. If this is impossible search for the Pamor and its meaning in books. Sleeping with the kris should enhance both methods. Place it under your pillow for three nights in a row and write down your dreams. This should give you an idea of its purpose and if the kris is suitable for you. If you have nightmares put the kris in yellow cloth and get it out of your house, try again some time later and if the same happens again get rid of this particular kris. Someone else will be pleased with it, don't throw it away! Before sleeping get clean sheets, wash yourself and feed the kris. During the burning of the incense tell it to show itself.

If you know the purpose of your kris then you can give him orders. Do not ask your kris anything! ORDER IT to do something. You are the master and a kris is a servant. Never ever worship a kris because then it will drain your energy.

Now lets say you own a kris which can help you to obtain respect and friendship. Don't order it to help you to get even with someone who did you wrong. Neither order it for money or anything else. It was made for one purpose, this is what you can order. If you want something else try to get another kris. I have made the experience that if you really need something which you cannot do yourself a suitable kris will come to

you, or you already own it.

To order a kris something you hold in incense smoke while saying the following mantra:

*Wessi adji, wessi pulohsaneh, (name of the kris). Kawoeloeh manjing onoing goesti, goesti manjing onoing kawoeloeh. Irogdad berkat moho essa soekommah kewekassan manoe kersaning ingsoen. Yahoe ... yahoe ... yahoe.*

The last words are spoken with a vibration in your tooth. After this you speak your order.

It is very important to have a clear picture of what you want to obtain. If your picture is not precise you will not get the precise reaction. Therefore before trying any of this I recommend doing exercises to develop you willpower and visualization.

### A last word

Of course in an article I can only scratch the surface of something like the magickal kris. So please do not be disappointed if you missed something. The possibilities are endless but an article isn't. If you have any question I will be happy to answer them.



### ***The Rencong***

Hands of Time: The Crafts of Aceh

Jakarta, 1989

by Barbara Leigh

Acehnese say that the *rencong* takes the shape of the invocation, “Bismillaah - In the name of God, the merciful and compassionate.”

According to Drs. Syamsuddin and Drs. Nur Abbas of the Department of Education and Culture in Aceh, the component parts of the *rencong* can be likened to individual letters of the formal Arabic script “huruf gundul”, literally “bare lettering”, of the phrase ‘Bismillaah’.

The hilt of the *rencong* is in the shape of “ba”. The decoration at the base of the hilt is

“sin”. The blade’s shape is “mim”. The shape of the metal parts at the top of the blade is “lam”. The base of the scabbard has the shape of the letter “ha”. Together, “ba, sin, mim, lam and ha” make up the world, “Bismillaah” (1)

Yahya bin Ahmad raised his saw and cut into the smooth curved elephant tusk. The ivory gave off a soft glow, so that the jarring cut of the saw seemed to be an almost sacrilegious act. Yahya is a big man with strong arms and sturdy frame. It seemed fitting that such a massive figure of masculinity should be working with this part of one of the largest and most powerful of beasts to fashion a *rencong*, the dagger that represents the might and inner strength and power, *kekuasaan*, of the Acehnese people.

Yahya is the head workman in the workshops of Sibreh village. Sibreh is not far from the capital, Banda Aceh, but it is situated off the bitumen road through, many kilometers of rice fields. There are nineteen work huts in the village, eleven of which are used for making *rencong*. Knives and sickles are produced in the others. In each work hut are approximately seven workers, most of whom are men of the village.

Yahya, the son of Ahmad, belongs to a family of weapon makers. As a small child, he helped his father in the same way that his son now helps him. His position of responsibility has taken him all over Aceh in the search for raw materials. Now people usually come to him to sell their scrap metal; he needs one kilogram for the blade of a medium sized *rencong*. They bring their buffalo horn, which will be whittled down into hilts and scabbards for new blades, and the rare ivory tusk, which is used in the production of the more



expensive *rencong*. He is pleased that the work huts have become so well known that it is no longer necessary to travel in search of raw materials. Yahya wipes his brow and removes his coat, as he gets ready to begin his work.

*Rencong* blades are forged and annealed (2) from metal. Yahya sits at an open coal fueled fire where he hammers the red hot metal into shape. At critical points of forging, air is pumped by goatskin bellows into the coals to increase the heat. This heating and hammering continues until the metal has taken the shape of the blade.

A non-tarnishable steel is used for blades that will be fitted with buffalo horn hilts and scabbards. A brass alloy is used for those with scented wood or ivory hilts and scabbards. Stylized bamboo shoot motifs, *pucuk rebung*, are worked into what will become the lower end of the hilt. Above this is a sharp point which will later be inserted into the hilt, when the two parts are joined together.

The blade is sharpened. Out in the open air, Yahya holds the knife against a circular whetstone while Ridwan alternately pulls the two ends of a string wound round the axle which turns the stone.

When making the hilts, the requisite material is cut into rough shape. Ivory, *gading*, wood, *kayu keumuning*, (*Murraya exotica* L), or buffalo horn, *tanduk*, may be used. The pieces are filed and smoothed. A hole is bored in the center of the hilt into which the sharp point at the upper end of the blade is inserted and glued in place.

The scabbard, whether horn, wood, or ivory, is shaped to fit the blade. The bottom end is

decoratively worked first, then the inside is hollowed out, gouging out the core of the scabbard material from both the top end and through a small slit cut into the convex curve of the scabbard. When finished, the small wedge removed to make the slit is replaced and secured with three narrow metal bands spaced at an even distance from each other down the length of the scabbard. The completed weapon measures about 40 cm. in length; smaller ones are made for visitors to the capital.

Horn, wood and ivory are not the only materials used for *rencong* hilts and scabbards; silver and occasionally gold may also be used. Such *rencong* are not made by iron workers, *tukang besi*, but by goldsmiths. They are used for ceremonial purposes by those who can afford to buy them.

Tucked away in a small goldsmith's shop in Meulaboh, West Aceh, Abdullah PK spends much of his time melting down old silver and making, among other things, new *rencong*.

Abdullah PK rubs his hands over his smooth head, then adds 300 ml. of hydrochloric acid, *air keras*, to 80 grams of melted silver. He heats the molten compound in a small crucible over a gas burner, using his foot to pump the gas up to his workbench from a container of bottled gas on the floor.

When the mixture is ready, Abdullah PK pours the silver into an ingot or oblong rod. When it has cooled slightly, he beats it with a mallet. He reheats the silver and hammers it again. The heating and hammering process continues over a period of five days, until the silver is no more than 5 mm. thick.

Four large pieces of this flat silver are needed for the hilt and scabbard of the *rencong*. Small pieces are required for the decorative *pucuk rebung* which is wrapped around the bottom of the hilt, and for the disc which covers the upper end of the hilt, *tutup rencong*.

The *rencong* blade is forged from an alloy composed of 60% silver and 40% brass. It is glued to the hilt by filling the aperture in the hilt with an adhesive and fitting the sharp upper end of the blade into the aperture.

The *rencong* is now ready for ornamentation. Abdullah PK takes up a hot chisel, and with a practiced hand engraves scrolls, curves and chevron patterns in the silver scabbard and hilt. He notches the base of the scabbard further, giving greater realism to the *rencong*'s invocation of "Bismillah - in the name of Allah, the Merciful and the Compassionate."

Aceh's history is filled with a large array of weaponry. Swords and daggers have been used throughout for both ceremonial purposes and war, Aceh having experienced both in abundance. The *rencong* is one of those weapons which has been elevated to the position of a symbol for the whole province.

Whilst it is true that the *rencong* is in the shape of the invocation "Bismillah" it is quite possible that a similar dagger was used in the region prior to the coming of Islam and was then later sanctified by likening it to Arabic script, a script which is quite flexible in its rendition (3) The noted authority on Malay crafts, Mubin Sheppard writes that it is possible that a first century Dong S'on dagger from the Gulf of Tonkin provided the prototype for the *keris* (4). However the *keris*

differs from the *rencong* in that the blade is usually wavy and is sharp on both sides. Sheppard also writes of one sided sharp daggers which were common in the Malay world; the *badek* and the more elaborate *tumbok lada* which has a tubular hilt and more closely resembles that Acehnese *siwah*. (5) Unfortunately he does not give any evidence of the earlier use of these weapons.

As Aceh was an important military power within the Malay world, its weaponry was extremely important. Because of its international links westward, it is possible that the shape of the *rencong* was partly influenced by weapons used by Aceh's western neighbors, particularly Turkey and the Indian subcontinent. The shape of the *rencong* blade bears a resemblance to the Turkish sabre, the *kilij*. An emerald dagger which belonged to the Ottoman Sultan Mahmud I has the same curved blade. (6) The *rencong* is also reminiscent of the Mughal scimitar, although much shorter. An Indian wall hanging from Madras dated 1610-1620 depicts several fashionable men with rapiers and daggers hanging from their belts. Some of these are quite long. Others are shorter and curved, and closely resemble the *rencong* in size.(7)

A popular magazine article claimed that the shape of the *rencong* was invented in Aceh in the 16th century by Sultan AI Kahar. (8) This was the Sultan who enjoyed a close relationship with the Ottoman Turkish Caliph, and on several occasions requested Turkish assistance in repelling and attacking the Portuguese on water, and the Bataks of the highlands on land. Another Acehnese source says that the *rencong* was

already known during the first Islamic Sultanate in the 13th century. (9)

We know that the *rencong* existed in Aceh in the 18th century, for the heroic literary figure Poecut Muhamat ordered that “reuntjong daggers be made”, and that “the steel pile up in whatever direction.” (10) Example of 17th and 18th century *rencong* may be seen in the Military Museum in Prague. (11) The most precious *rencong* in the Jakarta Museum date from at least the 19th century. They are embellished with engravings in Arabic, with strophes from the Holy Qur’an. (12) According to the noted authority on Indonesian weapons, Moebirman, the *rencong* used by Cut Nyak Din against van Heutz in the late 19th century is now in the Hague. (13) Dutch sources show a particularly fine array of Acehese weaponry from this period. (14) Examples of weaponry in use at this time may be seen in the well illustrated book on the Dutch colonial war produced by the Documentation and Data Centre in Aceh in 1977. (15)

There was a great demand for weapons in Aceh. Draeger tells us that the Minangkabau manufactured arms for their own use and “to supply the enormous Aceh demand”. (16) The *rencong* was a particularly effective weapon; instructions for its use are as follows: The *rencong* is usually worn sheathed on the left hand side of the bearer. When it is used as a weapon, then it is usually drawn with the left foot forward so that by a quick short step forward with the right foot, the thrust of the knife receives added impetus. The blade is withdrawn from its sheath, cutting edge toward the enemy. It is then whipped to the right by a snap of the hand which brings the

palm upward; the elbow is held fairly close to the body. The thrust is made by extending the right arm almost to full extension and turning the palm downward just prior to penetration of the target. (17)

In the past, the Islamic symbolism of the *rencong* was linked with fighting the Holy War, *jihad*, Users allied the power of their weapon with the power of Allah. Certain *rencong* were said to have *ilmu*, which literally means knowledge but is better translated as ‘power’.

*Tatob ngon reuncong jeuet Ion peu-ubat, nyang saket that tapansie haba.*  
To be stabbed with a *rencong* can be treated; much more hurtful is criticism with words.

This well known Acehese saying conveys the opposite meaning of the English ditty: “Sticks and stones will break my bones, but names will never hurt me.” In Aceh, name calling is more hurtful than physical harm. The Acehese saying, above, gives an indication of the importance placed on external form and appearance in which the correct use of words plays a significant role. Correct gestures and clothing are also valued. Traditional formal costume is the correct form of dress. (18) For a man in traditional costume, *pakaian adat*, the *rencong* tucked into his waistband is an absolute essential. The gleam of gold or silver at his waist tells of a *rencong* hidden in the folds of his dress.

The *rencong* is worn on a man’s wedding day in coastal Aceh. It is part of the costume of the seudati dancer as he performs the energetic dance movements with seven other men. It is given to visitors as a token of respect, a sign of admiration and of the giver’s feeling of being

honored by the visit.

Today, the Islamic symbolism remains evident. Indeed, the *rencong* is considered one of the foremost symbols of Aceh, representing a confluence of masculinity, Islam and power.

### Footnotes

1. Syamsuddin, T, and Nur Abbas, M., 1979: 7.
2. Annealing is a process undertaken to remove stresses in metal that may have been introduced by rolling out, hammering and bending. It prevents the metal from cracking or breaking up. The metal is placed on the hearth and with a large open flame, the temperature is raised to bring the metal to an even, dull cherry red. It is then allowed to cool gradually. After annealing, the metal is cleaned of oxide using acid.
3. Dr. Achmad Shboul, University of Sydney, was very helpful in showing me renditions of Arabic script.
4. Sheppard, M., 1979: 124.
5. *ibid*: 131, 134-5. See also plate 9.7, p. 135.
6. Levy, 1975: Fig 77.
7. Gittinger, M., 1982: Fig 83. p. 96.
8. Gadis. September 21-October 1, 1978: 25.
9. Syamsuddin, T. and Nur Abbas, M., 1979: 1
10. Siegel, J., 1979: 125.
11. Wagner, E., 1979: 96, 98.
12. Moebirman, 1970: 41. See Jakarta Museum entries 2297, 20778, 22805.
13. Interview with Moebirman, October 22, 1980.
14. For a comprehensive listing of weapons extant in Aceh in the early years of the 20th century, see Kreemer, Vol II, 1922: 291 ff, and Jasper, J.E. and Mas Pirngadie, Vol V, 1927: Figs 331-338, p. 236 ff.
15. Perang Kolonial Belanda di Aceh, 1977. For example p. 167 shows a Panglima from Jeuram wearing a *rencong*,
16. Draeger, D.F., 1972:129.
17. *ibid*. p.151.
18. In Australian suburbia where I was raised, primary importance was given to one's heart or soul or motives over and above one's outward appearance. I grew up believing that if one was good inside, there were a great many ways in which this could be manifested in behavioral terms and dress was an insignificant factor. In Aceh, and other parts of Indonesia as well, I found that the emphasis given to dress was much greater than that to which I had been accustomed. This was particularly true when it came to wearing traditional dress. For the Acehnese, the correct

external form is deemed very important. In fact it was seen to reflect the correct inner state of the person. It shows that a person is pure and clean within, and in true accord with his historical links. I do not want to draw a marked difference between the two societies, but merely to draw attention to the separate emphases as I experienced them.



## Once Again, the Altered State

by Pendekar William Sanders

I can't think of to many subjects that bring the responses out of the woodwork than this subject. The debate often gets convoluted into a debate on religion or some other such philosophical subject. In this article I would like to stick to scientific physiological explanations.

When we are talking about altered stated we are in fact referring to a condition in which the normal consciousness of the mind is turned off. No matter how this is accomplished that very fact produces some definite results. When your normal waking mind is overridden a certain portion of the brain gains precedence. It has been

called many names, the reptilian brain, the ancient brain, the primitive brain. All of these names refer to a section of our brain which is actually called the basal ganglia. This area is actually composed of a bunch of nerve cells which control our movements or motor responses. It is located just under the outer most layer of our brain and is said to be our most ancient brain evolving millions of years before our so called modern brain. This is the portion of our brain that contains a vast storehouse of survival responses. When we access this area of our brain we go into survival mode based on millions of years of our ancestors experiences. Besides accessing vital primal information on survival, this state tends to lower our fear, hence our metabolic rate is lowered and a state of aware relaxation occurs. I will explain why I refer to this as aware relaxation in a moment. But first it is essential to examine the relaxed state in reference to our physical skill and see, what it really means. Have you ever noticed that a master, a master at anything seems very relaxed while performing their art? Have you noticed that you as a fighter get much better as you learn to relax? Have you ever had to give a speech in front of an audience and found you could not get the words to flow? Why do you think this might be so? I will try to give a brief explanation. When you give a command to your body whether it is to speak or act physically the message must run through a set of nerves. Now this message travels through the nerves at a certain speed. You in fact have three times as many nerves carrying messages from your muscles to your spinal cord or brain as carrying commands to your muscles. More than one

message carrying nerve, then comes face to face with each command nerve at the same instant. The real problem occurs in the space from one nerve to another. This nerve gap or synapse goes between the nerves, each have two fork looking pieces that face each other waiting for the message to connect them. When a command reaches the end of one nerve the nerve releases a certain fluid called acetylcholine which allows the command to transfer from one nerve to the other. Often a third nerve lies between the two mentioned nerves adding another two gaps for the message to have to cross. Now it takes longer, much longer for the message to be conveyed across the nerve gaps than for it to move through the nerve body itself. Actually it takes 40% as much time for it to fly across the gap as it does to travel through the entire nerve. Why you ask? Well the resistance it must endure is twelve times as high. This is because the nerve has to produce the substance we mentioned first before a transmission is possible. Also a nerve fiber actually does not fatigue, but the gap does. This is your obstacle to faster reflexes. You can also increase the speed by increasing the nerve electricity. Here is a great secret. When you actually get better at something and or increase your reaction time in that movement it means that when you engage in this activity the nerves from being so conditioned secrete the acetylcholine faster from the beginning than they did before. The confidence you now have allows you to be detached from the movement feeling more relaxed and contributes to more of the good substance being secreted and your skill growing even faster. Now when you are too involved mentally you can

become nervous of the outcome, afraid, etc. When this occurs you secrete sympathin from your fighting nerves and no acetylcholine. So what does all of this mean to you? When you are faced with a challenge in your art fear and uncertainty can seize you and create the reverse effect we just spoke of causing you to become slow, uncoordinated and weak. Very soon after, though if you make a good response or move and regain some confidence your sympathin dries up slightly and you begin to improve. A satisfactory chain of events if you are just practicing but not acceptable in a life and death fight. The altered states that we practice in our art that is an animal trance (aware relaxation) allows the normal mind to shut off its doubting influence, accesses the basal ganglia putting us in touch with our ancient and effective survival responses, produces a high confidence level which allows the production of acetylcholine speeding up both our thought speed and physical reflexes and strength. These are facts. If you choose not to utilize this most important part of the art realize that science is on our side, not to mention hundreds of years of our ancestors art.

## **Final Comments**

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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# Tenaga Dalam

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## Painted Keris

by Bapak R. Notohardjo

Now a little bit of guidance about authentic Javanese court kerises, which use the *sunggingan* style of painting. The application of *sunggingan* itself on a keris scabbard is pretty much like that of a Javanese *wayang kulit* or shadow puppet. It is completely hand painted and depending on the quality, it can be quite pricy. Indeed in the old days, *sunggingan* was commonly applied in court kerises. HOWEVER!! ... There is something that you might need to know regarding the types of court kerises which has a *sunggingan* motive on them and this will be a guide for you to judge if a keris *sunggingan* you are looking at is indeed a court keris or not. A real court keris cannot be seen only from the *sunggingan* applied on its scabbard. Every part that makes up the keris as a whole has to make sense. A court keris is always matched with a special blade that goes with it. It doesn't make sense for a court keris to have a *sunggingan* on the outside but coupled with a blade, which is made for warriors or commoners. Also with

the same importance are the materials used for decorating the fittings, such as the *selut* (hilt cup) and *mendak* (hilt ring). A court keris is something that is made for honor, so it will have the best decorations. The *selut* and *mendak* will mostly be made out of pure gold and decorated with precious gemstones if not real diamonds. One doesn't just go to see a king and present him a keris that is also used by lower rank officers, much less commoners or warriors as this is regarded as insulting. Another thing is the use of *pendok* or a piece of metal that covers the scabbard of a keris. *Pendoks* are either made of brass, silver, copper or gold. GENUINE old court kerises from the time of Dutch occupation in Indonesia were given *pendoks* and the *pendoks* are all colored with certain traditional coloring material known as "*kemalon*" (or *kemalo*) as it is extracted from sap of *kemalo* tree, NOT REGULAR PAINT (forget about car paint!). Such *pendok* is called "*pendok kemalon*" and the color on the *pendok* determines the owner's rank/status. The keris wearing *sunggingan* is given a *pendok kemalo* in the following order: - Scabbard

painted with special *sunggingan* and given red *pendok kemalo*: for a king - Scabbard painted gold with *sunggingan* and is given a red *pendok kemalon*: for the king's kin - Scabbard painted white with *sunggingan* and is given a green *pendok kemalon*: for regents, ministers - Scabbard painted green with *sunggingan* and not given a *pendok kemalon*: for lower ranks - Scabbard painted blue with *sunggingan* and not given a *pendok kemalon*: for palace servants Now remember that there are still a lot of factors to be considered when it comes to authenticity. However, by knowing this you can get as close as possible to an authentic *keris sungging* from the Keraton Solo.



## Keris Dapur Sengkelat

by Bapak R. Notohardjo

Now a little history of *keris dapur sengkelat*. The first *keris sengkelat luk 13* was created by the best *Empu* in Majapahit kingdom, *Empu Supo Mandrangi*, during the rule of King Brawijaya V - Prabu Kertabumi (1466-1478). The *keris* is called *Kyai Sengkelat*.

At that time Islam religion has entered Java and *Empu Supo* was a student of one of the 9 suffies (Wali Songo), i.e. Sunan Ngampel Dento. The blade material in form of a hook to guide camels with (*cis*) was given by Sunan Ngampel Dento to *Empu Supo* to make him just a blade out of it. *Empu Supo* thought that it would be better to make a *keris* blade out of that material, and he did make one with 13 *luks* on it. It was latter called *Kyai Sengkelat*. The word "kyai" was added to honor the Sunan which was Moslem. The Sunan thought that the *keris* blade did not fit him, being a Moslem. It was regarded to have been something that would properly belonged to the Hindu culture. So the Sunan suggested that *Empu Supo* offered the *Keris Kyai Sengkelat* to king Brawijaya. The king was totally amazed by the *keris* and it has then become the mascot for Majapahit kingdom and was honored a title *Kanjeng Kyai Ageng Purworo*. More *keris(es)* with *dapur sengkelat* were made by different *Empu* besides *Empu Supo*, using different materials and different workmanship (*garap*). Somewhat different in style, but still regarded as *dapur sengkelat*.



## ***Keris and Cosmos***

By Hilga Prins

Translation by Pendekar Taruna Ger Giesen.

A study in search of the meaning of the Javanese *Keris* within the cultural context. Paper written for the study of cultural anthropology at the Rijksuniversiteit Utrecht (Holland). July 1990.

***Preface.*** (Shortened by the translator)

During my study cultural anthropology at the University of Utrecht I got the opportunity to come in touch with a part of my study which previously escaped my attention: the material study. I could do this at the Rijksmuseum voor volkenkunde in Leiden.

I choose Indonesia and together with the conservator of this department I decided to make the Javanese *keris* the subject of my study and to take special care of the male and female aspects of this artifact.

***Part 1***

### **The shape of the *keris***

A *keris* is made up by several different parts that will pass our examination more or less in depth, relevant to the importance of the part in relation to the subject of this paper.

## **The Blade**

The blade of a *keris* can be straight or waved. One thinks that the straight variety is the oldest, because a blade with waves needs more knowledge to make by the smith. The first weapons that look like a *keris* and can be found on reliefs have this straight form. The waved blade is thought to come from India and it came to the Indonesian Islands together with Hindu influences. Gardner for example sees a strong resemblance between the waved blade of a *keris* and the horn of a kind of goat, which lives in India. Views about this differ very much though.

During the making of a *keris* different kind of metals are used. One of these metals should hold a percentage of Nickel. Because Nickel is light colored, at the end of the process the motifs on the blade can be seen. When the blade is ready, it is soaked in lemon juice and arsenic, because of this the dark iron is slightly etched so the motives are often in relief. During the making the metals are torqued, flattened, mixed, hacked to pieces and made whole again, in a way which is carefully planned by the smith or Empu to get a desired motive. At the beginning of the art those motives were probably pure chance, but in later times they learned how to produce certain motives on command. These motives are called "PAMOR", which is also the name for the nickel holding metal, because it really means mixed metal, a blending.

There are numerous different kinds of motives to be seen on *keris* blades, but all these came forth out of five main motives. Groneman was the first who named these five ancient types.

They are:

- A. *Beras Wutah* (Strewn rice grains)
- B. *Sekar Pala* (Nutmeg flowers)
- C. *Sekar Ngadeg* (standing up flowers)
- D. *Sekar Temu* (Ginger flowers)
- E. *Blarak Ngirid* (Bound coconut leaves)

The *pamor* motives that are to be seen on the blade all have a special meaning. They should match the personality of the future owner. Not only the decoration of the blade should be in harmony with the owner, other parts of the *keris* have to stand up to certain rules also, if the *keris* is to blend with its wearer. If this is not the case, then the *keris* will bring no luck, but instead will turn against his owner. It is not clear if one of the named *Pamor* is higher in status as the other ones, but it is known that people of certain rank only could bear a *keris* with selected motives. In the Encyclopedia about *keris*, published in 1988, the *Pamor Sekar Pala* is written down as having the power of making the owner known and famous and *Blarak Ngirid* means more authority and leadership. The *Beras Wutah* has a good power and is suitable for everyone. Not all *keris* blades have *Pamor*, but this is thought of as an imperfection of the *keris*.

Beside this *Pamor*, there can be other decorations on the blade. These are different kinds of engravings and cut aways.

Directly under the *Gandja*, the separately made, long a-symmetrical part at the basis of the blade, there can be some of these. At the dull end of the *gandja* they are called *lambe gadjah* and *belalai gadjah* or *kembang kacang*, elephant's lip or snout or sprout of the kacang flower. If the *keris* was worn by a royal person, it could be that the so-called snout touched the lip, in this way a hole was made.

With wearers from the ordinary people there was always an open space between the blade and the point of the snout. According to Hill (1956) this decoration was used for hanging the *keris* near the sleeping place of the owner, so he would have the blade nearby in case of danger. This doesn't sound too probable. In the first place there are a lot of *keris* without this decoration, so for these *keris* it would be impossible to hang them on the wall.

A second practical point is that the round end of the "hook" is toward the grip. If it was used as a hook to hang the *keris*, it should be the other way. To hang the *keris* on a wall, in his sheath, there are wooden boards and even small bags made out of cloth.

Besides these practical arguments we cannot move around the belief system of the Javanese. If their belief in the supernatural powers of the *keris* is as big as literature tells

us, then it is very unlikely that the owner would hang his *keris* in the open next to his bed.

In this way everyone in the room would become vulnerable because of the powers of the weapon, which could be dangerous for someone not knowing about the *keris*. It is also known that a Javanese will not draw his *keris* in public unless in urgent matters. The *keris* is so much surrounded by mysticism, especially the blade, that it is very unlikely indeed that it would be hanged on a wall without its sheath.

According to legend the *keris* will warn his owner of danger by rattling in his sheath or to fight for him in case of an emergency. Although the truth of such stories is hard to believe, they clearly demonstrate how big the faith in the supernatural powers of the *keris* is. The curls at the bottom of the ganja do not have a practical function. The meaning can be found in the symbolical meaning it has for the wearer of the *keris*. The elephant is an animal that played an important role in the mythical world of the Javanese as an animal of great strength and power. It was the riding animal of members of the royal family during their life, but also in death. With this curl, associated with the elephant, the powers of this animal are transferred into the blade.

At the sharp side of the ganja there are small serrations to be seen which sometimes go on in the actual blade. They are told to be snake

teeth. This is very well possible, because the snake has much meaning in Indonesia. The blade of the *keris* is associated with the *Naga*-snake. The straight blade being a resting or meditating snake and a wavy blade is a snake in action.

In the encyclopedia about the *keris* (1988) it is written that according to some *keris* lovers the teeth are to be seen as a signature of the Empu. A third meaning I heard was that the teeth were similar to the letters from the old Javanese alphabet and they could be a spell. This last idea would make an interesting subject for future study. Of course the maker of such a study has to be well versed in Old Javanese. Because this is not the case with me I can only name the possibility.

### **Wearing the *keris***

“*Wangkingan*” is the original word for *Keris* and means something like ‘wearing something at the back on hip height’ and that is precisely the place where a *keris* is commonly worn. But this is not the only place. In the 15th century Sultan Muhammad Shah made strict rules for wearing the *keris*. The wearing of a *keris* at the back, in the waistband, is to protect the back. The figure on the hilt looks backward and makes sure the wearer isn’t attacked in the back by evil powers and influences. Wearing the *keris* in this way has a protective function.

*“The wearing of a keris is so common among the Javanese, that one can assume this weapon as being necessary together with the best clothes if these have to be worn. Even the poorest people wear one, if they go to visit someone or go to a party etc. And if they don’t own a keris themselves, then they will borrow one from a relative or friend, because without a keris they are not properly dressed.” (Mayer 1897)*

People of higher status, like working for the government and chiefs, always wear a *keris* while the common man only wears his on official business. Even the wearing of two *keris* at the same time happens.

Among people with high social status this happens during formal occasions, while the common man wears a second *keris* when he goes to travel. But when he is together with someone higher it is considered rude to wear two *keris* and the number will be reduced to one.

The wearing of three *keris* is typical for the warrior. One is his own *keris*, this one is worn on the right front side, the second one is the *keris* he has been given at his wedding by his father in law and this one is worn on his left side; the third *keris* is the so-called *Pusaka*. This *keris* is inherited from his father as an heirloom. It is this weapon that is worn on the back (Hill 1956).

There is more information about the rules concerning the wearing of the *keris*. If a Javanese enters the house of an unknown, he will have his *keris* at the left side in his waistband, so the hilt is hidden below his left arm. In this way the *keris* is easy accessible to the wearer, in case he feels threatened on unknown territory. If he is together with people he knows then this way of carrying is impolite since it shows suspicion. In such a case the *keris* moves to the back. The above is only for men. There is much less written about the *keris* carried by woman. In the literature is only mentioned that woman from high birth sometimes carried a *keris*. If woman carried a *keris* it usually was a so called *Patrem*, a small *keris* that could be easily concealed under the garment. If woman went out at night or if they traveled far, then they took a *keris* with them but more as a talisman to avert evil than as a real weapon. The carrying of a *djimat*, or amulet, to which a *keris* can be counted, was also common among female amazons and warriors in the army of some Sultans and queens.

With dance performances during *Wayang* theatre the *keris* is worn by male and female alike, if the role needs it.

The carrying of a *keris* is not common among the ordinary people since the beginning. The *Empu* was employed by the court and *keris* were only made for the members of the royal family. The making of these weapons was an expensive enterprise. Griffith-Williams

explains the spreading of the *keris* among the ordinary folk by means of the fall of the *Madjopahit* Empire. In the fifteenth century this empire was overpowered and Hinduism was put back and mixed with Islam.

People with different faiths became enemies. In these unsure times people are supposed to get used to carry a *keris* for their own safety. The Hindu gods protected their believers by putting their powers in the *keris*. So even though the shape of the *keris* had to be altered to fit within the rules of Islam, the Javanese stayed in touch with their old gods through the *keris*.

With the disappearance of the old courts the Empu lost their jobs. They spread and began making *keris* for ordinary people. The *keris* was now for everybody. It is unknown if ordinary woman began to wear a *keris* more often. Nothing about this is mentioned in the literature.

### **The Empu**

As written earlier, the royal courts employed the Empus. They were always male and often a member of the royal family themselves, or completely taken into the household. The fact that these men were not just someone is demonstrated by the name of their profession. The word “Empu” means “master” and was used for the best of *keris* makers, makers of gamelan instruments, court-poets and priests. Members of the highest caste, the Brahmins

were also called Empu. Although in most of the literature the Empu is described as an ordinary man from the common people, who lived sober and often alone, it is obvious that they most have been considerably rich. Their royal clients rewarded them with land, houses, rice fields and even marriage to woman from royal decent. From these enormous rewards for making a royal *keris* one may conclude the value of the *keris* for his possessor and the fact that the Empu had high status.

The common folk regarded the Empu as high as the royal family, because from both families the origin could be traced as descending from the gods. The royal families as well as the Empu stand close to the gods.

The profession of *keris* maker goes from father to son. The last is instructed in the secrets of the art of making these special weapons by his father. Before a *keris* is made several rituals must be done.

Before the Empu starts making a *keris*, he will fast and meditate in the woods or a cave. A suitable day and working order is searched for so that the *keris* will be attuned to the personality of the future owner as well as possible. It happens often that the making process is done only on certain days and hours. In this way it can happen that the making of one single *keris* can take months or even years.

The Empu gives offerings to his ancestors and also to the ancestors of the owner to develop a bonding and to let their protective powers enter the blade of the *keris*.

The Empu charges the *keris*, but the owner has to make these powers go to work so to speak. The charging of a *keris* is done with the use of fire. This is the place where the souls of the deceased become free and the gods find their way to the blade. In this fashion the Empu makes contact between the gods and mankind. The *keris* is carried by people so they can feel the gods and their ancestors close by all the time. The Empu stands between two worlds: the upper-world and the middle-world.

To strongly feel the presence of the gods and ancestors his working-place is in the mountains, the living place of the inhabitants of the upper-world, and the place where he practices his meditations. This ritualistic act confirms their relation and familiarity with the royal families.

If a king has stopped ruling he will draw himself and his wife back to a place well away from the normal hassle of life. For him the time to get in contact with his ancestors and the gods has started. He does this by separating himself from other humans and meditating to get protection and the blessing of the gods for the well being of his former kingdom that is now in the hands of another. As written before the woods and mountains are the dwelling places of the souls of the

deceased. Even stronger than his relation to the other kings is the relation between him and the priests.

The white robe the Empu is wearing while making a *keris* for a man of high status resembles the clothes of a priest, for which the color white is very typical. The priest stands between the world of the gods and the world of men, just like the Empu.

For example, think about the fact that a priest often starts the prayer he does together with his listeners and the explanations he gives about the holy writings. The purpose of this is to bring the people and the invisible world closer together, so they can learn to ask for the help of God or several gods and learn to call upon him/them.

The places where a priest and an Empu perform their (holy) tasks resemble a lot too. The Empu only starts making a *keris* after his working place is transformed into a temple. It is decorated with food and ornaments that are also to be found on a *Kayon*, in the men's-house and in holy rooms.

These rooms in Old Javanese houses are temporarily or permanent furnished to perform rituals like marriages and the circumcision or the honoring of various gods.

During these rituals a priest is always present to lead the way.

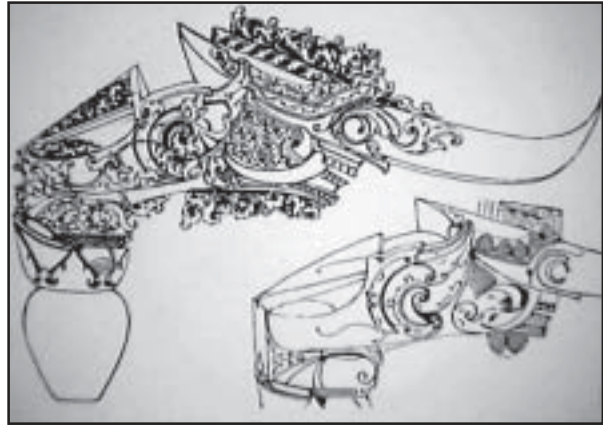
Even though an Empu is not really a priest, the

above proves their relation and the fact that they are closely tied together.

The making of a *keris* is done in a room that looks like a temple and is seen as such. Because of this the making of a *keris* is an important ritual, done by the Empu/priest. He makes the marriage between the heavenly meteor and the iron from earth by forging the metals to a *keris* blade. The temples were the rituals of the Empu and the priest are carried out looks like a *kayon*, an element from *Wayang*. The *kayon* is symbolic of the holy men's-house and is also the place where the adventures of *Pandji* take place, often seen in *Wayang* doll performances. The *keris* is made and rituals are carried out within the context of the life of this hero. From this one may conclude that the forging of a *keris* is regarded highly and is almost as important as a wedding or an initiation.

The Empu is a priest in a very special way. This gives him the high regards he gets from the people. He is the one who makes a reunion between ancestors and mankind possible by making an object to confirm and establish the relation between the two.

In the second part of this paper I will delve deeply into this subject. To make it possible to do this it is necessary to know what kind of belief expectations and cosmic ideas are the base of the Javanese culture. With this information it is possible to explain the *keris* in its own world.



## **The Tajong Keris of the North Peninsular Malays**

by Dave Henkel

### **Introduction - The *Tajong***

The *tajong* is one of the more well known and yet least understood *keris* in the Malay Archipelago. Better known as the *pekaka*, *pekakak* or kingfisher the *tajong* is certainly one of the most flamboyant and dramatic *keris* variants in the family of *keris* forms. Most commonly associated with the ethnic Malay region of Pattani in Southern Thailand, the *tajong* and other variants are also known to have originated in the Northwestern Peninsular Malay states of Kelantan, Yala, Naratiwat and Songkhla. Areas which formed the core of the ancient empire of Langkasuka centered somewhere near the present day city of Pattani. This page is designed as a rough guide for experienced *keris* collectors and researchers and as such assumes some level of familiarity with common *keris* terminology. Less experienced visitors are encouraged to consult a good guide to the *keris*. There are a

number of useful publications in Indonesian, Malay and various Western languages available or you could visit a good online resource such as Paul's *Keris* Page or the Malay Art Gallery's [House of Keris](#).

Other Peninsular and Sumatran hilt forms have occasionally been mistakenly identified as *tajong* or *pekaka* forms. In fact, the *tajong* is quite distinct from those pieces. Features which almost all *tajong* hilts share include a long beak-like nose which typically curves upward to a point, a deep, narrow, tooth-filled mouth with long curving fangs that protrude from both the upper and lower jaw, a large paisly-like *makara* form just behind the head and long talons which cross the front or chest of the hilt just below the neck. Most traditional *tajong* hilts are made from either *kenaung*, a type of ebony, *kemuning* or *ketengga* hardwoods. The hard and sharp beak-like nose of larger, sturdier hilts would probably have served a practical purpose as well, being convenient to place a backhand blow to the face or chest of an opponent in the event that a forward strike were successfully parried. *Tajong* hilts are typically, but not always heavily carved with floral motifs and finer pieces represent perhaps the pinnacle of Malay woodcarving. High status pieces traditionally have been fitted with thin pieces of gold, *suasa* (a low grade gold alloy) or copper work on the nose, the eyes, the crown or at the base of the hilt.

The blades of most *keris tajong* are typical of Northeastern Peninsular blacksmithing. Most commonly blades are made from a high carbon content, indigenous metal known as *besi malela* which takes a good sharp edge and is very sturdy. This metal is pale to dark-grey in color. *Malela* blades are typically pattern welded but more commonly contain no *pamor* and are thus of a uniform color. The pattern weld is most often an upright pattern which resembles the Javanese *pamor adeg*. *Pamor* blades do exist however they are less common. Occasionally one will encounter blades which contain *besi sanak*, a low-carbon indigenous metal which, when clean shows a crystalline pattern. Also, but quite rarely, I have encountered pieces which contain non-indigenous metals more common to other *keris* in the Archipelago. These were generally either imported blades or blades made by local *empu* (smiths) with imported metals. The blades can be either straight (*lurus*) or curved (*luk, kelok*) and may include most of the features (*perabot*) common to *keris* from other areas though *picitan* and *sogokan* are rare. The *kembang kacang*, known locally as *belalai gajah* or elephant's trunk, when present is usually long and thin and typically curves completely around at the tip. The *greneng* of *tajong* blades are also quite unique being most often both very large and deep and also typically very fine and sharp. The *ganja* of many of these blades is also of interest. Towards the rear of the *ganja* they will often angle down at about a 45 to 60 degree angle before reaching the *ri-pandan* or tail of the





*ganja*. As with most things *keris* however there are always exceptions to the rule and I have seen variations which contain none or only some of the above described features. Northern Malay blades represent some of the sturdiest and most practical in the *keris* world and are a testament to the martial prowess of the people of that region.

The sheath of the *tajong* is unique to the form. Typically *tajong* sheaths are large, quite heavy and very sturdy and would most likely have been used as both a parry and a club in hand-to-hand combat. The *tajong* sheath consists of a long, rounded or off-round *gandar* or *batang* and a boat-like *sampir* or cross-piece with upward curving ends. They generally vary from about a foot and a half to two and a half feet in length. Typically a floral “eye of Shiva” is incised on the cross piece either just behind or both behind and in front of the joint with the *gandar*. The preferred material for the *gandar* is *Angsana*, an indigenous hardwood that typically shows a tight flame across the grain of the wood. The *sampir* is most commonly either *kemuning* or *ketengga*. I

have been told that very rarely *tajong* hilts are fitted to sheaths of the *Semenanjung* form, a *keris* type commonly known as the Malay or Peninsular *keris*. A *keris* such as this would have been worn by a particular clown character in traditional plays or *wayang* and would have been viewed by audience members as being very strange and silly. At any rate these pieces were most likely not kept in this particular configuration.

Most references to the *tajong* refer to the form as a *keris pekaka* (or *pekakak*) which translates as “kingfisher” in English. My experience has found though that most people in the region who possess a local knowledge of the *keris* continue to use the traditional term *tajong* when referring to the form. The nose of the *tajong* hilt does resemble somewhat the beak of the kingfisher bird. However other features in the *tajong* hilt clearly differentiate it from a bird-like creature. Older existing pieces clearly show the outlines of arms, legs and feet, which indicate that the *tajong* hilt represents some type of deity or spirit. Islamic strictures against the creation of false deities and a strict prohibition against the making of objects which, if given the gift of life, could “function” as living beings have gradually effaced these human-like features. This “morphing” of traditional hilt forms into less human-like creations is common in Islamicised areas of the Archipelago. It can be clearly observed in the comparison of hilts from Islamic and non-Islamic areas. Hindu-Buddhist Balinese hilts are clearly more human or animal-like than Islamic Bugis,

Malay or Javanese forms. The fact that the remnants of anthropomorphic features can still be observed in various *Jawa demam* type hilts, Bugis/Malayan *ayam sejuk* and *anak ayam teleng* hilt types and even Javanese planar hilts certainly confirms their more human or animal-like ancestry.

Having spent the better part of twenty-odd years studying the *tajong* Nik Rashidin Nik Hussein has concluded that the *tajong* hilt is a representation the Hindu deity Shiva. He makes a good case for this assertion by comparing motifs in the *tajong* hilt with other known local traditional representations of Shiva in carvings and *wayang kulit* or shadow puppets. Nik Rashidin makes this assertion in a paper, *Keris Sebagai Senjata Silam*, presented to the 1999 *keris* seminar *Keris: Darjat dan Kudrat* sponsored by Kraftangan Malaysia. The popular use of the term *pekaka* when referring to the *tajong* probably has a great deal to do with efforts on the part of modern dogmatic Islam to deliberately obscure the origins of the hilt form. Origins which are clearly rooted in the Malay world's pre-Islamic past. Additional confusion has been created by the fact that there is a Northeastern Peninsular variant of the *Jawa demam* form which bears the name *pekaka*.

### **The Coteng**

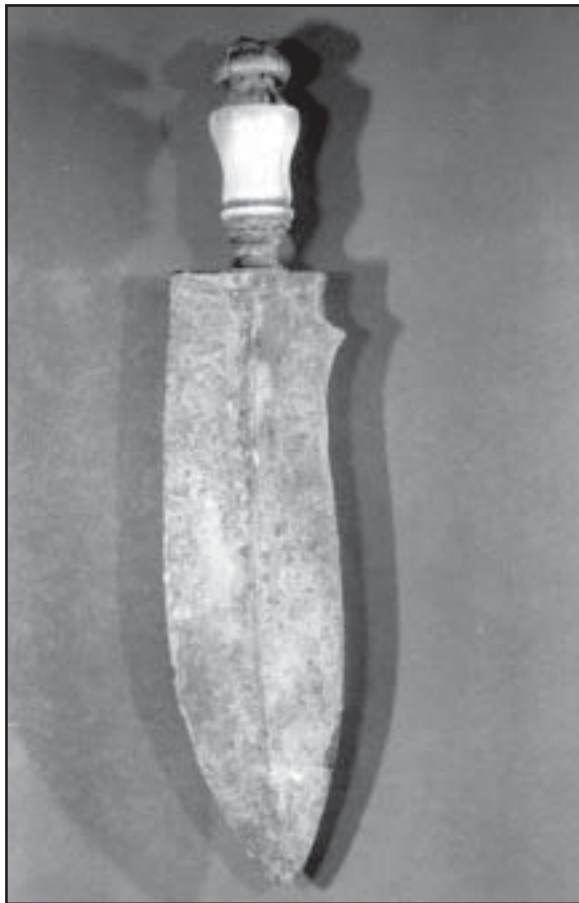
Another less common variant of the *tajong* type is the *keris coteng* (pronounced *choteng*), which originates from the ethnic Malay region

of Songkhla, the northern-most ethnic Malay state of the Peninsula. The handful of *coteng* I have seen have many of the same features as the *tajong* but are still quite distinct. Perhaps the most distinctive feature of the *coteng* is the lack of a beard. I have heard it suggested that the *coteng* may in fact represent the female form of this hilt type however I suspect that this may in fact be a more recent belief to explain the lack of a beard. The *coteng* that I have come across tend to be much smaller overall than the *tajong* and more commonly have metal fittings on the sheath and smaller, thin straight blades. I have also seen a couple of *coteng* sheaths which lacked metal oversheaths and were held together with woven rattan bands. Given their rarity however it is difficult to make truly representative comments about the *coteng* form.

### **Construction of the Tajong Hilt**

The making of traditionally correct *tajong* hilts is a dying art form although tourist trade copies of generally poor quality are not terribly hard to come by. One of the few master *keris* hilt carvers who specializes in the *tajong* hilt is Nik Rashidin Nik Hussein, a Malaysian who resides in the Northeastern state of Kelantan. Nik Din, as he is commonly known, has put an exceptional amount of effort and research into his craft and produces masterpiece hilts of the highest quality. He has collected and studied literally hundreds of *keris tajong*, which he describes as his

“textbooks.” He uses this knowledge to produce *tajong* hilts that reflect correct traditional forms. This is not to say that he copies old pieces. Rather, like the carvers of old, Nik Rashidin expresses his craftsmanship while remaining within the bounds of traditional methods, forms and motifs. For Nik Rashidin the creation of a *tajong* hilt is not simply an exercise in woodcarving. Rather it is a mystical experience, which requires that he make a personal connection with the piece being carved.



## **Keris Buda Voglsinnger**

by Kerner Martin

translator Chris Martin

### **Introduction**

The Keris is in the possession of M. Voglsinger and it was acquired in the summer of 1999 in Zurich. It was sold to the author by a private person who acquired the Keris in Malang (Ostjava) according to his own statements.

The preservation condition of this copy is unusually good. The front side is covered by a dark, thin lining with smaller, thickened drop-shaped deposits, without thereby outlines were covered or the roughness of the surface were affected. The back is in a similar condition, exhibits however additional deposit zones of a black, fine-grained sand, which sintered itself with the surface. Within these zones reflecting surfaces of small crystals are to be recognized with suitable beam of light. Likewise the Metuk and the lower part of the grasp of these sandigen deposits are partially covered. This sand is with large probability of volcanic origin. Since only one side exhibits such traces, it is obvious to accept a burying of the Keris due to a volcanic eruption whereby one can presuppose that he was not in a sheath. Probably was so hot and opposite the iron aggressive these volcanic ashtray gene, in order to cause a lasting rust protection and on the other hand not hot enough, in order to burn the organic material of the grasp. At the same time the ash precipitation over grasp, Metuk, Ganja and blade seals the original state of the grasp. Temperature and steams of ash contributed probably to conserve the organic materials so well.

The form of the blade is:

Length (without Ganja)	20.6 cm
Center width	6.2 cm
Slimness S	1.66
SxL	34,22 cm

The blade form is short and broad and is appropriate thereby in S-SxL diagram of the Buda Kerise at the lowest end of the involution straight lines, in direct neighbourhood of the bronze dagger of the Koninklijk Instituut voor de Tropen (KITS), Amsterdam and the Chinese Bishou from the Dong Son culture. This proves the transition from the bronze dagger to the iron Keris. The blade is very thinly out-forged with a central burr up to the point, as well as two approx. 8 cm are enough for Sogokan slots and accurately forged cutting edges. The training of the Gandik is without model. The blade is out-forged to a managing nose, whose momentum is resumed in the following short (approx. 1 cm) Gandik and jointless turns into. On the opposite side the asymmetrical transition is missing to the blade root to the Ganja completely. The Ganja is trained with broad head and center section, which adapt to the diameter of the Metuk, while the tail is missing.

The blade shows an excellent forging work with all characteristic details of a Keris, with exception of the Pamors. Also to the Ganja are no signs of a Pamorierung to be seen. The surface of the blade was probably smooth before burying and shows no traces of a corrosive treatment.

The Metuk is hour glass shaped with a double groove in the waist and a cover plate at the side of the grasp. The Peksi has a square profile.

## The Grip

From two organic materials the grasp is compound. A cylindrical tap from ebony, which locks with a large button and a bulgy tube bone and/or antlers, which pushes themselves over the cylinder of the tap and exhibits at the front end a double groove. All parts of the grasp are manufactured on a turning lathe. Turning lathes are in China since the second pre-Christian millenium well-known and to the Jadebearbeitung were already used. Therefore this statement may not be surprising.

Both turned parts of the grasp are relatively complex manufactured in their form. In particular the mushroom-shaped button with a foot implemented as Kugelkalotte is turned and the hat is from down hinterstochen, the bulge is set off and in the highest place is again put on a small lense-shaped conclusion. The whole arouses the impression, as if one would have copied the construction of the Bronze dagger grips with all its individual parts in wood. At the lower end of the grasp the diameter of the tube bone agrees with that of the Metuk. For this adjustment one accepted even the partial break-through of the bone wall. However it is at the upper end 6 mm more largely and projects therefore. The grasp was put on with a bonding agent on the Peksi. The bonding agent is mineralized and accepted a grey color hard. Probably it concerns (third) an organic material here likewise. That fell trees-hurry shows age and drying tears. The tube bone probably shattered

after the acquisition by the owner due to change of climate into two parts.

## Summary

The excavation of a Buda Keris with original grasp from organic materials in good preservation and nearly without corrosion damages means an unusually lucky coincidence. Blade form and grasp point on a direct relationship with the bronzedolchen, how it admits from the temple reliefs and from the museums is. The organic material of the grasp leaves the possibility open of making an age determination with the C14 method. Thus a first step would be possible for the dating of the Buda Keris.



## Culture Corner

by Chris Martin

The national emblem of the Republic of Indonesia, *GARUDA PANCASILA*, is emblazoned with the words *BHINNEKA TUNGGAL IKA*. Translated, they mean “Unity in Diversity” or, “We are of many kinds, but we are one.” This motto is a founding principle of the modern Indonesian nation, which declares the essential unity of its members despite ethnic, regional, social or religious differences.

The concept of *BHINNEKA TUNGGAL IKA* is not new to Indonesian history. It can be traced back to the time of the construction of Borobudur, when the Sailendra dynasty ruled on the plains of Central Java in the eighth and ninth centuries. Two hundred years later, in the Brantas Valley in East Java, King Airlangga built a united kingdom based on this same principle.

It was, however, the 14th century poet sage of Majapahit, Mpu Tantular, who is said to have committed the phrase to writing for the first time. In his religious poem *Sutasoma*, composed during the reign of King Rajasanagara (Hayam Wuruk), Mpu Tantular expounded a doctrine of reconciliation between the Hindu and Buddhist faiths. Such a spirit of religious tolerance was an essential element in the foundation and security of the newly emerging State of Majapahit, which reached the height of its power and influence

under the guiding hand of the prime minister Gajah Mada.

In more recent years, the words of Mpu Tantular were an inspiration to the founders of the first Independent Government of the Republic of Indonesia, and today they are found immortalized on the national emblem.

The kingdom of Majapahit, with its capital in East Java, flourished at the end of what is known as Indonesia’s “classical age”. This was a period in which the religions of Hinduism and Buddhism were predominant cultural influences. Beginning with the first appearance of Hinduized kingdoms in the archipelago in the 5th century A.D., this classical age was to last for more than a millennium, until the final collapse of Majapahit in the early 16th century and the establishing of Java’s first Islamic sultanate at Demak.

Legend has it that Hindu civilization and culture were introduced to Java in A.D. 78 by the sage Aji Saka. This figure is often associated with Agastya, the patron saint of southern India, whose image is a common sight on the southern walls of Central Javanese Hindu temples. Not unlike the god Neptune in appearance, Agastya is also recognized as Shiwa in his form of divine teacher. When he first brought the message of Hinduism to southern India, it is said that he stood in the north and faced south.

The way in which Hindu/Buddhist culture was transmitted to Indonesia is still not yet fully understood. Older theories suggesting immigration and colonization by Indian merchants and settlers have tended to lose favor in the light of recent advances made in the fields of history and archaeology. The case seems rather to have been one in which the native Indonesians themselves played an active role in the selection and adaptation of foreign cultural forms, through which they were inspired.

The great flowering of Hindu-Javanese civilization which sprang up in Central Java during the 8th and 9th centuries may be seen as the product of a dialogue between, on the one hand, the established forms of classical Hinduism and Buddhism, and on the other, the innovative qualities of a society whose traditional beliefs and customs were already firmly entrenched.

The oldest datable evidence of a Hindu civilization in Indonesia comes from Kutei in eastern Kalimantan (Borneo). Stone inscriptions, written in Sanskrit and dating from around A.D. 400, record the reign of a King Mulawarman. At about the same time, in West Java, there existed a kingdom named Tarumanagara, yet more than this little is known, on account of the scarcity of archaeological remains.

It is not until the 7th and 8th centuries that the picture becomes clearer. This period, which

saw the rise of the maritime empire of Sriwijaya in south eastern Sumatra, as well as the emergence of the Central Javanese kingdom of Mataram, marked the beginning of a golden age in Indonesian history.

*“In the whole course of my life I have never met with such stupendous and finished specimens of human labor, and of the science and taste of ages long since forgot, crowded together in so small a compass as in this little spot”*

Thus exclaimed Captain George Baker when first confronted by the ruins of Candi Sewu, or the “ Temple of a Thousand Buddhas” , at Prambanan, near Yogyakarta, early in the 19th century. Baker, who had been given the task of surveying the antiquities of Java by Thomas Stamford Raffles, then governor of the island, was no stranger to India, nor to other parts of south east Asia.

Yet, the extensive ruins to be found in the mountains and on the plains of Central Java were beyond anything, which he had yet seen. The remains of Borobudur, Prambanan, Sewu, the temple sites of Dieng and Gedong Songo, are just a few of the archaeological treasures which to this day continue to arouse similar expressions of wonder and astonishment.

Through the study of temple remains and the deciphering of ancient inscriptions on stone and metal, historians have been able to establish a quite coherent chronology for the

period. Tracing an outline, the ruling power in 8th and 9th century Central Java appears to have been shared by two dynasties, whose exact relationship is not fully clear. According to the earliest known inscription, dating from A.D.732, there was a Hindu king named Sanjaya, who united the kingdom of Java and whose descendants are recorded in inscriptions for the following two centuries.

Not long after the appearance of Sanjaya, a dynasty bearing the title Sailendra emerged as the supreme authority on the southern plains. The Sailendra were adherents of Mahayana Buddhism, the religion, which inspired them to embark on one of the most ambitious building programs known to history. In the space of just one century they commissioned the construction of a vast number of religious monuments, some very large, built from hand cut blocks of volcanic stone. The remains of many of these buildings are still visible, some of the, more well known including the temples of Kalasan, Sari, Sewu, Sojiwan, Mendut, Ngawen, Pawon, as well as the massive “ temple mountain” of Borobudur, one of the architectural wonders of the world.

Sometime during the early to mid 9th century, a marriage alliance between a Sailendra princess and a king from the dynasty of Sanjaya seems to have resulted in the end of Sailendra rule in Java. At about the same time, the great Shiwa temple at Prambanan was constructed, perhaps as a monument to the return to power of the Sanjaya dynasty.

Yet, the Prambanan temple complex was barely completed when, for reasons, which are still not fully comprehended, Central Java all but vanished from the records of history for about five centuries. One reason for this sudden silence, which began after the palace was moved to East Java by Mpu Sindok in A.D. 929, may well have been a violent eruption of Mt Merapi, which overlooks the plains of both Borobudur and Prambanan. In recent years, more and more archaeological sites have been discovered buried under metres of lava and volcanic dust, indicating the occurrence of a serious calamity, which could well have taken place about a thousand years ago.

Following the shift of political power from central to eastern Java at the beginning of the 10th century, the first kingdom to emerge was called Isana, established by Mpu Sindok in A.D. 929. The capital, at Watugaluh, is thought to have been located on the banks of the Brantas River, in the region of Jombang. Sindok is reported to have had two wives, one of whom Sri Parameswari Dyah Kbi, may have been the daughter of Dyah Wawa, the last known ruler of ancient Mataram in Central Java. Since it is known that Sindok had formerly held a high ministerial position in the Mataram government, it seems likely that he was recognized as the successor to Dyah Wawa on the strength of this marriage. Despite the discovery of quite a number of stone inscriptions dating from Sindok’s reign, the information which they reveal has not



helped to shed very much light on this historical period.

Our most informative source, in fact, dates from the following century when East Java was ruled by King Airlangga. An inscription known as the “Calcutta Stone”, so named because it is preserved in the Indian Museum of Calcutta, traces the genealogy of Airlangga back to King Sindok. Thus we are informed that, following Sindok’s death in A.D.947/8, the throne was taken over by his daughter, Sri Isana Tunggawijaya, who was married to a Sri Lokapala. Their son and successor, Sri Makutawangawardhana, was known as the “Sun of the Isana Dynasty”. It was from the union of his daughter, Mahendradatta, with the Balinese ruler Udayana, that Airlangga was born.

### **Airlangga**

The famous “Calcutta Stone”, dating from A.D. 1041, describes a terrible calamity which befell the East Javanese kingdom of Isana in the early years of the 11th century. A rebellion incited by a jealous vassal king resulted in the destruction of the capital of Watugaluh. The reigning king, Dharmawangsa, successor to Sri akutawangawardhana, was murdered along with his entire family. Only the young Airlangga, who was aged about 16 at the time, managed to escape unharmed.

After spending three or four years in the safety of a forest retreat, Airlangga, as the closest

surviving relative to Dharmawangsa, emerged to take over the throne in about 1020. The early part of his reign was spent putting down rebellions and securing the borders of his kingdom. Among his successful military campaigns were those against King Wishnuprabhawa of Wuratan, King Wijaya of Wengker, as well as the subjugation of a powerful queen in the south. In 1032 Airlangga attacked and defeated the ruler of Wurawari, who is believed to have been responsible for the earlier destruction of the old capital of Isana. By the end of Airlangga’s reign, in the mid 11th century, the kingdom which he had established is believed to have stretched from Pasuruan in the east, to present day Madiun in the west. Although there are few surviving archaeological remains dating from his time, Airlangga is known to have been a keen patron of the arts, notably literature. In around 1035, the court poet Mpu Kanwa produced the Arjuna Wiwaha, which has to this day remained one of Java’s most popular classical stories. Adapted from the Indian Mahabharata epic, the poem recounts episodes in the life of the hero sage Arjuna, who was an incarnation of the Hindu god Wishnu. There are reasons to believe that the poem was a portrait of the life of Candi Belahan, on the eastern slope of Mt Penanggungan, is traditionally believed to be a memorial to King Airlangga. Seen above, statues of the goddesses Sri and Lakshmi are still at the site. Originally they flanked the central image of Wisnu on Garuda, now on display at the Trowulan Museum.

Airlangga himself. He, like Arjuna, was seen as a divine incarnation, apparently laid to rest at Candi Belahan, where he was portrayed in stone as Wishnu on Garuda. Towards the end of his life, Airlangga was faced with the problem of succession. The rightful heir, the princess Sanggramawijaya, refused the throne, preferring to live her life as a hermit. She is traditionally associated with the legend of Dewi Kilisuci and the cave of Selomangleng at Kediri. Airlangga's realm was, as a result, eventually divided between two of his sons, giving rise to the separate kingdoms of Janggala and Kediri. It was Kediri, however, which was to become the dominant power until the rise of Singosari in the early 13th century.

### **The Origins of Rajasa Dynasty**

The rulers of Singosari and Majapahit trace their origins back to the mysterious figure of Ken Angrok, who founded the Rajasa dynasty early in the 13th century. According to the Pararaton, our main source of literary information about this period, Ken Angrok was born in the Malang region, apparently from the union of his mother, Ken Endok, with the god Brahma. Abandoned in a cemetery shortly after his birth, the infant was subsequently adopted by a thief named Lembong, whose questionable talents the child was later to inherit.

As a young man, Ken Angrok became a notorious gambler, running up debts to the

point where both his mother and stepfather were forced into slavery. Such reckless behavior earned him a great deal of unpopularity in the community, and on more than one occasion Brahma himself had to intervene when he feared for his son's life. Yet, Ken Angrok was destined to become a great king. Signs which indicated him as an incarnation of the god Wishnu were revealed to the Brahmin priest Dang Hyang Lohgawe, who travelled from India in search of the youth. He found him at a gambling table in the village of Taloka. Following the advice of the priest, Ken Angrok accompanied him to Tumapel, where he was placed in the employment of the local ruler, Tunggal Ametung.

Tunggal Ametung had a beautiful young wife named Ken Dedes, the daughter of Mpu Purwa, a renowned Buddhist priest. She had been abducted by the Tumapel ruler while her father was away practicing asceticism in the forest. Returning to find his daughter gone, Mpu Purwa had laid a curse on Tunggal Ametung, swearing that he would meet his end by being stabbed to death by a keris (Javanese double edged dagger). Ken Dedes, on the other hand, was promised a life of happiness and fulfillment.

As the gods had willed, Ken Angrok happened to be in the park of Baboji on the day when the ruler of Tumapel and his wife, who was three months pregnant, were passing by. The carriage came to a halt, and as Ken Dedes

descended a gentle breeze caused her skirts to part momentarily, allowing the youth a glimpse of the light radiating from between her thighs. Reporting his experience to the priest Lohgawe, Ken Angrok was advised that a woman who displayed such signs possessed enormous power, and whoever took her to wife, regardless of his character or position, would inevitably become a king of kings. On hearing the words of the priest, Ken Angrok resolved to win the hand of Ken Dedes, even if it meant having to kill her husband. In the village of Lulumbang there lived a renowned metal smith named Mpu Gandring who, it was said, could forge a kens capable of overcoming the strongest magical protection. Since it was known that Tunggul Ametung was a man of great power, a special weapon had to be created in order to destroy him. On hearing Ken Angrok's request, therefore, Mpu Gandring said that he would need a full year in which to perfect the blade. Knowing that Ken Dedes was pregnant, and determined to murder Tunggul Ametung before his wife gave birth to a possible son and heir, Ken Angrok found these conditions unacceptable. Impatiently, he demanded that Mpu Gandring complete the job in five months, and then went on his way.

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### **Final Comments**

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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# Tenaga Dalam

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Pencak Silat Governing Board - USA Branch



## Indonesian Shamanic Methods of Fasting and Austerities

From Bogar, Java

Fasting and asceticism are essential practices in Javanese Kejawen and shamanism - especially Indonesian shamanism. Most of the unusual and unique powers acquired in Indonesian occultism are dependent upon the mastery of these disciplines with their many forms and variations. Another important factor that must not be overlooked in the acquisition of these occult powers is the knowledge of the correct timing such as the proper month and day which magickal rites and disciplines are to be commenced, and this is intrinsically linked with the Javanese calendar; this however, will not be dealt with in this article for it is beyond its scope. We will mainly focus on the many variations of fasting and the austerities carried-out in Javanese mysticism/occultism.

Fasting as a religio-spiritual practice is known the world over by modern and ancient cultures. Initially, fasting was the result of the

inaccessibility of food and proper nourishment in the face of lack and poverty. It was later adopted by the religious/shamanic community for magickal and devotional purposes as it was found to provide certain interesting results psychologically, biologically, and metaphysically. The ancient grimoires, both eastern and western, are filled with rituals that require fasting as a preparation for the work.

Modern researches on fasting reveals that the practice results in health and in a regeneration of the physical body when done rationally and not carried into extremes. Fasting maintains one's health as it provides the needed rest to the digestive organs.

From the magickal perspective, fasting has an occult effect on both mind and body. Shamanic fasting changes the polarity of the physical body and also raises its vibrations, making it sensitive to the magickal frequencies imperceptible to the five senses. It especially sensitizes the autonomic nervous system making it a fine receptor for receiving psychic impressions that are overlooked by the

nerves of the central nervous system. Psychologically, fasting induces a certain borderline state making the mind susceptible to data fed into it in the form of affirmations, mantras, and prayers, and thus strengthening subconscious response to the information given. Fasting likewise orients the mind to the spirit within making it conducive for inner attunements and communications to take place with the Cosmic Mind and the various intelligences composing It. The increased vibrations of the body, cleansed of all toxic matter through fasting makes it possible for the attraction of certain types of spirit beings that normally would not come into close proximity to us because of the noxious affluvia that we emanate. Indonesian shamanism urges one to fast on one's natal day (according to the Javanese calendar) to accumulate extra power and to strengthen the relationship with one's guardian angel and what they call the "four spirit brothers."

There is no denying that fasting aids the etheric body to accumulate cosmic power, especially when done in conjunction with the appropriate metaphysical exercises. Without physical nourishment, the body is forced to acquire the energy it needs through some other channels. When adopted as a regular practice, fasting unfolds psychic sensitivity.

As a spiritual discipline, fasting teaches one to refrain from greed in all of its hideous forms. It is a practical reminder of the injunction of the Master Jesus: "to be in this world, but not

of it." Fasting, when accompanied with contemplation and spiritual reflection, causes beneficial changes in one's psyche. By fasting from the things of this world one would find oneself being nourished by the Divine Spirit, as Nature hates a vacuum. One would become a "god-eater" where physical nourishment becomes superfluous. This is, of course, quite an advance stage.

Generally speaking, during the period of fasting/austerities one should refrain from generating negative thoughts, feelings, and actions and should be busily engaged in spiritual works. It is a time of introspection and the reaching out (in) for the divinity within us. One's thoughts ought to be kept at a lofty level. If the fasting is related to a magickal ritual, the meditation or mantras of the work ought to be conducted or recited during the fast. The intention of the abstention of food and drink must be affirmed and impressed upon the subconscious mind ere the commencement of the ritual itself.

In Javanese mysticism, fasting is normally carried out during certain months of the Javanese calendar, such as the month of Sura, as these months are considered conducive to spiritual activities. Fasting periods are between 1 to 40 days. Auspicious days to commence one's fasting from the Kejawenese point of view are Kliwon-Tuesday, Legi-Wednesday, and Pahing-Thursday. Fasts/austerities ought to be preceded by a holy wash/ritual cleansing, as this puts one into the

proper frame of mind aside from its other metaphysical benefits.

During fasting and the conducting of the austerities, one would indubitably encounter varied forms of temptations, visions, and physical discomfort that would thwart one's efforts. This is partially the result of the body elemental's protest against the discipline imposed. Because of its puerile and irrational nature, it will not accept anything that would upset its routine work.

Fasting and austerities brings out the worst in us onto the surface and this is indeed a blessing as we would be made aware of all the neurosis, psychosis, and complexes lurking within the psyche that requires our attention in the art of transmutation. These dark elements are often projected onto the consciousness in the forms of hallucinations and illusions. This is one of the alchemical stages symbolically described by the mages of old. When these forms arise one should understand what they represent or interpret their symbolical nature. Knowing what they are is the first step of getting rid of them, of which would consequently make it easier for the empowerment of one's psyche and the raising of one's magickal power-level. It should be noted that even though such blocks are removed, one still has the source of the problem lying deep within in our spiritual forgetfulness and divine ignorance. They are like tentacles belonging to an unseen creature which if not killed, new limbs would form.

However, we are digressing; this topic goes beyond the scope of this present article.

One thing more should be mentioned: traditionally, we are informed that inspirations, visions, and intuitive impressions of worth occurs from 1 am to dawn. It is said that during this period the impressions emanate from a divine source. At other nocturnal periods they issue forth from the subconscious mind or from spirit beings of the lower planes.

At the conclusion of any ritual fast or austerity it is a custom in Javanese occultism/shamanism to offer a thanks-giving consisting of yellow rice, glutinous-rice porridges, fruits, etc. The practitioner would invite friends and relatives to the feast.

Below are most of the methods of fasting and austerities as taught in Kejawen. We have intentionally left out the types of the left-handed path.

#### Mutih

In this fast one may only eat white rice without anything else to go along with it. Not even salt or other condiments. Mutih is a tasteless meal. One may perhaps simply eat plain bread providing no salt has been added to the dough. In the mutih fast only plain mineral water is permissible to satisfy one's thirst. One may eat several times a day but with the stated conditions or once a day as perhaps designated in the magickal rite.

## Ngeruh

In this fast one may only consume vegetarian meals. Meat is to be completely avoided. Fish, eggs, and animal products are not to be consumed in this fasting method. It is permissible to eat 3 times a day. This fast is actually the refraining from eating animal life-forms.

## Ngebleng

This fast/austerity is a cessation of all normal activities. One may not eat, drink, get out of the house, or engage in sexual activities. Sleep should be minimized. One should preferably stay in one's room for the designated period - normally for 24 hours. During the twilight and night hours, the room should preferably be without physical illumination. The room itself should be dark. In this austerity it is permissible to visit the WC (located in other parts of the house), unlike the next difficult discipline.

## Patigeni

Like the above, one may not eat, drink or engage in any sexual activities. In addition, one may not sleep, get out of the room, or have any physical illumination during night hours. One has to be in complete seclusion in a dark room. If one has the natural urge to discharge any waste it has to be done in the room - one with a bathroom attached to it

would be a fitting place for this austerity. Depending on the requirements of the magickal rite, this austerity may run for a period of 24 hours, 3, 7 days, or more.

## Ngelowong

This is a lighter form of the above two austerities. One may not eat or drink for the designated period. Three hours is the maximum sleep allowed. One may wander outside of the house.

## Ngrowot

This is a complete fast from dawn to dusk. When one breaks the fast in the evening, one may only consume fruits - nothing else! This is a fruitarian discipline. It is permissible for one to eat as much as desired so long as they are of the same kind - bananas, for instance. The other harsh disciplines of the above such as seclusion, no sleep, do not apply in this austerity.

## Nganyep

This is a fast from consuming anything that would cause a sensation in the tongue. In other words, the things that one eats or drinks should be tasteless. It is similar to mutih except that one has a more variety of foods to choose from: for instance, the tasteless diet biscuits.

## Ngidang

Only edible leaves are eaten and plain water drunk in this austerity. Other foods and fluids are not allowed to be consumed.

## Ngepel

Ngepel means “fist-full.” In this fast, one eats a single meal a day and only a hand-full of rice is allowed or unless indicated by the requirements of the magickal ritual; two or three fist-full may be permitted. A very difficult fast as three days may be required to complete it.

## Ngasrep

Only cold, tasteless foods and drinks are eaten and drunk in this fast - three times a day, if you will.

## Monday-Thursday Fast

This fast is normally done at the conclusion of the other types of fasts. On Mondays and Thursdays one would refrain from eating and drinking from dawn to dusk. It is uncertain if this fast originates with Islam, as this religion also teaches it.

## Wungon

This is a complete fast - the abstinence of food and drinks - for a period of 24 hours. One should also not sleep for that 24 hour period.

## Other Austerities

### Jejeg

No bending of the legs (i.e. no sitting) for 12 hours from dawn to dusk.

### Lelana

Non-stop walking from midnight to 3 am. This is a time for introspection.

### Kungkum

This is quite an interesting austerity. Many have found strange sensations occurring in their body as a result of this discipline. The method of Kungkum is thus: one has to submerge oneself naked in a sitting position up to the neck at the mouth of a river where two minor rivers meet. One has to face against the currents. The appropriate place and spot ought to be located before starting this austerity - the currents should not be too strong and the sand-bed flat. The environment should be quiet without other human beings lingering about. Commenced in the middle of the night, Kungkum is to be carried-out for the designated period by the magickal rite which may be 3 hours or more. Needless to say, this requires lots of practice. One must not fall asleep while doing the Kungkum as this would be perilous - one must not even move as this would defeat the purpose of the austerity. Before entering the river one has to perform a ritual cleansing. While in the actual act of



submerging into the water the following mantra ought to be recited:

“Putih-putihing mripatku Sayidina Kilir,  
Ireng-irenging mripatku Sunan Kali Jaga,  
Telenging mripatku Kanjeng Nabi  
Muhammad.”

The eyes should be shut, and the hand crossed over the chest. The body's lower orifices also ought to be closed (perhaps one with a plug made out of cork) and the breathing regulated accordingly.

The Kungkum discipline is often carried-out for a period of 7 consecutive nights. It is especially useful in accumulating magickal force.

#### Ngalong

In this austerity one meditates with the feet up in the air with the head pointing downwards. The feet may be supported by a wall or one may do any related yoga asana for this. More advanced methods requires one to hang oneself upside down on tree branches, like bats. One should not attempt to sway or move while hanging thus. Physically, the constant exercise of this discipline helps the practitioner to develop the ability to control the breath - to refrain from breathing for hours at a time. This austerity is accompanied by the Ngrowot fasting method.

#### Ngeluwang/Nglowong

Ngeluwang is considered to be a frightening austerity that really tests one's courage. Various magickal powers are said to be acquired through the constant practice of Ngleluwang such as clairvoyance and the ability to making another see illusions. In Ngeluwang one has to place oneself in a large hole dug for the purpose, preferably in a graveyard or in a quiet place, and to remain there for the designated period - normally 24 hours. The basic biological needs of the body such as nourishment may be catered to. While carrying out this austerity one may face many temptations and frightening visions. Before entering the hole, the mantra below ought to be recited:

*“Niat ingsun nglowong, anutupi badan kang bolong, siro mara sira mati, kang ganggu marang jiwa ingsun, lebur kaya dene banyu krana Allah Ta'ala.”*

From the descriptions of the types of fasting and austerities above, it can be seen that they are not easy to accomplish. The people of our contemporary times lack the fortitude as compared with the older generations; thus many do not possess the powers that their ancestors displayed.

Nowadays, with the materialistic orientation and life-style, people expect instant powers without too much effort. Although certain

powers may be acquired through a transference of power, these are not the especially unique ones as applied and exhibited by the famed heroes of old, and may be temporary in nature depending upon the process used and personal potency of the channeler of the power. Perhaps we will provide examples of magickal rituals of occult-power acquisition that makes use of these shamanic fasting in future articles.

Since Kejawen or Javanese mysticism, and traditional shamanism have been influenced greatly by Islam, it would be most appropriate to complete this article by providing the types of fasting (called “saum” or “siyam” in Arabic. Lit. “self-control”) as enjoined by this religion.

Basically, Islam categorizes two forms of fasting: obligatory and non-obligatory. The obligatory fast is part of the five-pillars of Islam, which is the mandatory fasting period in the month of Ramadan.

Below we list the types of fasts:

#### The Ramadan Fast

This is the fast carried-out for the whole month of Ramadan. Islam does not encourage complete fasts such as taught in shamanism, thus there is food intake but within the hours designated. The Ramadan fast commences at

dawn and ends at dusk - roughly 12 hours. Food and drinks may be consumed at any hour other than the 12-hour daylight period.

#### The Fast of King David

This non-obligatory fast is said to have its origin with the Hebrew King. Muhammad The Prophet, blessed is his name, is supposed to have said that among the non-obligatory fasts, the fast of King David is the best. This is recorded in the Bukhari and Muslim hadith, or recorded sayings of the Prophet. The method of the fast is similar to the one done in the month of Ramadan except that it is done every other day - fast one day, rest the next.

#### The Three-day Fast

This fast is done every month of the Arabic/ Islamic calendar for three consecutive days. The method is as the Ramadan fast. The best dates to commence this is on the 13th, 14th and 15th. This fast is non-obligatory.

#### The Six-day Fast

This fast is done for six days, preferably consecutive days in the month (Syawal) following Ramadan. Like the obligatory fast, no nourishment is taken from dawn to dusk. This is a non-obligatory fast like the above.

### The Arafah-day Fast

To those who are not going on the pilgrimage to the Ka'ba, the Arafah-day fast is suggested for cleansing and the gaining of merit. It is done on the 9th day of the month of Zulhijah. This non-obligatory fast is supposed to wipe one's sins created within a two-year period - the year before the fast and the year after.

### The Eighth-day Fast

Another single-day fast is the one done in the month of Zulhijah, just a day prior to the Arafah-day fast.

### The Tasu'a and Asura Fast

This fast takes place on the 9th and 10th day of the month of Muharam.

### The Al-Baidh (Full Moon) Fast

It is recorded that the Prophet enjoyed fasting in this period and encouraged others to do so. This is a three-day fast during the full moon.

### Bulu Perindu - The Enchanted Grass from Bogar, Java

Nature produces the most intriguing life-forms. We are normally aware of the animal, insect, and plant kingdoms - these we come across and interact with in our every day life and are perceptible to the senses; other creatures are too microscopically small for us to perceive with our naked eyes, these are the bacteria, germs, etc. Other life-forms not too commonly found are the transitions between the plant and animal kingdoms: "plant-like" animals and "animal-like" plants. Zoologically, they exist as microbes and also are to be found in abundance on a larger scale in the oceans and seas such as the polyps, sea-anemones, star-fishes, etc.

Hidden in the tropical jungles of South America and Asia are many plant species with unusual animal characteristics and mobile powers not possessed by the lesser evolved plants. We know of some of the more cultivated types such as the "Venus fly-trap" and the Mimosa.

In the recesses of the tropical jungles and rain-forests of Kalimantan (Borneo) of the Indonesian archipelago, exists a strange type of grass that the local Dayak natives of the Kubu and Kaharingan tribes call "Bulu Perindu," or "hair that causes longing." It is not known whether this grass has been classified and given a Latin name by botanists even in the face of its popularity among the

occultists of Indonesia. Some types of the grass are from a certain species of forest bamboo. In appearance the grass resembles a black strand of string. It has a broad base and tapers-off at its other end which may be golden-brown in color.

The Bulu Perindu grass possesses strange qualities - for one, they wriggle and move when placed on the palm of the hand or when warm ashes are strewn all over them. They are evidently heat sensitive; however, cold water is also able to vivify them. Immerse them in water for a few seconds and then put them on a clean, flat surface and watch them wriggle like a bunch of worms!

The Bulu Perindu grass are used by the Kalimantan shamans as an essential ingredient in their love philters and rituals. They would immerse a grass or two into their love oils and empower them with certain occult charging techniques and mantras. Dabs of the oil, here and there, on one's person is sufficient to cause fascination to whosoever looks at one. A drop of the oil on one's fingertips before handshakes could cause a strong subliminal impression on others, potently attracting them to us. The opposite sex are especially drawn to the user of the Bulu Perindu oil. If the liquid comes into contact with someone through one's touch, someone whom we deeply wish to attract, and if this is done in conjunction with the appropriate ritual backing it up, it could cause them to constantly have us in their thoughts and to make them terribly miss or

long for us when we are absent from their presence - hence the name "Bulu Perindu" - the hair that causes longing. The grass when carried as an amulet, or the oil applied to one's body also has the virtue of increasing one's charisma and attracting luck. Some occultist affirm that it also has the power to ward off psychic attacks and disturbances from malicious spirits.

One of the rituals of attracting someone specific with the use of the Bulu Perindu grass is as follows:

Immerse the grass in a glass of water for a few seconds and then place it on clean sheet of paper. When it stops moving keep the grass in your wallet or purse. While the grass is being immersed in the water recite the Al-Fateha verse 1x:

"Bismillaahir-rohmaanir-rohiim.

"Al-hamdulillahi rabbil 'aalamiin, ar-rahmaani ar-rahiim

Maaliki yaumid diin, Iyyaka na'budu wa iyyaaka nasta 'iin.

Ihdinash Shiraathal Mustaqiim.

Shiraathal Ladziina an'amta alaihim.

Ghairil Maghduubi Alaihim Walaadh

Dhaaliin.

Amin."

Then continue with the following affirmation while visualizing the person you wish to attract:

“My soul is one with yours, Now we are united on spiritual levels and so shall we be in the physical. So be it!” 33x

Close the ritual with the Al-Fateha verse once again.

Why does the occult virtues of the grass produce such arousals and reactions in others? We know that the power of scent works on both the conscious and subconscious levels. It is possible that the Bulu Perindu contains pheromones - one reason why the grass produces such strange instinctive reactions in people. Pheromones are described as an exotic group of hormones triggering sexual responses in animals.

We once carried out an experiment: two bottles of aromatic oil were prepared. One plain, the other with the Bulu Perindu grass immersed. After a period of about a month we put a few drops of the oil with the grass in a vessel of water and the oil in the water reacted with a ceaseless motion. The oil without the grass showed little movement on the water's surface. Many questions arose from this, but without sufficient experimentation and the qualified training we refrained from arriving at a satisfactory conclusion. On the more pragmatic and commercial side of the question, what if the molecule compounds of

the chemicals in the grass were isolated and applied in cosmetics? Would this not cause a revolution in the industry because of the magnetic effects that it provides?

The tales surrounding the Bulu Perindu are mystifying. The grass is said to come from a certain haunted mountain called Mt. Bondang in the region of “Puruk Cahu” in the upper recesses of the Barito river, Central Kalimantan (the grass has also been discovered in East Kalimantan). According to one myth, whosoever goes to this region are reluctant or even forget to return to civilization. The reason is because of the joy and happiness that the region instills in one. Being too overly-focused on their ecstatic state, many are said to have died because of the forgetfulness to eat and drink. It is probable that the region is a power spot, one of the points of a ley-line that produces disorientation in the mind as a side-effect. This is supported by the locals who consider the area as filled with extraordinary magickal power. The power according to them, induces hallucinations and a strong uncontrollable attraction for the area. Those that are fortunate enough to escape its grasp find themselves a strong longing to return. Many daring explorers among the native Dayaks have found themselves being possessed by the spirits of the area.

The natural objects such as grass, pieces of bamboo, soil, etc., to be found in the area are believed to be imbued with the same power

and qualities as the region itself and are utilized by occult practitioners in their “ilmu pelet,” or “magical art of attraction.”

Mt. Bondang is believed to be haunted with powerful elementals, nature spirits, and other unseen beings of the forests. It is said that if one were to chop off a piece of bamboo from this area, screams of pain may be heard coming from the dryad of the tree (bamboos are actually the tallest grass in the world), like the screams said to be heard from the mandragore while harvesting the root.. The existence of spirit dwellers in plants and trees throws new light on the experimentation of certain horticulturists on the sentience of plants.

The acquisition of these natural objects such as the Bulu Perindu grass is not an easy task (attempts to cultivate the Bulu Perindu grass outside of its home territory has presently proven to be a failure), as the mountain is rather inaccessible, steep and high. Most of the natives will not go there because of the risks mentioned above. One of the creatures capable of travelling to and fro from the mountain are the hawks, and if we were to come across a hawk’s nest observed to have been built in the same location (a short flying distance from the magickal territory) for seven consecutive years, we can be sure that its home is made up of the Bulu Perindu grass. To verify this the nest is submerged in the Barito river, and if any grass of the nest would float upstream in the direction of the mountain, this

would be the Bulu Perindu grass from Mt. Bondang seeking to return to its place of origin, as though a magnetic or etheric attraction existed between the two.

Getting the Bulu Perindu grass out of the Kalimantan/Borneo island is another problem in itself as it is believed that taking anything sacred out of the territory of spirit beings brings about catastrophes in some form during the returning journey. Occult practitioners have found ways of overcoming this, though. One of their methods is to place the grass in a white pouch which in turn is placed inside of a fruit. The fruit itself is placed in a larger fruit, like a Chinese puzzle, and this, it is believed to be sufficient enough to keep any disgruntled spirit off the scent.

The local Dayaks of Kalimantan consider the acquisition of the Bulu Perindu as a blessing, even if it is just a grass or two. To them, while the grass may be insignificant looking, the power that they possess are immense and it is this power that they praise and tap to improve their lives in some way.

## The Legend of the Dewadaru Tree from Bogar, Java

The Dewadaru tree is mostly found to the north of the island of Java, among the Sunda islands of Karimunjawa, in the Java Sea, bearing the coordinates of Latitude 5° 52' S, and Longitude 110° 26' E. It has a human population of approximately 20,000 people. The Dewadaru tree had been sanctified by the local inhabitants of the island for countless generations as a result of a myth perpetuated by the elders of the society. In one of the local dialects, “daru” means “blessing from heaven,” while “dewa,” (derived from Sanskrit) is the Indonesian term for “god.” “Dewadaru” is thus interpreted as the “gift of the gods,” implying that this tree genus is a tangible symbolic gift from the gods/esses to the islanders. To the local inhabitants, the Dewadaru represents the wisdom of the gods in maintaining the harmony, stability, and peacefulness of Nature. The Dewadaru is believed to be the protective guardian of the living souls on the Karimunjawa islands.

According to the legend, there was once a man living on the island of Java who was furious with his son for constant disobedience. The man, although he loved his son dearly, strove to inculcate in him a certain hard lesson. So one day he drove his son away from home with the warning that he was not to set foot on Java again.

Not willing to disobey his father again, he prepared himself for the journey. In sadness, the son left Mt. Muria where they dwelt and moved on to the open seas to the north. He sailed on a boat for many days through stormy weather and amidst huge waves, not really knowing his destination and perhaps with little will to survive. Then one day, his boat landed on the shores of a small, uninhabited island.

Meanwhile, from the peak of Mt. Muria in Java, the boy’s father was secretly watching over his son clairvoyantly. But for some reason his vision was vague and unclear, and thus lost track of the whereabouts of the boy on that island. In the old Javanese language, the word “vague” is translated as kerimun. Thus the island became known as “Karimunjawa.”

The boy continued his journey inland bearing two wooden staffs as walking sticks to assist his journey. He retrieved these from the shore. These two short poles wounded him while his boat was capsized to shore by the sheer power of the waves. In the middle of the forest he poked the two staffs to the ground and started to rest from the tiresome journey. Miraculously, in that very instant the two staffs grew into magnificent trees. In awe of the incident, he named them “Dewadaru.” In the present day, the place where he rested now stands the village of Nyamplungan.

Nowadays, although not too numerous, there is a substantial amount of Dewadaru trees

growing on the islands-the descendants of the very first two. The remains of the original, fabulous Dewadaru trees may still be seen. The humps are there as if to substantiate the truth of the legend. The descendants of the magickal trees grow in hill-slopes of the islands and are not easily accessible.

In proximity to the once glorious trees is a grave that until now is still being sanctified by the locals. On certain nights-such as Jumat Kliwon (a Thursday night occurring once in 35 days) of the Javanese calendar, the grave would be visited by pilgrims desiring the blessings of the spiritual adept to whom the grave belongs. The adept was known as Sunan Nyamplungan from whence the village received its name. For centuries, the Dewadaru tree or wood is believed by the inhabitants of Karimunjawa to possess magickal powers. Tested through time, the wood is said to heal poisonous bites, and aches or illnesses in the abdominal region. Dewadaru wood is often carried as an amulet for personal protection against evil persons as well as a weapon against evil spirits. It is said that unlike other types of wood, the Dewadaru, even a small piece of it, sinks when placed in water.

Seventy-five kilometers away, as the crow flies, from the town of Jepara in Java, the Karimunjawa islands has a scary myth related to the Dewadaru. There is supposed to be a warning by the regional spirits that the sacred Dewadaru wood or tree is not to be taken out

of the islands without the concession of the spiritual guardians of the area. Whosoever violates this, even by taking a small piece of the wood, incurs the wrath of Nature and calamity befalls him or her not long after. The usual mishap is the sinking or the immobility of the vessel that the person travels on to journey back to the mainland. Sometimes it could be a fatal illness after the trip. Often the person dies a tragic death in a freak "accident." At first this myth was regarded as a superstition, but several instances of this have been recorded.

In regards to the sinking of unfortunate vessels transporting the wood, some observers have noted of unusual events beforehand. Signs and warnings are given from the invisible world. Tales of these spirit communications and unheeded warnings abound. One story in particular relates of an old woman appearing to the captain of a vessel warning that the boat or ship was carrying the sacred wood and that this was taken from the region without permission and the required ceremony. Before disappearing, she warned the captain to unload the illicitly gained item. The captain did not heed her request and as a result, the vessel that he commanded en route to the Java mainland sank to the watery depths. Before the ship sailed even the villagers of the island were given omens that the vessel was doomed. Many of them heard blasting sounds on the nearby Nyamplungan hill. Careful investigations revealed nothing that could have produced those noises. It is said that to



this day these sounds still occur whenever a ship or a boat is destined to plunge into Davy Jones' locker. In 1981 a mishap was prevented from occurring. There was a ship on its way to Java from the Karimunjawa islands. Somewhere in the middle of the sea its engine stalled and it became immobile. Moments later everyone on board, passengers and crew, panicked. Out of the calm sea, huge waves suddenly appeared, threatening to capsiz the vessel. The captain realizing what was wrong in haste called upon the passengers to throw into the sea any Dewadaru wood that they were carrying. One person confessed that he had some of the wood in his possession. This was quickly cast into the sea with apologies to the spirit guardians of Karimunjawa. Amazingly, minutes later the waves subsided.

There are always two sides to a coin. The above myth also has a different aspect: if by any chance the Dewadaru wood finds its way outside of the Karimunjawa islands, the wood would double its potency and act as a powerful catalyst to awaken the dormant occult faculties within its possessor or user. The energy of the wood itself is a potent amulet against all forms of black magick and it also wards off negative entities, as mentioned previously. Dewadaru is also worn as protective amulets against the jettatore, the evil eye. From the metaphysical viewpoint, the dryads or spirits of the trees are especially empowered and their power or virtues are occultly inherent within the wood. The energy of the Dewadaru wood has a beneficent

influence upon the psychosomatic system of man. The village shamans say that the Dewadaru is an exclusive gift to the people on the island, one reason why the spiritual guardians of the region do not permit the wood to be exported unless with special concession.

There are numerous strange stories related to the magickal Dewadaru tree or its wood. To the local inhabitants these are no longer a matter of belief but knowledge and conviction gained from day to day experience. Being sacred, the Dewadaru is used only for devotional and protective purposes. One hardly finds the villagers using this wood for the fashioning of furniture or as a building material; and only the courageous would use it in their spiritual activities. The trees are not too numerous on the islands nowadays and therefore they are forcefully preserved. The Dewadaru is esteemed highly for their traditional and cultural value, and regarded as the totem guardians of the island. Because the occult power of the Dewadaru is well known, many disrespectful outsiders plunder the wood seeking to possess and misuse the power within it for egoic purposes. But it is also believed that Sunan Nyamplungan, the guardian of the island, or his proxy, plays a role in protecting the place from pilferers. Some say that the Adept sometimes appear as a gigantic bat to those who carry-out their negative intentions.

In 1992, the faculty of biology of the University of Gajah Mada conducted some research on the Dewadaru and the report of their analysis states that this tree is quite rare and not easily propagated. There are two strains to be found in the Karimunjawa islands: the first strain is Dewadaru *Baccaurea* Sumatrana from the Euphorbiaceae family. The second, *Fagraea Elliptica* from the Loganiaceae family.

The Dewadaru is supposed to be found solely in the Karimunjawa islands. Although almost unheard of, there is at least one Dewadaru tree to be found in Java in the area of Mt. Kawi in the region of Malang, East Java. Strangely enough, those living in this area sanctify the leaves rather than the wood.

Mt. Kawi is well-known for its pilgrimage site for those seeking wealth. The tree grows nearby a grave of someone who was known as Eyang Jugo, a metaphysical practitioner of royal descent. It is said that those sitting underneath the Dewadaru tree and is fortunate enough to have a leaf or two fall on their heads out of their own accord, then this is a sign that great financial blessings or wealth will be bestowed upon them. It is thus not surprising to find people sitting or even spending the night 'neath the shade of the tree hoping to catch a leaf-fall. People come from all over Java hoping to transform their fate with a simple sitting. However, even with strong winds, seldom does a leaf detach itself from the branches with the hope and

expectation of the sitters. Many return to their normal lives in disappointment. At times those standing quite a distance from the tree are often blessed with a falling leaf, often blown by a non-existing wind. There are tales of those who disbelieved in the sacredness of the tree and mockingly place a leaf upon their own heads. The result was that on their way home from the mountain they encountered tragic mishaps.

The origin of the Dewadaru tree at this particular site of pilgrimage has a similar tale as the one of Karimunjawa. Both were the result of the insertions of walking staffs into the grounds. According to the legend, Eyang Jugo once journeyed with a companion to his close friend R.M. Imam Soejono, who lived on Mt. Kawi. Along the way he rested in a shady area. It was there that he received intuitively from the spirit planes that his life was drawing to a close. He advised his travel companion that where he died, it was there that he was to be buried. Further along the way Eyang Jugo suddenly stabbed the ground with his staff and expired. The staff filled with the power of Eyang Jugo, suddenly grew into a tree. The Chinese people living in the precincts of Eyang Jugo's gravesite called the tree "Shian Toho," and this was translated into Javanese as "Dewadaru,"

As mentioned above, the Dewadaru wood is often carried as an amulet. Those able to acquire a rosary fashioned from it for spiritual or devotional purposes is indeed fortunate, for

it is rare that anyone is given the permission to secure this wood from the islands and to tap into its inherent magickal virtues.

### Kujang - the Talismanic Sickle from Bogar, Java

There is a unique weapon that originates in Western Java, in the Pasundan (Sundanese) region. This weapon is called “kujang,” (pron. “koo-jaang.”) Lacking the proper English equivalent for this we have used the term, “sickle,” eventhough its form somewhat deviates from the true shape of a sickle. Neither does it resemble the “scimitar” which curves convexly. In Indonesian a sickle is actually called “chelurit.” The Javanese living in the eastern half of the Java island refers to the kujang as “kudi.” To those who are uninformed, the indigenous people of the island of Java are not all “Javanese.” The western part of the island is populated by a major ethnic group called “Sundanese.” The kujang is the sole monument of the city of Bogor here in Indonesia.

The kujang is filled with mysteries. It is said that it carries within its form a magickal force with a mystical purpose. Embodied within its original figure lied the philosophy of the ancient Sundanese with its Hindu heritage. It is evident from the foregoing that this mystic blade was created to be more of a talisman, a symbolical objet d’art, rather than a weapon.

This is especially so regarded in contemporary times.

The original creation of the kujang was actually inspired by a utensil used in farming. This utensil was widely used in the 4th to 7th centuries AD. The newly created kujang differed slightly from the tilling implements fashioned by the famed blacksmiths, Mpu Windusarpo, Mpu Ramayadi, and Mpu Mercukundo, as can be seen in the local museums. It was only in the 9th to 12th century that the form of the kujang took the shape that we are so familiar with today. In the year 1170 there was a change in the kujang. Its value as an amulet or talisman was gradually being recognized by the rulers and nobilities of the Pajajaran Makukuhan kingdom, especially during the reign of Prabu Kudo Lalean. During one of his spiritual retreats, Kudo Lalean was instructed through a psychic vision to re-design the form of the kujang to conform to the shape of the island of “Djawa Dwipa,” as Java was called in those days. Immediately the sovereign king commissioned the royal blacksmith, Mpu Windu Supo, to fashion the blade seen in his vision. It was to become a weapon embodying mystical qualities and a spiritual philosophy; a magickal object, unique in its design, one that future generations would always associate with the Pajajaran Makukuhan kingdom.

After a period of meditation, Mpu Windu Supo confirmed the vision of Kudo Lalean and commenced with the fashioning of

a prototype of the Kujang. It was to have two prominent characteristics: the shape of the island of Java and three holes or round notches somewhere in the blade.

Constructing the kujang blade into the shape of Java was interpreted to mean the ideal of unification of all the petty kingdoms of Java into a single empire, headed by the Makukuhan king. The three holes or round notches was to represent the Trimurti, or the three aspects of the godhead of the Hindu religion, of which Kudo Lalean was a devoted votary. The three aspects or gods referred to are Brahma, Vishnu, and Shiva. The Hindu trinity was also represented by the three major kingdoms of that era, respectively, the kingdom of Pengging Wiraradya, located in the east of Java; the kingdom of Kambang Putih, located north-east of the island; and the kingdom of Pajajaran Makukuhan, located in the west..

The shape of the kujang evolved further in later generations. Different models appeared. When the influence of Islam grew upon the masses, the kujang was re-shaped to resemble the Arabic letter “Syin.” This was largely the stratagem of the sovereign of the Pasundan region, Prabu Kian Santang, who was anxious to convert the populace to Islam.

Knowing that the kujang embodied the Hindu philosophy and religion of the existing culture, the muslim rulers, imams and teachers, anxious to propagate Islam and disseminate its

doctrines, re-modeled the kujang to represent the basis of their religion. Syin is the first letter of the syahadat verse of which one testifies to the witnessing of the sole God and the Prophet Muhammad (blessed in his name) as the messenger. By reciting the syahadat verse, one is automatically converted to Islam. The modification of the kujang broadened the area of the blade which geographically corresponds to the Pasundan or western region of Java to conform to the shape of the letter Syin. The newly-designed kujang was supposed to remind the possessor of the object of his allegiance to Islam and to the obedience of its teachings. Five holes or round notches in the kujang replaced the three of the Trimurti. They represented the five pillars of Islam.

With the influence of the Islamic religion, some kujang models portray the inter-blending of the two basic styles as designed by Prabu Kudo Lalean and Prabu Kian Santang.

Nowadays, the kujang is often decorated in homes as it is believed to bring about luck, protection, honor, etc. They are displayed in pairs on walls with the inner edge facing each other. There is a taboo, however—no one is to be photographed standing in-between them as this would somehow cause the death of that person within a year. I have been assured by a senior practitioner of Kejawen the truth of this, as he had witnessed this himself. Why this occurs is not known for certain, we might shrug it off as superstition, coincidence or synchronicity but behind every phenomenon

cosmic laws and intelligences are at work; we just need to discover what those laws are and the mind-set of those metaphysical intelligences directing those laws to know the reason for the anomaly.

From the occult side, like the keris, another weapon used by the indo-malayan natives, the kujang was often consecrated with magickal power and familiar spirits attached for specific purposes, such as the protection against psychic attack. Because of the inherent power of the kujang in conjunction with the presence of its spirit guardians, the well-informed natives revere them as sacred objects.

### Pukulan Cimande Pusaka Pencak Silat versus Chinese Martial Arts By Guru Baharu Gorka Echarri

I've spent 15 years studying external and internal traditional Chinese Martial arts and I would like to share with you my thoughts regarding Pukulan Cimande Pusaka Pencak Silat. It might help you understand better the efficiency of our great martial art explaining the good points and the lacks of "Kung Fu". In my martial art studies, I've studied southern chinese styles as Hood Kar Pai, Wing Chun and northern styles as Liu He Men and Zira Men. I've also studied internal styles as Pa Kua Zhang, Tai Chi Chuan (chen style), I Chuan and Hsing I Chuan. In all those traditional schools, I had the chance to meet a

lot of very good masters and teachers chinese and non chinese ones. In external chinese schools they have what they call "Tao" or "Tao Lu" which are the same as japanese katas. They play an imaginary fight against one or more oponents with empty hands or with traditional weapons. In "Kung Fu" they teach you how to move right, left, front, back, up and down in a pre-definite sequence. In this kind of very long sequences, you may start your form on your right, next move in front then in back. and always in the same directions again, again and again. The problem is that when you repeat always the same move on your right and on your two feet you never learn how to do it i.e. on your left side. This is one of the great point in Pukulan Cimande Pusaka when you learn the traditional jurus, the sequences are very short so you don't waist years to learn them and you quickly learn how to practise them on your right side and on your left side and also you practise them freely very high or sitting on the ground, going backward or stepping on your left side. So when you practise the jurus in that way, you teach to your brain an intention and not a restricted form in which you can not express your personal feelings. In some Tai Chi Chuan schools they spend years and years to study one form, fixing their fingers postures, their knees. for years! and so. what for? Spending so much time on a form makes you forget why this form was made for and why are you studying it!

Same old story with traditional Chinese weapons. I had the luck to study different kinds of weapons with different masters (knives, spear, staff, sword, broadsword, double broadsword, whip.). All the masters I've met, always teach weapons by forms sometime codified forms with two fighters together. Sticking the student in forms makes them prisoner of the forms and they can not freely fight with a sword or a spear! So why studying so long a weapon if I can not even fight with it? In Pukulan Cimande Pusaka, you're learning some short "solutions" with which you can discover and create your personal way to express it. So you can learn with the time how to freely fight with your kerambit, your pisau or your kujang.

One more thing about Chinese weapons is that all the weapons you use in those schools are just simple pieces of aluminium or steel without anything in it. What about the mystical part of those weapons? I cannot believe that they never know about it. But nowadays in China, how many people know this part of Chinese old time? With the 20th century Chinese history, I really think that all this knowledge was just "blown away".

So now what about the self defense techniques or the animal mannerisms?

In a lot of Chinese schools they teach you self defense techniques by numerous definite techniques (self defense technique #1, #2.) in a determined way. But if we think about this, if I'm 1m 90 height, weighting 87 kg should I use the same kind of techniques than a woman

of 1m 55 height and 45 kg? Surely not! In Pukulan Cimande Pusaka we have the chance to learn a concept and we can feel free to finish the technique as it's coming, maybe by following on the ground by struggling the opponent or maybe just striking him. It always depends of how he falls, how he manages the first strikes. So you really learn quickly how to create your own way to do. Again you're not stocked to a determinate technique. It's exactly the same with animal mannerism, we develop our personal way to express the animal without staying stocked to a determinate technique. The teacher is just there to help you discover the animal concept and to follow you in your creation telling you if this kind of techniques is effective or not.

To follow, what about the internal techniques?

In Chinese internal and external martial arts, they all study Chi Kung. What about Chi Kung if we compare them to Tenaga Dalam? Most of the Chi Kung I've seen on my way are soft in comparison of Tenaga Dalam exercises, even what they call "hard Chi Kung". I really think that most of Chinese martial arts lacks some "secret" parts of their techniques, i.e. why don't they use mantras in Chi Kung exercises? The feelings I have practising Tenaga Dalam exercises are much more powerful than all that I've seen in all of my "Kung Fu" studies.

My conclusion is in two parts.

First: I really think that Chinese martial arts and Indonesian were like deep jungle until the 20th century. Mao Tse Tung with his political choices (fighting all traditions and all religions), makes today a supermarket and a parking of this chinese jungle. In China today, you can meet some master some are great masters most don't want to teach you deep knowledge or even don't want to show them sometimes they show deep knowledge to you just if you have money! Today you can go in Shaolin temple in a continental hotel spending some hours in a gym in the hotel with 150 other "students" and after 15 days you get back home with a Shaolin Temple Certificate!!! Chinese people have lost a lot of their martial arts knowledge not in the form (good for health and for the people - like Mao said) but in the background of all those schools. In an other hand Indonesian people have the chance to have kept most of those background knowledge until today. It's a luck for them, for all of us who study this system and a luck for humanity!

Second: I really think that we have a great chance to have a man like Pendekar Sanders who is teaching us all this knowledge but more than that, all the knowledg he is teaching us, in all our moves, how to be FREE! Free in all our expressions, empty hands, with weapons, any kind of physic we have we can find our way on the Pendekar's way to teach. And it's now a scientific

evidence that When you're teaching something to your body you are teaching it at the same time to your mind. So if you learn how to freely exprim yourself in Pukulan Cimande Pusaka, you learn at the same time how to be free in your everyday life! That's a gift! Salam hormat to Pendekar Sanders and to all the ancestors of cimande.

## **RITUALS**

### **Keris of Gajah Mada**

This ritual awakens cosmic power and strengthens the will. It originates from the Majapahit kingdom (circa 13-15th century AD). It is said that Gajah Mada, the revered Prime Minister of Majapahit during the reign of Hayam Wuruk, acquired powers from this ritual and made it possible for him to unite the kingdoms of Java into one single nation.

#### **The Method**

Begin fasting at dawn on a Thursday and continue this fast for a period of seven days. In this fast you are to eat nothing but plain white rice. No side dishes - nothing. You may eat three times daily as you will.

Every night during the fast, you are to sit in meditation in the appropriate magickal atmosphere and focus on the keris picture on the following page and chant the mantra which follows:

*Kinanthenan tekad teguh Kanti tekad sayeti  
Ingsun asesanti Ingsun madhep, mantep nedya  
amangun kekuwataning jiwa kalis ing sagung  
godha lan rubeda amrih bisa angayomi  
maring sesami sunaring cahaya  
kekuwataningsun senadyan lebur tanpa wekas  
wus bakal makarti lan wus makarti utawane  
tumpes tanpa tapis madhang kang lagi  
mandang pepeteng Ingsun ora bakal gigrig  
mencorong sumilak tansah madhep mantep  
ing pangudi ndayani marang sapattha-padha  
marang gegayuhan margining warih wilujeng  
wilujeng wilujeng kuat kuat kuat.*

Repeat this chant for a total of 111x in each session. Ritual may be conducted on a routine basis. Each time that you require some extra moral strength while facing a problem recite the chant once.

### **Final Comments**

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

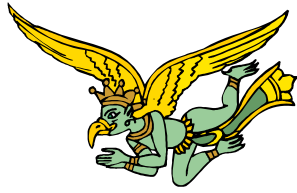
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[www.cimande.com](http://www.cimande.com)

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# Tenaga Dalam

Volume 1 - May 1999

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch



Welcome to the first issue of *Tenaga Dalam*. *Tenaga Dalam* is a quarterly newsletter and will bring you information on Pencak Silat Pukulan Cimande Pusaka. In upcoming issues you will find articles on training tips, weapons, animal mannerisms, jurus, history, *tenaga dalam*, Indonesian vocabulary, seminar information, interesting web sites, and answers to reader questions.

You are probably wondering about the graphics at the top of the page and why the newsletter is titled *Tenaga Dalam*. In the Indonesian language *tenaga* means: energy, capacity, strength and power and *dalam* means: in, inside, into; deep, profound. Taking the words together we get internal energy or profound power. *Tenaga Dalam* permeates all parts of this art and should be an integral part of your training.

The bird graphic on the upper left is a Garuda. The Garuda is part of the Hindu tradition and represents our link to Embah Untung Suropati, who was born in Bali, and is the root of our magickal tradition. You will often see the Garuda carved on Balinese *keris wrangka* (kris sheath) and sometimes actually forged into the *keris* itself. Quoting Eva Rudy Jansen in her book, *The Book of Hindu*

*Imagery, The Gods and their Symbols*: “The demigod, Garuda, who is part man and part eagle, is best known as the creature which carries Vishnu. He is the king of the birds, a symbol of the wind and the sun, and equally fast. The unimaginable speed with which he travels from one world to another effortlessly, means that he is also a symbol of the esoteric wisdom of the Vedas. The power of the magical words of these writings can give man symbolic wings with which he too can move from one world to the next with the speed of light or of Garuda.” Hopefully your training in this art will allow you too to sprout wings.

The script graphic on the upper right is the Arabic word for Allah. In Indonesia you will find a culture which is a mixture of animal religions, shamanism, Hinduism, Buddhism and Islam. I chose to put this graphic on the newsletter because the *tenaga dalam jurus* use some of the names or attributes of Allah as mantra. For example, the mantra for *tenaga dalam juru* one is “Al-Maani” - The Preventer.

No one is asking you to convert to any of these religions but I believe that it is important for you to understand the context of your art.

# Balance in Your Training

by Guru Baharu Chris Martin

Pukulan Cimande Pusaka is a very big art in that there is a lot to be learned and there is no way that you can practice all of it or even a large part of it every day. So how should you train? In my opinion we can break the art into four pieces – mechanics, partner dynamics, real combat and internal aspects.

**Mechanics** - By mechanics I mean do you have your foot, your hand and your body in all of the right places and do you understand how they should be coordinated together. During this phase you should listen and watch in class for subtle movements and positions that your instructor makes. If you only have the books or the videos then look for every detail. Play the video in slow motion many times and watch where everything goes. Next head out to your garage or wherever you train and practice slowly in front of the mirror. Ask yourself if you look like the video or not? The answer for a while will be no, but keep tuning and fixing until you look good. Also do the techniques both slowly and at full speed. During this phase repetition is the key, but not mindless repetition. Don't treat your training like reps on the weight machine, i.e. today I will do 2 reps of the jurus followed by 3 reps of lanka pedang. Yes, this will help your body remember the pattern and it does build endurance but it does nothing for remembering or visualizing what the technique was to be used for. You know your training is becoming mindless if you suddenly

stop the technique in the middle and you can't remember what to do next.

**Partner Dynamics** - In this phase try the technique slowly with a partner. In your initial attempts the technique will seem "dirty". Your partners arms and legs will seem to keep getting in the way and it all seems so messy. This is place you are learning to detect motion in your partner, learning about angles and you are learning that constant minor adjustments must be made. If the technique does not work like you think that it should then you need to ask if it is a question of mechanics, something you missed before, or is the problem in the dynamics. During this phase don't kid yourself into believing that now you are super warrior and ready to take on the jungle. You made the technique work when both you and your partner knew exactly what was supposed to happen and your partner punched or kicked in the correct manner.

**Real Combat** - In this phase you need to begin slowly with your partner. This time you must maneuver yourself into the proper positions and adjust to the randomness of your partner. Care must be made to prevent injuries. This is not a contest to see who is the winner or loser. Gradually pick up the speed and eventually when you feel ready wear some protective gear and go at near full pace. Some techniques can't be done at combat pace because they would cause serious injury, but do your best approximation. In this phase also evaluate your success or failure and ask is it due to mechanics, dynamics, fear or maybe

you don't have enough endurance or strength.

**Internal Aspects** - In this phase you want to integrate whatever animal spirit goes with that technique. Are you integrating the tenaga dalam with what you are trying to do? Have you been doing your tenaga dalam breathing exercises? Watch videos about the real animals, go to the zoo and see the real animals and attempt animal possession.

In conclusion keep your training fun. If due to family or work you just can't get with a partner very often at least try to get together once a week. Balance the other days with work on mechanics, tenaga dalam, endurance or strength. There is a lot to be learned and it should keep you busy a lifetime.

## The Rencong

by Guru Baharu Chris Martin

The *rencong* (Dutch spelling was *rentjong*) originated with the Aceh (Dutch spelling was *Atjeh*) people in Northern Sumatra. According to Donn Draeger in his book, The Weapons and Fighting Arts of Indonesian, on p.151, "The Atjeh revere the blade. Their special weapon is the *rentjong*. Its peculiar shape seems to fit well with the air of magic and mystery connected to it. Each blade has distinct marking, usually Arabic characters which tell of mystic powers. The *rentjong* is employed according to its length, which varies from five to twenty inches. The *rentjong* is worn sheathed at the left-hand side of the bearer. It is usually drawn with the left foot forward so that by a quick short step forward with the right foot, the thrust of the knife receives and added impetus. The blade is

withdrawn from its sheath cutting edge toward the enemy. It is the whipped to the right by a snap of the hand which brings the palm upward; the elbow is held fairly close to the body."

The *rencong* is one of the weapons that is studied in Pukulan Cimande Pusaka. Powerful snaps cuts can be employed when the weapon is held in the hand as well as toe point thrusts when the weapon is held in between the big toe and the next toe.

Pendekar Sanders can be seen using the *rencong* at the end of the Panther Series tape seven and on the Traditional Indonesian Weapons tape three from Raja Naga. The *rencong* shown below has an ivory handle and ivory sheath. The blade length is 8.5 inches.



# Explanation of Cimande Logo

by Guru Besar Jeff Davidson

As a westerner with a background in quantum mechanics, I have always sought to reconcile the metaphysical principles of Pukulan Cimande Pusaka with the teachings of some of the modern physicists that I have studied. Please understand that I do not look to western science to validate the teachings of the mystics and magicians of Indonesia. However, since the majority of the people that I teach and lecture are coming from a “scientific” perspective, I have found that the study of physics gives me a “vocabulary” if you will, in which to discuss mysticism - while not alienating my audience.

The logo of Pukulan Cimande Pusaka is known in Indonesia as the *Circle of Creation*. The explanation of the symbolism is as follows.

## **Dragon - Triangle - Inner Circle**

The central image represents the atomic structure of the Universe. The three legs of the Triangle stand for the proton (positive/male/giving), the electron (negative/female/receiving), and the neutron (principle of balance/reconciliation) contained within the inner Circle. Thus, the Triangle can be likened to the nucleus of an atom, with the inner Circle being the valance shell. As we know, the sub-atomic components of the atom are the building blocks of everything in the

Universe. The Raja Naga (King Dragon) symbolizes the power to transform potential energy into matter. This process occurs not only in combat (see Pukulan Cimande Pusaka Vol. 1- Principles of Destruction) but also when any goal is realized. Look around you; all that you see - buildings, cars, houses, streets, etc. - began as someone’s idea. These ideas were brought into material form following the same process by which a blow to an opponent is successfully landed. Here is something else to ponder. All of you should be familiar with the equation  $E=MC^2$ . But how many of you fully understand this principle? What the formula states is that ENERGY HAS MASS. In other words, your thoughts and intentions are made of the same “stuff” as the paper that you are holding, and the chair that you are sitting on. After all, if you broke any object on earth down to its smallest component, you would find - electrons. What is an electron? Is an electron a tiny piece of solid matter? No, an electron is a sub-atomic electromagnetic field. So this world is not - as the eminent philosopher Madonna states - a material world. The more energy you focus toward a particular goal, the sooner it will manifest on the material plane. Western scientists are very proud of themselves for “discovering” this principle; but it has been known to the Pendekars of Indonesia for hundreds of years! Since we are all literally surrounded by this energy, Silat magick is largely based on manipulating the sub-atomic world in order to produce a desired effect in the material plane.

In Silat mystical philosophy, electromagnetic energy is given gender. Any technique which has the quality of imparting, or is overtly aggressive is considered Male/Positive. Any technique which receives (such as a parry), is fluid and/or deceptive is Female/Negative. Just as a light bulb contains a positive pole, a negative pole, and a filament in order to produce light, so must the Pesilat act as the filament between the male and female energies in order to achieve balance in Pencak Silat and in life.

The animals surrounding the outer circle represent the First Law of Thermodynamics, which states that matter is never destroyed, but transformed.

### **Monkey**

Water element - Birth of Matter (as all things are born from Water). Martial aspect: agility, off-timing, cunning, deception, imitates other animals. Generally, emotional energy.

### **Tiger**

Earth element - Life of Matter. Martial aspect: ferociousness, low or prone fighting postures, clawing and tearing, killer instinct. Generally, “grounding” and “centering” energy.

### **Serpent**

Fire Element - “Death” of Matter. Martial aspect: Stinging strikes, crushing, coiling the body, mesmerizing the opponent. Generally, will-power.

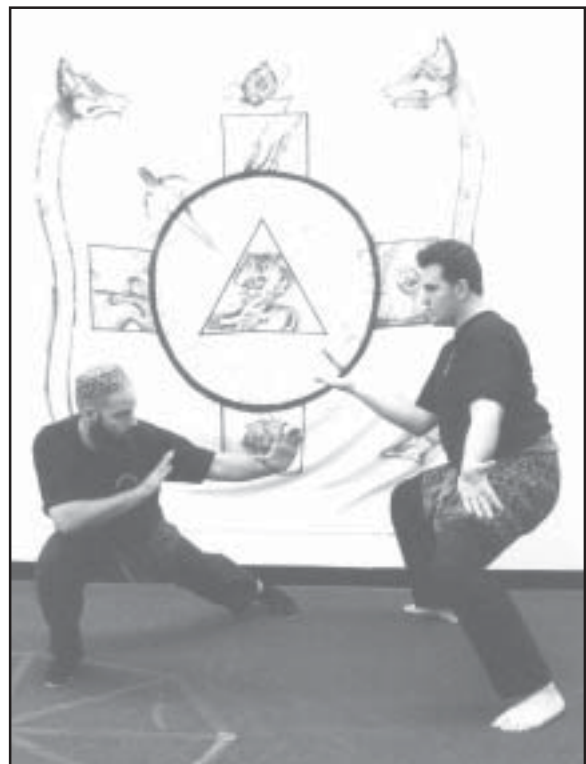
### **Crane**

Air element - Transformation (Rebirth) of Matter. Martial aspect: Explosive parries, nerve strikes, whipping kicks and punches. Generally, intellectual energy.

### **King Dragon**

The Great Void (The Unknown). Mastery and use of all animal styles fluidly. Generally, the root energies of all elements (Akasha).

Now that you the student have the theoretical knowledge of the Circle of Creation, please refer to Pendekar Sanders excellent tapes and books to learn the combative physical application of these principles.



Guru Besar Jeff Davidson (left)  
and Guru Ted Walls (right)

# Myths and Realities of Pukulan Cimande Pusaka

with Pendekar William Sanders



*Pendekar Sanders, what made you pick an unusual art like Pencak Silat?*

I was looking for a fluid, powerful fighting art, and I liked the movement of some of the Kung Fu that I saw, but I could not find anything that I really liked. I went to see an Indonesian Martial Arts demonstration by Guru John Malterer and his students. I liked what I saw, and so I began my training in 1972 in Wheeling, West Virginia. Guru John Malterer was a long time student of Guru Willy Wetzel.

*What can you tell us about Guru Willy J.C. Wetzel?*

I was told that Guru Willy John Christopher Wetzel was born on January 23, 1921 in Loemadjang (Dutch spelling), Java, Indonesia of Dutch and Indonesian parents. Guru Wetzel trained in West Java and in

WWII he was in the Royal Dutch Indonesian Army. In 1949 he moved to Holland and in 1956 he immigrated to Vanport, Pennsylvania. Guru Wetzel had 2 sons, Roy and Jim. Around 1960 he opened a school to the general public in Beaver Falls, Pennsylvania and several of his students were John Malterer, Barbara Niggel and Bill Dobich. He died on March 17, 1975 in Beaver Falls.

*Did you ever meet Guru Wetzel?*

No, I never met Guru Wetzel, but I saw videos of him and I did considerable research on him through his students and friends. Of all of the Dutch-Indo teachers that I have seen in America, I never saw any of them who could move and fight like he could. His art was much more fluid and complete.

*How did you get information on Pencak Silat in the late 70's?*

Like all students we were constantly searching for information on our art and very little information was available. We did find a few articles and Donn Draeger's book, The Weapons and Fighting Arts of Indonesia was our main source.

*Is Pukulan Cimande Pusaka the synthesis of a Chinese style and Pencak Silat Cimande?*

John Malterer taught us, as he had been told, that the art was a synthesis of Chinese Kuntao from Oei Kim Boen and Indonesian Pencak Silat Cimande from Mas

Djut Bang Solimon. Please note Oei Kim Boen is not a Chinese name and Mas Djut Bang Solimon is probably not a complete name. They supposedly called their art Pukulan Cimandie, (Dutch spelling Poekoelan Tjimindie). Later when I spoke to many people, including Guru Wetzel's sons, I was told the story was a fairy tale. Roy Wetzel's exact words to me were, "You did not believe that fairy tale did you?" I also visited Mr. Vanderlee, a man who had spent years with Guru Wetzel both in Indonesia and in a Japanese prison camp. Guru Wetzel had offered to teach Mr. Vanderlee his art and I was told this man had achieved a very high proficiency before he became sick. He laughed at me when I asked about the Chinese portion. He said, "No way! Willy only learned and taught pure Pencak Silat." I can only guess the rest. I believe this story served as a marketing strategy to attract students to take a look at what he had. Chinese Kung Fu was very popular during this time and virtually no one had any idea what Pencak Silat was. This is based on interviews that I conducted with people in America who had visited with Guru Wetzel. To further illustrate the point Oei Kim Boen did not live in the same time period as Mas Djut by many dates that I have seen. Furthermore the Indonesians do not get along well with the Chinese. Pendekar Jafri and I did extensive investigations in West Java. We concluded there was no record of these two men collaborating on an art. Let there be no mistake Guru Wetzel's art was 100 percent deadly Silat. His art was a superior combat

system, and if you saw it you wanted it. There was no other Pencak Silat teacher that I witnessed that had the fascinatingly deadly manner of movement that Guru Wetzel brought to America. Most of what I saw looked stiff and robotic in comparison. It was not until I visited the jungles of Java that I saw his movement in the best of the Cimande fighters. Guru Wetzel did say this was a "high caste" Cimande system and this seemed to be verified. I am not saying there might not have been others as good. Willem Reeders was active around this period and I heard nothing but great things about him, but unfortunately I never saw him or a video of him in action. Before anyone gets riled up over me not believing the story of the history, I can only say that it could never be verified and was not supported by those I mentioned. These discrepancies led me to Indonesia in the first place. Still I am very thankful for what Guru Malterer taught me of his art, as it remained the standard in my mind of what I wanted to flesh out.

*Can you explain the various spellings of Cimande?*

I use the original spelling Cimande, which is one word and not two as I have seen printed in error. I was told to add the word Pusaka to the end of the art to signify it as an heirloom, which is old and valuable and to be passed on from father to son. Barbara Niggel teaches in Cape Cod, in Orleans, Massachusetts and her art is named Poekoelan Tjimindie Tulen. John Malterer teaches in

Ohio and his art is called Poekoelan Chuan-Fa Tjimindie.

*What can you tell us about the origins of Cimande?*

Pendekar Suryadi Jafri and I researched the roots of Cimande when I was in West Java. The information that we found matches the information in the book by Haji Suhari Supari, who is head of Pencak-Silat Panca Sakiti and is their oldest teacher. Embah Kahir was the founder of Cimande and he lived around 1780 in a village called Cogreg, which is near Bogor, West Java. He named his style “Cimande” because he lived near a river called the Cimande River. Embah Kahir was married in Cianjur, lived in Kamurang and had five sons named Endut, Ocod, Otoy, Komar and Oyot. Embah Kahir died in Tarikuwt Cimande around 1825 and his grave is in Sereal Bogor. He had many students in places like Bogor, Banten, Jakarta and Bandung in West Java. Several of Embah Kahir’s students were Mr. Sera, Mr. Bidong, Mailin, Mr. Abo and Pendekar Age, who lived in Tarikolot Cimande. These men along with Embah Kahir’s sons spread Cimande to Bandung and various areas of West Java. Through many Pendekars other variations of Cimande developed. According to the Pencak Silat Association of Jakarta there are approximately 100 different Cimande systems. My particular version is called Pukulan Cimande Pusaka. The variations of Cimande differ, but the principles, the feeling and the flow of Cimande remain the same. If you were to look

on a map of West Java the roots of Cimande would be found in the triangular region formed by Bogor on the west, Mt. Gede-Pangrango National Park on the south and Cianjur on the east.

*Where do Mas Djut and Mr. Atma fit into this historical picture?*

Mas Djut was a high level Cimande practitioner who lived from 1840 to 1930 and trained with one of Embah Kahir’s descendants since Embah Kahir died in 1825. Mr. Atma or “Pak” Atma, as he is referred to, was also a high level Cimande practitioner who was born around 1900. Donn Draeger in 1972 makes reference to him in his book, p 42 and I quote, “Atma is currently a Tjiliwung tea plantation worker whose sixty odd years fail to lessen his amazing and graceful skill.”

*I believe I read somewhere that Mas Djut was a member of the Badui people in West Java. Is this possible?*

Anyone who consults the research of the Badui people by Sir Thomas Raffles in History of Java (1830) or Nina Epton’s Magic and Mystics of Java (1974) will see that Mas Djut could not have been an active member of the “white” Badui or “blue” Badui. The Badui do not practice any kind of martial art and when Nina Epton interviewed a member of the Badui on their moral code they replied, “It is forbidden to us to hurt other people by way of mouth, eyes, hands, feelings.” Mas Djut could have been born a Badui and then decided to



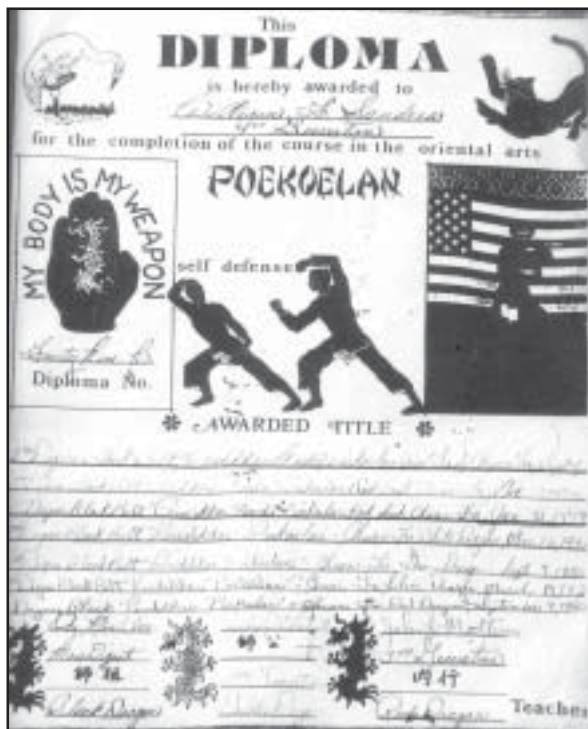
leave, but his Pencak Silat abilities had to have been learned from one of the descendants of Embah Kahir.

*Do we know from whom Guru Wetzel learned his art?*

There are a few people who would like to take credit for Willy Wetzel's training. After speaking with people who knew him the best, I have to say that he learned his art from an Indonesian teacher in his native village in Java and often trained in secret at midnight.

*How long did you train with John Malterer and what was the highest rank that you received?*

I trained with John Malterer from late 1972 until 1983 when I was awarded the title of 7<sup>th</sup> Degree Red Dragon.



*When did you begin to seek out other Cimande instructors so that you could enhance your training?*

I was searching for knowledge on this art from anyone who claimed to have some affiliation with Cimande. In 1980 I heard Pendekar Suryadi Jafri was in New York City as the then official Indonesian representative to America in Pencak Silat. We became friends and we trained for several weeks in New York and then several weeks at my house. This kind of training went on for a long time. Through this training I learned certain portions of the art had been omitted from my previous training, i.e. jurus, lankas, weapon training and internal aspects. In 1983, I trained with Pendekar Paul De Thouars since he said he was in possession of the original Cimande jurus (upper body movements), lankas (longer movements adding footwork) and the fighting ways of Bapak Sera, who had been a well known student of Embah Kahir. I also trained in 1987 with Art Remrev from Indonesia on his knowledge of Cimande and Bapak Sera. Eventually I amassed a picture of Cimande supplied by various people. These were not different arts but different interpretations of the same art.

*When did you decide to go to West Java to further your training?*

In 1983, Pendekar Jafri, who I had the most respect for, advised me to go directly to the source in Indonesia. He said that he would take me to various masters and villages so that

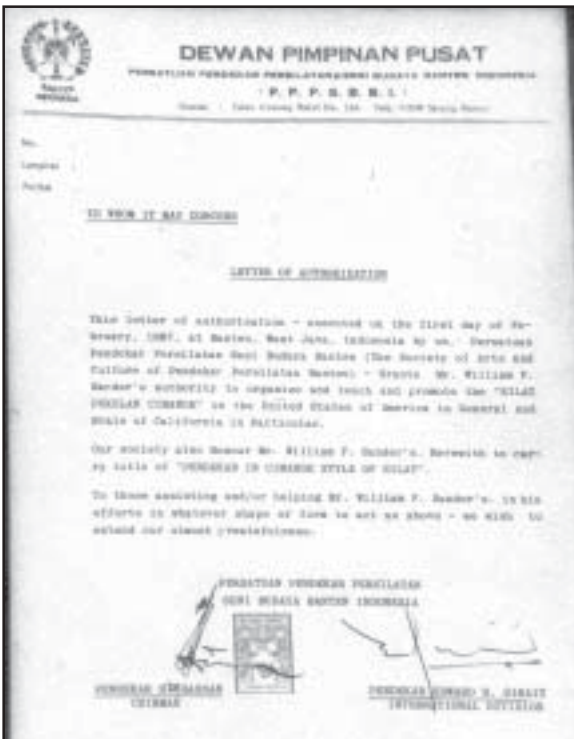
they could sort out what I did and did not know. On my first trip I was introduced to Pendekar Sirait of Persatuan Pendekar Persilatan Seni Budaya Banten Indonesia (The Society of Arts and Culture of Pendekar Persilatan Banten). This was the group of the “kolot” (old style) Pencak Silat of Indonesia. Pendekar Jafri considered them to be the most prestigious group of the old combat arts in Java. The IPSI which is the national government run branch of Pencak Silat had become more involved with Pencak Silat for sport, i.e. structuring it for National competitions. The old Pendekars of the PPPSBBI kept more to the combat mentality, the old animal styles and the internal development with the Ilmu. So began a restructuring process. They recognized the type of movement which I had been taught and instructed me in a way so as to compliment what I knew. These were seasoned practitioners who had the same fluid powerful movements I had originally been drawn to. They showed me what to modify, what to add and what to keep. I was also sent to Pendekar Sartono, my spiritual teacher and now great friend, who taught me the internal portions of the art. Without a question I believe the internal portions are the most important for all aspects of your life and the art. I continued my yearly trips to West Java from 1983 to 1987. Pendekar Sartono awarded me the magickal inheritance of the system in 1985. In 1987, in Banten West Java I was awarded the title of “Pendekar of Cimande” by the PPPSBBI. I was tested and not even told whether I had passed until after I returned

home. This gave me confidence that what I passed on to my students had been approved from the source, the mother country. It is like a Doctor passing the Medical exam. At least his patients can see he received the correct training. You get a diploma from high school, a degree from college, a driving license if you pass your driving test or if you open a business you must get a business license. These are proof of your accomplishment and it gives you the right to do something or claim something. I can't believe the gullibility of some martial artists who claim you should look down on certifications. In most cases I think its because they themselves or their teacher had none. Of course the bottom line is look at the art. It should have both the quality and the documentation. In 1997, I returned to see my teacher Pendekar Sartono in Java and visited Bali. I worked out with Masters of Cimande trance fighters and Bahkti Negara in Bali. All of them recognized my Silat Cimande at once. Many said they had seen a few people from America and were dismayed at their expression of Pencak Silat. They were very pleased to see their art was really alive in America. That recognition meant a lot to me and I knew I had done the right thing by seeking knowledge from Indonesia all those years ago.

*How were you tested in Banten?*

The official test lasted a week, but each time I visited West Java I felt like they were testing me. The test was to see how I moved, how I performed various techniques,

how I fought and how I handled weapons. I was also sent into the jungle to meditate and when I returned I told them what I had seen.



*In some Chinese and Japanese systems I have heard students must pay large sums of money for high rank or inheritance, was this the case in Indonesia?*

No, not at all. I was never asked to make any kind of donation.

*You were elected chairman of the Pencak Silat Governing Board in America. Can you tell me the purpose of the Governing Board?*

The Indonesian government was frustrated with the misinformation that was being distributed in America. Their representative in America invited a group of

Pencak Silat teachers to Chicago to discuss the problem. The solution was to set up a central location where instructors could register their art and their credentials. If a student wanted to know if a certain Silat style was being taught in their area and the background of their instructor there would be a repository for that information. To date not many instructors have registered and I think this is because they have misunderstood the purpose of the board. I am the chairman, but all of the founders are from Indonesia and the purpose of the board is not to make judgements or rules about what an instructor can and cannot do. The board is certainly not going to review or rate instructors. The purpose is to promote Silat in America and to help prospective students make an informed decision.

## Student Questions

with Pendekar William Sanders

*In the Panther videos and in some of the Raja Naga videos you mention that the follow ups are elements, what does this mean?*

Elements in this context refer to variable options that follow a specific technique. For example if I am showing a L-Retreat which is constant the kick which follows might be a front snap kick, toe point kick or a side kick. These are the elements that change.

*I am just starting out in this art and should I learn all of the jurus first and their applications before I try to learn the animals?*

I believe dividing up the jurus with each animal is the best. Jurus 1 through 5 with snake, jurus 6 through 10 with monkey, jurus 11 through 15 with crane and jurus 16 through 18 with tiger. The animal mannersims help add life to the jurus so they do not end up robotic movements.

*When I start learning the animal mannerisms should I focus on only one animal at a time or should I learn a little of each animal?*

I learned one at a time. I believe for most people this is much better. Get proficient with one, then move on. When you arrive at the last one and finish it you will progress to the Raja Naga much easier.

*How much of my training should be placed on the physical side, the magical side and real fighting?*

None of these can be separated from each other in all authentic Pencak Silat. For example when you perform Juru one you do the physical movements, hence the physical side. Juru one is male and electrical and you are performing the destructive aspects of energy damage to the internal organs. Some of the hand moves coorespond to our energy drainage mudras, hence the internal side. If you practise the juru in an aggressive mode you are practising a powerful fighting

application. Therefore in everything that we do there is a balance of all three aspects. The longer that you are in the art the more you will lean to the magickal side.

## Language and Culture

by Guru Baharu Chris Martin

You might wonder what does language and culture have to do with martial arts, maybe nothing and just maybe everything. Does speaking Indonesian and wearing a sarong make you a better fighter? No it does not but the art that you practice was not created in a vacuum and to fully appreciate the art and to understand some of the more subtle points you need to understand the language and culture. The following passage is from the [Sierra Club Travel Guide – Adventures in Indonesia](#). A map of Indonesia is provided at the end of the newsletter.

“North of Australia, east of India, and southwest of Singapore is settled the fragmented archipelago we know today as Indonesia. Scattered through the Pacific and Indian oceans in a distance as wide as the United States, more than 17,000 islands are threaded together by channels and straits, the entire archipelago stretching a distance of more than 17,000 kilometers, three time zones, and two monsoon seasons. Such range in area has created a common theme of diversity throughout the islands: landscapes that range from rainforest to glacial peaks, more than 500 endemic species of flora and

fauna, and cultures whose backgrounds encompass Buddhist, Hindu, Muslim, Christian, and animist traditions. Yet, beneath the vastly varied geographic and cultural scenes, there is an undercurrent of pride in this uniqueness, the binding strength of *Bhinneka Tunggal Ika*—Indonesia’s national motto of “Unity in Diversity.”

At the core of Indonesia’s diversity are three basic forces of nature: water, wind, and fire. Indeed, water is Indonesia’s dominant element, for although there are thousands of small islands in the archipelago, three quarters of Indonesia’s area is comprised of her network of channels, straits, and seas. Even the earliest explorers referred to Indonesia as *Tanah Air*, or “Land-Water.” It is a fitting description, which is today represented by the nation’s bi-colored flag, the top band of red representing the earth above a stripe of white for the archipelago’s many seas.

As a country, Indonesia lies between the Pacific and Indian oceans, below mainland Asia, and with nothing but Antarctica to the south. Once a part of the Asian and Australian mainland, many bits of the archipelago split away from the areas we know today as Malaysia, Singapore, Thailand, and the Philippines, with the oldest of these islands dating back to the end of the Miocene era some 15 million years ago. Great geological changes occurred throughout the next 12 million years, with many of the islands at times even connected during the last Ice Age 35,000 to 10,000 years ago when the seas were lower and mountain peaks frozen over with snow. Remnants of this era are still seen

today in central Irian Jaya, where snow-covered Puncak (point) Jaya towers over the island of New Guinea, its 5029-meter height crowning it the highest glacial peak in the Southern Hemisphere.

Within the wide archipelago, Indonesia’s boundaries include six main geographical regions that comprise more than two-thirds of her land. Little wonder that so few areas add up to so much territory: Irian Jaya is the western half of New Guinea, the world’s second-largest island, while Kalimantan is the lower section of the third-largest, Borneo. However, Indonesia shares both these territories. Irian Jaya (formerly Irian Barat, or West Irian) divides the island of New Guinea equally with the country of Papua New Guinea to the east, while the upper third of Borneo above Kalimantan belongs to Malaysia’s states of Sabah and Sarawak, along with the small Sultanate of Brunei.

Sliding up parallel to mainland Malaysia, Sumatra is the world’s sixth-largest island and one of the least explored, its boundaries including the remote Mentawai Islands to the west as well as the developed eastern isles of Batam and Bintan near Singapore. Just 60 kilometers south of Sumatra and about one-fifth the size, Java has the dubious distinction of being the world’s most populated island, with more than 13 million people residing in Jakarta alone. Just next to Java, one of Indonesia’s smallest and most culturally significant islands is the Hindu droplet of Bali, unique within a country where more than 93 percent of the people are

followers of Islam. East of Bali is scattered the smaller Nusa Tenggara (southeast islands) archipelago, which includes Lombok, Sumbawa, Komodo, Flores, Sumba, and Timor. Above them, Sulawesi's orchid shape bridges the gap between Borneo and Maluku (the Moluccas) to the east, the latter region being the legendary site of spice trade that embraces hundreds of small volcanic islands.

Tested by the erosive forces of wind, waves, and earth movements. The Indonesian archipelago fragmented further over the centuries into the geographical areas we see on the current map of Asia. As pieces of the Asian and Australian mainland's broke free and floated through the seas, they carried with them many plant and animal species that today are endemic—found nowhere else in the world but in one particular place or island—such as the rare black orchid of Kalimantan, the Bali starling, or Sumatra's seldom-seen “short-eared” rabbit. Other arks of land crashed into one another, resulting in larger, strangely shaped islands like Sulawesi, whose four spidery arms are believed to be various bits of both Australia and Asia.”

## Language

Indonesian is the official language of the Republic of Indonesia, a country of approximately 180 million people. It is spoken by the vast majority of Indonesians, even though it is the native language of only seven percent of the population. There are hundreds of other important languages spoken across the more than 13,600 islands in the Indonesian

archipelago, including Javanese, Sundanese, Madurese, and Balinese, but Indonesian is the language of education, business, government, and the mass media.

*Bahasa Indonesia* (Indonesian language), as it is called in Indonesia, is a major language of the Malayo-Polynesian language family, and is closely related to Javanese and Tagalog (one of the major languages of the Philippines) and more distantly to Maori, and Hawaiian. Indonesian is based on Malay, the region's lingua franca for several centuries and the official language of Malaysia and Brunei. The differences between the two dialects are small, much like the differences between British and American English, and speakers of one find little trouble communicating with speakers of the other.

The influences of several other languages can still be found in Indonesian today. Words have been borrowed from Arabic since the coming of Islam to the archipelago in the 13th century, and from Dutch as a result of their colonial dominance of Indonesia from the 15th century until the close of World War II. Since Indonesia's independence in 1950, English has also been a rich source of words for modern Indonesian.

In the next newsletter we will begin to focus on specific islands beginning with Sumatra and we will begin to look at pronunciation and vocabulary from our art.

## Indonesian Weapons and Artifacts

*Pendekar William Sanders on Primitive Destinations International*

“I have purchased various Indonesian weapons and artifacts from Ken Ratihn and so have many of my students. I recommend Primitive Destinations International without hesitation.”

*Ken Ratihn from Primitive Destinations International*



In 1990 I had the opportunity to go with an expedition team to look for suitable rafting rivers in Indonesia. The next 6 years living in Indonesia I helped pioneer rafting. Over the years I trained Indonesians to become rafting guides, searched for rivers, did expeditions and led several major first descent rafting exploratories. I found Indonesia diverse, rich in culture, and I fell in love with Indonesia

and it's people. Being an avid collector, on my rafting adventures and expeditions I started to acquire Indonesian ethnic art and traditional weapons.

During my stay in Indonesia I met Sugih, my wife for 7 years now. She is from a very traditional Javanese family originally from Malang, East Java. Sugih's great, great, grandfather was a Guru in Pencak Silat. Her late grandfather was a very spiritual person and was extremely knowledgeable about shamanism. Her father Bapak Sukarlan inherited the family knowledge, and is a well respected elder in the area where he now lives in Banyuwangi, East Java. Bapak Sukarlan grew up familiar with traditional Javanese weapons and is especially knowledgeable about the keris. Today at the age of 65 he still fasts, meditates and sleeps with a keris in order to feel the mythological energy, coming from the keris. I learned everything there is to know about respecting and taking care of the keris from my father in-law. Most of my keris collection has been acquired through him and some of them are available for sale together with other Indonesian ethnic art collected through my travels.

Together my wife and I started Primitive Destinations International, still doing adventures and collecting. In the past we have done many ethnographic art and gallery shows. Now we have our own home gallery and sell on the internet. My wife and I are honored to know Pendekar Sanders as a good friend and he has purchased many Indonesian weapons from my collection.

Salam, Sejahtera.

Ken Ratihn  
Primitive Destinations International  
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Somes Bar, CA, USA, 95568  
Web Page : <http://www.2dmall.com/kss>  
Fax/phone : 530-469-3344

## Music, Videos and Books

### Music - CD

Sundanese, Degung-Mojang Priangan, Music of West Java, Volume I.

Sundanese, Degung-Sabilulungan, Music of West Java, Volume II.

Sumatra, Musiques Des Batak

### Videos

Crossing the Sulu Seas, 45 min., \$25.00, VHS, Kris Cutlery, 510-758-9912. This video includes footage of a keris being forged.

Bali a Window on Paradise, 53 min. \$20.99, Amazon.com. This is a very good video on Bali. You might rent it from your local tape store.

Ring of Fire - An Indonesian Odyssey, four volume set, \$20.99 each, Amazon.com. These videos were produced by documentarians Lorne and Lawrence Blair.

### Books

Ring of Fire : An Indonesian Odyssey, Lawrence Blair, Lorne Blair, \$19.96, ISBN: 0892814306, Amazon.com

## Books

The Weapons and Fighting Arts of Indonesia, Donn F. Draeger, Charles E. Tuttle Company 1972, ISBN : 0-8048-1716-2, Amazon.com

## Pendekar Sanders Seminars

May 15-16     Dublin, Ireland,  
Guru Liam McDonald

June 5-6       Farmington Hills, Michigan,  
Guru Besar Jeff Davidson,  
248-426-9717

## Final Comments

This is the conclusion of our first issue. I hope you that you have found the newsletter informative and an enhancement to your training. In future issues we will investigate all facets of your training, as well as the culture and the language of Indonesia.

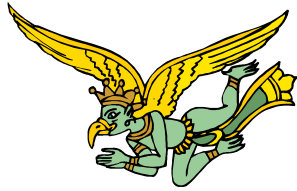
If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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# Tenaga Dalam



Volume 5 - October 2000

The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch

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## Announcements

### Seminar November 18 - 19, 2000

Saturday 10:00 - 6:00, Sunday 9:00 - 1:00

Topics - Silat Sparring and Seated Village Jurus

Cost is \$90.00 for both days or \$50.00 for 1 day

Hosted by **Guru Besar Jeff Davidson**

King Dragon Martial Arts School

29470 W. 10 Mile Road

Farmington Hills, Michigan 48336

(248) 426 - 9717

## Monumental Trip to Jawa and Bali

Pendekar William Sanders, Guru Besar Jeff Davidson and Guru Craig Porter have just returned from a monumental journey to Jawa (Java) and Bali witnessing the physical and spiritual roots of our art. The trip began in Bali, the birthplace of Untung Surapati. Untung Surapati is the founder of our tradition of *ilmu putih* (white knowledge/magic) or in Javanese *mayonggo setto* (white power). Untung Surapati's nickname was Pangeran Kebatinan

(Prince of Enlightenment). In Bali the group visited with many powerful spiritual masters. Pendekar Sanders' s personnel *empu* (keris maker) resides in Bali and he and his son are one of the only two *empus* in the world that we know of who are willing to infuse the blade with the desired *tuah* (magic) while the blade is being crafted. All members of the group were able to observe as the blades were being forged. All advanced students are encouraged to have their own *pusaka* (heirloom) crafted for them by this *empu*.



Pendekar Sanders in Bali with the Empu and his son

While in Bali Pendekar Sanders once again met with Mas Agung who is a Cimande trance master specializing in spiritual protection and animal trance fighting. Pendekar Sanders and Mas Agung both performed with their students and gave an electrifying demonstration. The two masters are working together to make certain that the true internal portion of the Art its strengthened and kept alive. The visit culminated with Mas Agung giving his spiritual power ceremony to the group. This is the very first time he has done this for any Americans. Pendekar Sanders went first making him the first American to receive this honor followed by Guru Besar Jeff Davidson and Guru Craig Porter.

The group then traveled to *Jawa* where they were joined by Guru Andrew Charalambous the UK director of Pukulan Cimande Pusaka and with Pendekar Raden Sartono who is Pendekar Sanders's teacher in *ilmu putih* and direct lineage holder in the tradition of Untung Surapati.



Untung Surapati

The team ventured deep into central Jawa to the old Clapar village in Karang Anyar, Kebumen to the 360 year old house of Untung Surapati. Meeting the group was Bapak San Duryas a sixth generation descendent of Untung Surapati who prepared a *slamatan* (feast) for all. It was awesome to see the reverence everyone had for Pendekar Sartono. Unbelievably the group was honored by the presentation from the sacred pusaka room of Untung Surapati's actual old pusaka, including his weapons, *jimats* (magical items), his actual clothing and remarkably his ancient head cloth which contained our Circle of Creation symbol as well as other symbols known to advanced students. Everything was photographed for the historical record.



Road to the gravesite

Following this electrifying experience they began the long walk to the grave sight. As the team wound its way through the dense jungle to the sacred grave sight all were overcome with a real feeling of power and peace. At the grave sight Pendekar Sartono, Untung Surapati's descendent and Pendekar Sanders entered the tomb first. Various mantras and offerings followed as



Pendekar Sanders gave his oath to the Art. One by one the students entered the tomb giving their prayers and offerings. When all were present Pendekar Sartono led a very powerful prayer and mantra session. At the height of this ceremony the first powerful sign appeared. From a completely calm day a very strong wind made its way through the jungle hitting the tomb, blowing the door open and bathing all in the cool breeze as though a powerful spirit had come and given approval. Positive sign number two was to follow. At the conclusion of the mantra session the group members names were written and offered on the incense fire. At once the small flame blazed into a large alive fire, the likes all said had never been seen at this site before. This was seen as an extremely strong positive sign by Pendekar Sartono and Untung Surapati's descendent. Finally and most incredibly very clear beautiful gamelon music floated in out of nowhere echoing out of the jungle from no known physical source. According to Pendekar Sanders this was without question the most powerful spiritual experience that he had ever encountered. At the grave site photos and a video were taken as Pendekar Sartono passed his teachings in their entirety on to

Pendekar Sanders.

Next the group made their way to the grave sight of another powerful spiritual leader, *Pangeran* (Prince) Samber Nyawa. He is the spiritual founder of the Pencak Silat practiced by the members of Singobarong Keris Corner who have an affiliation with the *keraton* (palace) in Solo. After a prayer and offering session at the grave sight Pendekar Sanders received a vision from the prince himself. Afterwards Pendekar Sanders was honored with a priceless *pusaka*, a large stone set in golden *nagas*, that was the personal *jimat* used by the Prince.

The following day a joint summit conference was held bringing together three spiritual silat groups and masters. The event was filmed by the media. After the documents were signed each group gave a demonstration. During the demonstration Pendekar Sanders had burning torches applied all over his body with no ill effects, while Guru Besar Jeff Davidson and Guru Craig Porter had red hot



Front - Pendekar Sartono (right), Pendekar Sanders (center), Bapak San Duryas

files applied to their tongues with no damage. The other masters endured fire in their mouths while they sparred in a bonfire and ate razor blades. Pendekar Sanders and Guru Besar Jeff Davidson then performed a demonstration of Pukulan Cimande Pusaka.



Pendekar Sanders and Guru Besar Davidson

All in all it was a monumental trip finally bringing to the America the true *Kejawen* and *Budi Succi* traditions that have always been the primary core of all traditional Pencak Silat. Pendekar Sanders said that it was a pleasure to take some of his students home to the Mother Country so that they could see for themselves how respected his teachers really are and how grateful the Indonesians are that someone is carrying the torch

in America despite the many prejudices we sometimes see by those who are ignorant. Everyone on the trip saw that at the core of Cimande is a very mystical art where the *kebatinan* is seen as coming from God and not from dark sources.

## Pendekar Taruna Ger Giesen

“Pendekar Taruna Giesen’s article on the keris and Dutch translations were featured in the last issue of the magazine. What follows is a short biography.”

Mr. Giesen started training in Pencak Silat the age of 15. He began with a well-known Indonesian teacher in Holland. Their style was a mixture of Cimande, Pamur and Tapac Suci. After a few years the relationship with this teacher ended due to the teacher working magick on his top students. They all had some bad things been done to them and never knew why. This way Mr. Giesen had to learn to defend himself against *guna-guna* (black magic) the hard way. But he got out of it stronger than ever and started learning about the *keris*.

As the years went by he started to use more and more Cimande and didn’t use Tapac Suci anymore and just a little bit of Pamur. Then on vacation in Sumatra he met Pendekar Syufian Nadar, one of the most well known men in West Sumatra. Eventually he learned Bapak Nadars family system of Senua and got graded by him as Pendekar Muda. This not only for his Senua but also for his overall development and Cimande.

Mr. Giesen largely credits Pendekar Sanders for this achievement because thanks to the Panther Production tapes he was able to go on with his Cimande training after he no longer could find a good enough teacher in Holland.



Pendekar Taruna Giesen (on the left) trains a small group of people in the village of Swalmen in Holland where he lives with his loving wife and children.

### **More Paranormal Stories**

Translation by Pendekar Taruna Ger Giesen

#### **Story 3**

#### **Black Saturday Ended in a White Cloth**

Strange thing not only happen with *keris* but with *wayang* dolls also, proven by the next story.

The role of the intrigant is never clear. Not even after the event. So it will always be a riddle if the old *wayang* doll acted up to his dubious reputation, or if I imagined it all. But I, almost ten years after it happened, still have a problem with

this black history and it takes a lot of effort to write it down. It was a horrible period of time for my family and me. To guarantee the privacy of the persons involved I changed the names. Otherwise this story is authentic.

**September 1995, Judith**

#### **Welcome**

In the summer of 1983 I got an old *wayang* doll from my friend Betty and her husband Herbert. They had owned it several years, but because very few people are crazy enough to look after another's 20 cats for three weeks, I got, as I heard later rather precious, the *wayang* doll as a thank you gift. According to Betty, whose father was busy with old Indonesian artifacts for years, the doll was really used for playing in the traditional way. This information went in one ear and out the other. It was an ugly little fellow with a half arm, but because of this he was kind of cute, I thought. That's why he got a place in our living room. An old wine bottle was soon found and that way he went in front of the window as a piece of the interior. My husband Bert didn't particularly like it, but what the heck, if I liked it. And so Durna, not until after the scary intrigues I heard his name for the first time, stood for years between plants and flowers. On a market I bought a second doll, because that would be even nicer between the plants, I thought. Number two was a female, this way it seemed like a couple. Durna was just out of Betty and Herbert's house, when their marriage went wrong. This could be coincidence, but it was strange. In the mean time

our lives went on quietly. Our daughter from one and a half years old grew fast and Bert and me had a happy marriage. At the end of 1984 we went to a new home and again Durna got a place at the window. But when exactly is hard to tell, our relationship started to become a bit uneasy. Bert often had pain in the neck and he became unsatisfied with himself and sought answers in the supernatural. He always had been curious for “there’s more between heaven and earth things”, but now he became obsessed. And I, friends always call, me too earthly, didn’t understand a bit about it. I couldn’t relate to it. Even more it repelled me. I sought my own way. Strangely enough, one of the things that started to get my interest were the *wayang* dolls that were standing in my living for so long. I asked Betty’s father for advice about how I could restore them. Especially the old doll with his ugly painted head and worn dress, I wanted to make it beautiful again. In the past some idiot most have been busy with it, who gave the doll fat black lined eyes a very pink nose and painted upper body. And the pitiful rag that should be his clothes didn’t look like anything. On my next birthday I turned 26 years old and I got a book on *wayang* dolls. Strangely enough I never read it and it was put by my books and that was it. In hindsight it is very strange. If I only had read the book then I would have known what stood in my living room. If I would have handled it according to that knowledge? I don’t dare to say. But later I found it very strange indeed that I wanted to restore the old doll and that I never read the information I needed in that book. That’s very contradicting isn’t it? Why didn’t I ever read the book?

The sad story continues. The tension in our marriage grew. So much, that in November 1986 I thought to find my cure with the very nice, but married neighbor and father of two small children. A person of whom I later have to say was Durna in the flesh. A smart intrigant who, just like Durna, didn’t have much confidence due to a physical handicap. Mindful, sweet, giving compliments, charming and mean! But, I didn’t know all then. I only saw the good side from that man and even more from the bad ones of my Bert. Bert in turn was blind to it all. Even more, he too became a friend to the neighbor. Ever more often both men did things together. The neighbor told me he did it on purpose, so he could be around me more. Usually this would have put my defenses up. Because I have a well developed sense for justice and honesty. But the strange way of loving him, not to say obsession, made me do nothing and let him become even more important in the life of Bert and me. In the mean time Durna became even more interesting to me. While Bert still thought it an ugly thing, I dusted him regularly (and this while I hate to dust anything, but Durna was cleaned daily) and in my thoughts I was already restoring him. But the book on *wayang* dolls stayed closed. It still is a mystery to me how it was possible to be so emotionally involved with that doll and on the other hand never taking practical actions. What powers kept me off the book, I wonder now. March 1987 the bomb exploded. After three months of a double life I confessed to Bert what was going on between me and the neighbor. Of course Bert was very angry. He did have his suspicion, but declared himself a fool. The fact that the neighbor kept coming and

was also interested in him had confused him. Only years later Bert told me that he had wanted to confront the neighbor with his suspicion, but something had held him back.

### **Durna's True Face**

Two days was all that Bert and I could stay together then I decided to go to Betty to think my marriage over. Maybe I should divorce, but there was of course also a child of almost four walking around. Betty was living alone in a small apartment. But I was welcome for the weekend. That was all the time I wanted. Betty and her new friend Anton listened to my story and didn't tell me their conclusion. Later both of them told me they thought our marriage was stranded forever. That was the same way I felt at the time. After a long Friday night I woke up on Saturday morning with a clear head. While Anton and Betty went out for the day, I stayed alone in the apartment, thinking about my own future. I decided then that my marriage had to be over. Herbert's (Betty's ex) new girlfriend was living with Herbert and I could live in her house, she promised me after I called her and explained the situation. So a home was taken care of. Betty, a divorced housewife herself, knew how to get to the social services and could help me with that. In fact I had settled my affairs very fast, the way I usually do. The next day I would go to the new house. So, only one night of sleep at Betty's and my new life would begin.

### **In The Mean Time**

After I left Bert collapsed. He went to his parents where his sister in law Marijke had an open ear. She let him tell his story, respected his sorrow and tried to support him. Bert didn't want to be in our house for some reason. Until late at night he stayed with his brother and sister in law. In their house he felt safer. The next morning, Saturday, he felt miserable again in our own house and especially in the living room (with open kitchen). He called Marijke and asked her to come. They were both sitting at our kitchen table talking and drinking coffee. Suddenly Bert felt a stinging pain at the right side of his head. That side was toward the living room. This happened a few more times and the pain grew increasingly worse.

Unconsciously Bert looked into the living as if he where searching for the reason of his pain there. As if he was stung by a hornet his attention stayed with the old *wayang* dolls. A chill went down his spine. The doll suddenly had a face Bert never saw before: threatening and mean. As if he had to confront something Bert went over and looked the doll straight in the face. The stinging got even worse. Bert kept looking at the doll and after a few minutes the pain lessened to disappear eventually. Then Bert turned the dolls head to the wall. Because Bert couldn't believe what just happened, despite his believes in the supernatural, he called Marijke. He asked her to look at the doll and turned his head back. Marijke looked only a second at the doll face, ran hysterically to the most far away comer of the room and started to cry. Also she got an instant headache. She trembled all over her body and didn't want to

look at the doll again. After that Bert took the doll and put it in the bicycle garage, which wasn't under our roof. It was early in the evening about 18:30 when this happened.

### **Conclusion**

In the mean time I used the Saturday to work on my plans for the future. While the day proceeded they became clearer and I was getting sure that a divorce was the only good way for me. Because I slept so bad on Betty's small couch, Anton offered to get a folding bed from his own house, several miles away. After a quarter of an hour Anton was back breathing heavily and sweating, because he had climbed the four stairs to Betty's home with the bed. What happened then I can't recall. I saw the scene - Anton dragging the bed through the front door - and said without thinking: "I'm going home." I suddenly was very sure. Without hesitation I packed my things, called Bert and asked Anton to bring me back. This he wanted. Anton, who just rode back and forth for that folding bed, wanted to get in his car and saw just in time that all the screws from his four wheels were loose. In that short time if Anton hadn't seen it, we would probably had an accident. So we took Betty's car and within half an hour we were back in the place I lived. Bert was already waiting for me. I was still nervous but on the other hand very calm. Not long after that our talking came to the doll. We put facts and a timetable together and found scary parallels. Most shocking was the fact that in the same instant that Bert put the doll away, the same moment I suddenly wanted to go home. While Bert was talking about

what happened to him that day the fear for the doll crept in him again and even the proximity of the doll in the bicycle shed was too near for him. Around midnight we called Betty's father, with the request if we might bring the doll to him. In spite of the late hour we could bring it right away. Betty's father advised us to put the doll in a white cloth and transport it that way. This was soon done. This Durna is still in the possession of Betty's father until this day. In the mean time it is restored and looks very attractive. But even if they gave me a hundred thousand guildens, I would never want that doll back in my possession.

### **Closing Words**

I end the way I started. The role of the intrigant is never clear. Until today I cannot prove without a doubt that an old doll has made our lives miserable. Maybe it would also have happened if the doll hadn't been there. But honestly I don't believe that. Too many things happened that don't belong to Bert's and my own character. Finally, for those who like happy endings: It took Bert and me years to get rid of the tensions in our marriage but now we are happier then we have ever been. And the neighbor is, just like Durna, restored to his Old Glory, he moved elsewhere with his family and we never saw him again.

### **Story 4 - The Malangkeris**

I was born on Java during the World War I. My parents were Dutch and my father worked with the *Bataafse Petroleum Maatschappij* and after



some years we moved to the Netherlands, but I always kept longing feelings toward my birth land. In the winter of 1939 -1940, I had just graduated and I was given the opportunity to go to Indonesia again. Because of the start of World War II this didn't happen.

But the longing stayed and by 1973 it became reality. All of my memories about Indonesia had caused me to collect Indonesian artifacts, on which I was very attached. Of course I also owned some *keris*, who I admired very much, but about which I had little knowledge. Back then I started to try to find out more about the phenomena "*Keris*", but that wasn't very easy. Luckily I got the opportunity to fill my knowledge years later. After 1974, I traveled a lot and in Switzerland I met a nice girlfriend, born in Surabaya, called Carla. On her invitation I traveled to Java and stayed as a guest in her house. In that period I had the chance to make my collection "substantially" bigger. On a given day I visited Malang, a beautiful mountain city in East Java. There I saw a kind of barn, filled with Indonesian stuff that was for sale. Suddenly I had a very strange experience. I was drawn inside as by a magnet and once inside the same magnet got me to walk straight to a pile of rubbish and started me searching. To my delight five *keris* came out, which I studied in another part of the barn. They were all in a very bad shape, dusty, dirty and rusty.

One *keris* had my special attention and it was as if I heard a tiny voice in my head, telling me to buy this *keris* no matter what. I asked information

about this *keris* which was how is it possible in the most badly shape of them all. The wood was all but rotten, full of holes, the blade was rusty and there were no *mendak* or *pendok*. Nevertheless something had me in its powers and the feeling to possess the *keris* became more urgent. The seller asked a very high price, but I got it down a lot, and not long after I was the owner. Home in Surabaya I cleaned the *keris* the best I could, but it still looked as if no one had taken care for it in years.

The *keris* was mine now and I was happy with it. In spite of everything it was the way it was supposed to be, I always thought and often I wondered whether it was nothing but coincidence.

Some days later Carla had some friend over and I made their acquaintance. We were sitting on the porch in the tropical night air. On a given moment we talked about my new *keris* and the company grew curious. I took the *keris* from my bedroom and put it on the table. Two from the friends wanted nothing to do with it, but one friend showed a real interest, and we found out he knew something about the subject. After he had taken a good look and had closed the *keris*, as one calls it, he wanted to give it back to me. To his big surprise he couldn't let go of it. His hand kept shut and the *keris* shook and swayed from right to left. With a lot of trouble I managed to "break" his hand open. We all looked at this strange thing that happened and somehow I found it very interesting, although with mixed feelings.

I immediately thought that I would hear more of this. And yes, Carla started to say she was worried a few days later. She proposed to let an expert have a look at the *keris*. This I promised her and I also said I would have the *keris* destroyed if something was “the matter” with it. I went with Carla’s driver to the mentioned *keris* expert, the driver would be my translator. The expert was an old man, who studied the *keris* closely, took every part apart and examined everything. He put some white powder on the thing and went into trance. In the mean time a lot of men came sitting with us and everything was followed closely. By me to, even though I was rather skeptic. After a quarter of an hour he was still in trance and my curiosity grew by the minute. When he came out of the trance he started talking in Javanese, which the driver, from Arabic origin, translated in a mixture of bad Dutch-English. And so I heard the story that it was a good *keris*, badly taken care for, but no *keris* ‘*darak*’ (blood *keris*), which meant there was no murder committed with it. The *keris* favored me, would do me no harm and I could possess it without worries. I listened to this all with a lot of skepticism, thinking the man was only telling me what I wanted to hear. I wasn’t convinced by his story but this changed quickly as he went on. He told me that I had more *keris* in my home in Holland and that I could own these to without problems and that those would accept this *keris* also. That he “saw” *keris* at my home surprised me, but I was really astonished when he told me the right number. Stupefied I listened to him telling me how the *keris* hung at the wall in my house and that I shouldn’t do that with this *keris*.

Nobody knew these personnel things, so there could be no case of foreknowledge by someone else. The *keris* expert gave me the urgent advice to take the other *keris* from the wall also. After that he put some oil on the blade, put the hilt back on with a filling of horsehair, and took another good look at it. Then he waved the *keris* through the air and gave it back to me. I was really stupefied. The time I stayed in Surabaya the *keris* lay on a table in my bedroom. New manifestations stayed away; I think the *keris* was happy with his new owner.

It was time to go back to the Netherlands. While I was packing my suitcase and put the *keris* in a piece of cotton, I had one big worry: “how could I get the *keris* through customs”. *Keris* weren’t allowed to be brought out of the country. I only hoped I wouldn’t get any trouble. Once at the airport in Jakarta, I had just like all the other passengers my luggage x-rayed. Tensed I waited and prayed a silent prayer. And what happened; when my suitcase was checked on the x-ray screen there was nothing to be seen from the *keris*! Just some shadows from the insides, like shoes, clothing, some Balinese woodcarvings and some other souvenirs. So I got safely aboard the DC10 with my luggage, and landed hours later at Schiphol. When I was home I cleaned the *keris* some more and put it on a table. I was very glad with it and thought it was a fine new thing for my collection. Some years ago I came in touch with the writer of the books *The Keris* 1, 2 and 3, who offered to restore the *keris*. After he was finished with it I was astonished by the result. The *keris* was beautiful indeed. It turned out it was a

very special *keris*, really a top *keris* from high “birth”, with an exceptional *pamor* on the blade, which wasn't to be seen before the restoration.

I see this *keris* as my protector and developed the habit to take this *keris* with me in a briefcase when I have to leave home for a couple of days. I even gave the *keris* a name - ‘*Malangkeris*’.

### **Summer 1995 ‘KRISMAN’**

(Of course not my real name)

#### **Story 5 - Cold**

Mr. Evenoud lives in an old stately mansion in the center of Ottendorp. The house hasn't been painted and cleaned in years and doesn't let much daylight in through its dusty windows. The rooms breathe out the aura from centuries and are furnished with heavy dark furniture. Evenoud is a somewhat strange, slightly lonely man with a surprising clear way of looking at you. He earns his living by restoring finely made furniture with loving care; he's got a very good reputation in this field of work. His big love is everything strange, exotic, and the grim dark side of life. He owns a very varied collection of objects that can disturb sensitive people very easily. Evenoud also has a respectable collection of oriental weapons, one of them a Cundrik: a gray, unattractive weapon, mounted as a kris in a mother of pearl inlaid Madurese sheath. It is an ugly but very impressive thing.

On a rainy night in the early spring of 1994 Evenoud got a visit from his old costumer

Wouters. Wouters is a dull and greedy man with an urge to get access to things that are none of his business. That's why it happened that, after long insisting from Wouters, Evenoud let him into his private rooms. They soon talked about the collection from Evenoud. Charlotte, the young foreign wife from Evenoud, was present with this conversation. The room where it took place, stuffed full, dusty, dark with vague corners, the collections, the unforbidden furniture, all this fed Wouter's fantasy. And thus it came that in the course of the conversation the Cundrik came in the hands of Wouters so that he could take a good look at it.

Up until that moment there had never been any problem with drawing the weapon, it was always loose in his sheath and let itself go easily. Wouters couldn't manage to get it out though; it was stuck and didn't come loose at all. Eventually it was Evenoud who took the blade with ease out of its scabbard and handed it to Wouters. At that moment everything in the room seemed to stop, as if time itself held his breath. And from the old floor, as in an autumn night in the field, a choking and invisible mist came up to the height of the blade. Slowly everyone stiffened from the cold that drifted and felt as sharp as icy water in warm air, and nobody was able for what seemed an endless moment to act or even to move. Suddenly, as awakening from a deep sleep, Evenoud took the blade from Wouters and put it back in its scabbard. Just as unexpected as the cold had come, it disappeared as fog under the sun. The conversation slowly started again. But Wouters, deeply shocked in his trust about the

nature of things, didn't want to stay a moment longer than necessary in this damned place and left after vague apologies. The next bright spring-morning made the memory fade and also the knowledge about the amount of wine spent made the whole deal very unlikely. But, around eleven that morning there was a phone call from Wouters who said that in his own house all his flowers and plants, without exception, were fallen down without breaking anything. Wouters never visited Evenoud again since then...

## **The Altered State - Part II**

by Pendekar William Sanders

In our last installment I presented scientific information on the value of the altered state on the actual cellular response. I will now discuss the role of vision and its relationship to brainwaves and the combat state.

### **The Alpha State**

What is Alpha? It is one of four basic brain waves, Delta, Theta, Alpha, and Beta, which make up the EEG, which is short for electroencephalogram. These are all oscillating electrical voltages in the brain, but they are very tiny voltages, just a few millionths of a volt. The Alpha waves oscillate about 10 times per second, and the range is 8-13 cycles per second. The brain waves called "Alpha" were the first to be discovered (around 1908, by an Austrian Psychiatrist named Hans Berger). That is why they are called "Alpha", since they were first.

Alpha is the first letter of the Greek alphabet, like our "a".

Many hundreds of scientists have spent a lot of time studying these basic brain waves of the EEG, so there is a lot of basic knowledge about what Alpha is and what makes it appear and disappear in our brains. Yes, Alpha appears and disappears. It is not always present. For example, in deep sleep there is no Alpha, and if someone is very highly aroused as in fear or anger, again there is virtually no Alpha. Delta is seen only in the deepest stages of sleep (Stages 3 and 4). Theta is seen in light sleep and drowsiness (sleep stages 1 and 2). Alpha is seen in wakefulness where there is a relaxed and effortless alertness. Beta is seen in highly stressful situations, and where there is difficult mental concentration and focus.

Delta waves are the slowest oscillating waves (0-4 cycles per second). Theta waves oscillate somewhat faster (4-7 cycles per second). Alpha waves oscillate 8-13 times per second. Beta waves oscillate still faster (13-40 cycles per second). There are many other kinds of electrical activity in the brain, especially the short-lived evoked potentials that occur when the brain responds to sensory input (like a sound, or a touch, or a flash of light). However, the four basic EEG waves of Delta, Theta, Alpha, and Beta constitute the standard lineup of EEG activity.

Peak performance is an activity for which Alpha is helpful. Recently sports scientists have shown that increases of Alpha brain waves (often in the left side of the brain) precede peak performance.

One key difference between novice and elite athletes is in their brain waves. Just before his best free throws, an elite basketball player will produce a burst of Alpha on the left side of their brain. Just before their best strokes, elite golfers will produce a burst of Alpha in their left brain. Just before their best shots, elite marksmen and archers will produce a burst of Alpha in their left brains. Novice and intermediate athletes do not show this Alpha pattern. However, one study of archers training over many weeks, showed that as they improved their performance, they gradually increased the amount of left brain Alpha which occurred just before their best shots. The Alpha brain waves seemed to be essential for peak performance and were increased, albeit slowly, by the archery training.

The key to using this state is that alpha waves only occur when there is no visual stimulus or mental effort. If you try to do a calculation or even in total darkness try to see the alpha state will disappear. If your field of vision is uniform, that is it has no specific eye catching pattern, the alpha state will remain. Recall in Volume I of Principles of Destruction that we talked about stealing the awareness. The alpha state will also remain if you look through a distorted lens, which tends to remove the meaning of what you see. A visual field, which moves quickly, like rapid blinking causes the alpha waves to assume the same rate as the blinking and so operates like a mild hypnotic state.

This once more verifies our technique of scanning the surroundings while moving toward our

opponent. This process maintains the alpha state. In the alpha state you are constantly in touch with all of the knowledge in your subconscious mind, which will give you the best chance of closing in on the opponent effectively and safely.

### **The Tricky Part**

Have you seen a cobra paralyze its prey at close range by its glare? This is actually accomplished by the snake projecting infrared rays from its eyes directly into the eyes of its prey. It projects a stunningly powerful hunger to swallow them alive. This hits the prey, stuns it and the rays are drawn back through the eyes to the brain of the snake with such an overwhelming power that the prey feels as though it is already being swallowed alive. This is the reason that the prey does not move.

Your retina projects infrared waves. Being light they consist of a vast portion of very small entities called photons. Photons, also called light quantum, are minute energy packets of electromagnetic radiation. The term photon (from Greek phos, photos, "light"), however, was not used until 1926. The energy of a photon depends on radiation frequency; there are photons of all energies from high-energy gamma- and X-rays, through visible light, to low-energy infrared and radio waves. All photons travel at the speed of light that is 186,000 miles per second unless slowed by a liquid or a solid. Considered among the subatomic particles, photons are bosons, having no electric charge or rest mass; they are field particles that are thought to be the carriers of the electromagnetic field.

The photons are very powerful due to their speed and large number. As they collide with your retina heat is produced which creates the infrared waves. The actual speed of the photon is 400,000,000 times that of a rifle bullet. The linear momentum  $\mathbf{p}$  of an object of mass  $\mathbf{m}$  moving with a velocity  $\mathbf{v}$  is:  $\mathbf{p} = \mathbf{mv}$ . Where mass  $\mathbf{m}$  is in kg and velocity  $\mathbf{v}$  is in m/s. An object has a momentum means that, when it collides with another object, it is able to exert a force on it. If you compare the momentum of a rifle bullet with the momentum of a photon given by  $\mathbf{p} = \mathbf{h}/\mathbf{L}$  where  $\mathbf{p}$  is the momentum,  $\mathbf{h}$  is the Planck constant and  $\mathbf{L}$  is the wavelength then you will see that the photon has much greater momentum, thus exerts a much greater force.

When your infrared waves strike the atoms of the air they knock loose large amounts of electrons and hence create a negative charged channel. Infrared waves are generated by all hot objects, examples of which would be hot water bottles, heating pads and your body. They do not penetrate the tissue much more than about 2mm. As your power increases the infrared wavelengths will shorten to a length closer to an electric arc. Higher temperature infrared waves can penetrate from 5 to 10 mm, which can influence tissues and organs. A skilled practitioner can shorten their wavelength to accomplish freezing an opponent in their tracks.

### **How Do You Do It?**

First you must radiate at least twice the heat that you normally do. This can be done by

visualizations. Visualize a fire burning inside of you or nice juicy steak sizzling on a grill. Tibetan monks are often judged on how much snow they melt around them as they meditate naked in the snow. This will create the positive nerve response we previously spoke of in our last issue. The visualization will bring blood from your muscles to the surface of your skin warming it up. Next use the accumulation breathing technique in Principles of Destruction Volume 1 or on the 1996 Seminar Video for the fire element. Draw the heat to your eyes and concentrate it just behind each eye. Feel the heat intensify so that your eyes feel hot and even a little drowsy. Picture the heat shooting out as 2 cylinders connected to your target. Feel the fire element. Picture red hot metal piercing from your eyes or infrared waves traveling outward.

In a real fight make sure that you remain in the alpha state as much as possible. Close the distance by our regular methods and when you are at zero range, nose to nose, if you have not already dropped your opponent, direct a wide eyed ferocious glare directly at their eyes. Fire your heated command through your eyes into them. If they happen to lock on to your eyes it is so much the better. This command could be for them to collapse, freeze, weaken, etc. This command should influence them so that you can finish to job.

Training lasts a lifetime and I wish you all well.

## **Kejawen, a Javanese Traditional Spiritual Teaching**

by Bapak Suryo S. Negoro

The ancient people of Java since 3000 years BC had known the wet-rice cultivation. This system of agriculture requires a smooth cooperation between villagers, is still being practiced to this day. The villagers must have a very high consciousness to organize such a complicated arrangement to be a smooth cooperation, benefited all parties involved. Besides the wet-rice cultivation, they have known also among other fishery, astronomy, cloth weaving, batik, gamelan and wayang. Before the arrival of Hinduism and any other world religions, the Javanese had already a culture and belief(s) of their own.

In some Javanese traditional ceremonies, ancient rituals remain in place to this day. It is a proof that Javanese people are smart in preserving their precious identity. Besides the existence of widely recognized religions such as Hinduism, Buddhism, Islam and Christianity, a local belief popularly known as Kejawen or Kebatinan does continue to exist.

Kejawen from the word Jawa (Java) : Javanism, is a Javanese spiritual knowledge in search of good and correct way of life, so the persons practicing the teaching correctly and wholeheartedly should find the spiritual way to true life (urip sejati => urip = life, sejati = true) achieving the harmonious relation between servant

and God, JUMBUHING KAWULO GUSTI (jumbuh = a good, harmonious relation, kawulo = servant, gusti = Lord, God).

This is Kasunyatan - The Reality, Kebatinan from the word Batin = inner, spiritual. Kebatinan = spiritualism, generally understood as the spiritual teaching of belief in one God. Some are of the opinion that Kejawen has a broader meaning than Kebatinan, except kebatinan it consists, also of way of thinking, art, tradition, culture etc. The existence of Kejawen, in no way can be separated from the Javanese way of life and thinking, the nature and the tradition.

A Javanese concept prevails to this day is Mamayu Hayuning Bawono - to preserve the beauty of the world in a broader sense means to preserve the universe for the welfare of its inhabitants. By nature, a Javanese is an environmentalist, a preserver of nature as clearly shown in their natural oriented tradition and rituals.

Living in harmony is of prime important - the harmonious relation among people in the society between human beings and the universe and harmonious relation between servant and God.

Since their tender ages, the Javanese have been educated by their parents, families, society, teachers etc, the lessons of belief in God, moral behavior and etiquettes etc. The elder Javanese always say that all religions are good. So far there is no conflict in Java due to religious differences. Up to present date, the four royal palaces in Yogyakarta and Surakarta (Kasultanan under

King/Sultan Hamengku Buwono X, Pakualaman under Viceroy/Adipati Pakualam IX, Kasunanan under King/Sunan Paku Buwono XII, Mangkunagaran under Viceroy/Adipati Mangkunagara IX) are the centers of Javanese court culture, where royal ceremonies from the old days are still performed. The people culture such as "The Village Cleansing" ceremonies dated back from ancient period take place almost intactly.

## **Methods of Learning Kejawen**

### **Sastra Piningit**

Sastra means knowledge. Piningit means secret. It's a secret knowledge, notably in the old days. More precisely it's mystically secret knowledge. The kejawen had been kept as secret knowledge by mystical power (gaib). Kejawen is not atheistic or anti religion, on the contrary it's a knowledge of belief in God. The Javanese ancestors had taught kejawen to only a view of selected individuals and in each case, only after a scrutinized consideration, that those people should keep the knowledge only for themselves and hopefully some of them should be determined to practise the knowledge whole-heartedly. Note: It was not all of them, only some of them.

### **Klenik**

It is a way of speaking in a low voice, almost whispering. It was how the kejawen was taught between a guru with his very limited member of pupils (from 2 to 4 persons). That's why some

people say kejawen is Klenik or Ngelmu (spiritual knowledge) klenik. The lesson was oral. No one was allowed to write. Everything had to be remembered by heart. The usual time was evening until midnight or early in the morning before sunrise. The guru classified the lessons. Ordinary knowledge could be given inside the house. But for important and sacred knowledge, 'the class' was not in the house. It was in the meadow, in the bank of a river, on the beach of sea, on the mountain etc. some were allowed to be taught only during full moon time.

They were special chosen good days to learn, which are valid to this day. There are among other: Jum'at Kliwon and Jum'at Legi - Friday Kliwon and Friday Legi Selasa Kliwon - Tuesday Kliwon. Some sacred lesson only be taught on above days.

According to the spiritual Guru, it was a tradition. He had received the teaching from his Guru also in special places and days. He did not dare to alter the tradition.

According to Javanese calendar, except the 7 days/week, there are 5 days/week which is called Pasaran. They use them together. From Friday Legi to Friday Legi again, is 35 days. The same from Tuesday Kliwon to Tuesday Kliwon is also 35 days. This period of 35 days is called Selapanan.

The 5 days/week are: Kliwon, Legi, Paing, Pon and Wage. The most important date for a traditional Javanese is the 1st of Javanese month



of Suro, the Javanese New Year. It is considered as a Holy day, a proper time to learn something.

In every session of meeting, the students have to come with clean heart and body. Sometimes, they are ordered to fast or to remain awake or to refrain from sex for a certain period of time. At midnight they have to take a bath with cool water. Some gurus obliged them to wear Javanese traditional costume during sessions.

In the old days, there was no written materials on kejawen, to gather the materials, one has to watch carefully various rituals, traditional ceremonies, slametans (praying together or ceremonial meals with rice cone), offerings, etiquettes, wayang performances, old legends etc. a keen cultural observer should know that among the grand shows, there are in fact spiritual rites.

This is a wise policy of Javanese ancestors, they spread the ancient valuable knowledge in many places. Those who are interested to learn, have to find through a hard-work. It is not easy to learn something valuable. It explains, why there is no book on kejawen since ancient time to present date.

### **Sastra Ceto**

Sastra means knowledge, Ceto means clearly seen. The knowledge of kejawen in recent years is becoming clear. More and more parts of the teaching were written. Some publications for limited purposes or books are available. Some gurus permits their students to write down

the spiritual teaching, even mantras are written. Something which was impossible in the old days. But there is exception, some spiritual teachings which are classified as 'world secret'/Kekeran Bawono are not allowed to be written. Normally the learning sessions are held in the house, mostly in the evening. Only for some special occasions are held outside the house.

The method of learning has changed considerably. Some gurus stick to traditional rule by having only very limited students. But the situation of learning sessions are more relax. Sweet tea or coffee and snacks are served while smoking kretek (clove) cigarettes. At the same time, several spiritual or kebatinan foundations were born.

For sure they have more followers, they have office for Head-Quarter and branches in other towns. They have publication on their activities. They are organized like a modern association. It seems that Javanese are ready to embrace modernization selectively. The question is how far?

This article should only inform, in general, the kejawen traditional way of learning and practising, which is factually still exist.

The knowledge and understanding of kejawen remain the same in the old and present day: It's a Javanese spiritual knowledge in search of good and correct way of life, so the persons practising the teaching correctly and wholeheartedly should find the spiritual way to true life, achieving a harmonious relation between servant and Lord. It

is the most noble goal and wish for kejawen followers.

Regretfully, since the ancient period to this day, they are people who learn the knowledge for other purposes, among other:

1. To reach Kawaskitan (to be waskita): he can see metaphysical world, able to predict. He is proud, people come to him for consultation.
2. To reach Kadigdayan (to be digdaya)- invulnerable to sharp weapons, bullets etc. he is proud, people is afraid of him.
3. To be Pana (to know everything)-he gives advices on love affaires, business opportunities etc. he is proud, people respect him, he has a high position. He collects easily material wealth. These aims are not correct, there are reflecting lust of selfishness, in pursuit of solely worldly material wealth.

The Javanese (wong-Jawa) and Kejawen Wong means people. Jawa-Java => wong Java is people of Java or Javanese. In refined kromo language is Tiyang Jawi. The Javanese are grateful that they are born and live in the splendid fertile island of Java with its pleasant climate. According to wayang stories, the beauty of the island had even attracted gods to descend and built the first kingdoms in Java, some words to always remember "gods occupation" of Java are:

Jawata means god, the guru of the Javanese  
Tiyang descendant of gods

Wong descendant of gods

So, Javanese (wong or Tiyang Jawa) is descendant of gods.

It means that existance of Java and the Javanese should be from a very long time ago. From archeological discovery, the eldest human-being in this island dated back more than 1,9 millions years B.C, as proved in the village of Sangiran, Solo, Central Java.

According to physical geography, the island of Java was already exist in the world map 20 million years B.C, as part of islands in southern India, prior to the birth of Mt. Himalaya, at that time, mainland China was an ocean.

With the above historical back-ground, there is no doubt that Java has one of the eldest cultures in the world. The Javanese love to express their view through symbolism and refined words, which sometimes are difficult to be understood by ordinary people.

The word 'Jawa' itself, in fact has a deep philosophical meaning. The late, Prof. Hardjono, MR. (Dutch Master of Law), a famous populist professor from Gajah Mada State University, told the writer about 16 years ago in his residence in Kotabaru, Yogyakarta.

"Dimas (younger brother), people should know the real meaning of Jawa or Jawi in kromo language". "Could you tell me, Romo (father)?" "Ja means to be born. Wi means a bird". "Like a

bird, a human-being, has to pass two steps to be a perfect human-being. First it's an egg, then a bird". He didn't continue to explain, as if he let the writer to guess. 2 years latter, the writer had a chance to know, a very wise but low profile gentleman.

The late, Bapak Prawirowardojo, Ret. Army Colonel, an expert of kejawen, told the writer that a Javanese should be born twice to be a perfect person.

First: He/she was born thru the mother's womb.

Second: He/she should be born again by True Knowledge. (Ngelmu sejati). So he/she should know the true life, no more secret in this world. He/she has become a perfect person.

The writer did understand the meaning of the sentence word by word, but could not imagine how should be the second birth. The wise Pak Prawirowardojo further said: "Don't believe me, Nakmas (son), before you see the reality by yourself. As a true Javanese, you have to see reality first, before you believe". Only after 10 years of his statement, the writer does really believe of what he said.

### **Who Should Learn Kejawen?**

Only intellectuals and academicians are fit to reach the aim set by kejawen, besides some saints and holy and honest persons. Some say that kejawen is gampang-gampang angel in Javanese (gampang-easy, angel-difficult) i.e. if

you say it's difficult then it's difficult, if you say it's easy then it's easy.

Some ordinary people (peasants, becak drivers, small employees) could gain the essence of kejawen too. As a conclusion the essence of kejawen is fit for those people who accept seriously and practise wholeheartedly (Kamot in javanese) the knowledge.

Every individual in the process of learning should have different experience as it depends to everybody's talent and background. The experiences of the respected gentlemen and ladies in the following chapters are worth to read.

### **How to Understand Kejawen**

Let's quote a Javanese classical Tembang:

I finish my talk

(tak uwisi gunem iki)

I only wish to make you understand

(niyatku mung aweh wikan)

There are a lot of Kebatinan knowledge

(Kebatinan akeh lire)

There are extremely serious

(lan gawat kaliwat-liwat)

So, be alert

(mula dipun prayitno)

Do not make a wrong choice

(aja kleru pamilihmu)

When you learn Kebatinan

(lamun mardi Kebatinan)

This Javanese classical song represents an advice from an old wise man (priyayi sepuh) to those who are interested to learn Kejawen or Kejawen.

As it has been written in preceding articles that the real goal of Kejawen is to gain a true spiritual knowledge to reach true life and harmonious relation between servant and God (jumbuhing kawulo Gusti).

This spiritual condition could be achieved by every believer in God, having good morality and sincerity. Some ways of behaving (laku), have to be practiced with utmost consciousness and determination.

The seekers of true knowledge and those who have gained true knowledge are obliged to do somethings for the benefit of all people thru their minds and deeds. Cipta (forefront of feeling), rasa (feeling), karsa (wish) and karya (deed) must be good, correct and holy and solely focussed to 'mamayu hayuning bawono' – to preserve the beauty of the world with all its contents for the welfare of all living-beings and the safety of the universe. 'Ati suci jumbuhing kawulo Gusti' – holy heart is the harmonious relation between servant and God. No doubt that Kejawen is an asset of traditional Javanese with universal value. The Kejawen outlook could contribute to the world peace and prosperity.

Some readers find the scrutinized explanation of Kejawen, consisting of: General knowledge and the experiences of some people as very

interesting. Some appreciate the goal of this spiritual teaching but it is hard to practise. Javanese wise man (priyayi sepuh) gives a simple advice – Do it relaxly!

Kejawen is a flexible knowledge. First, you are required to understand it. Do not force yourself. As a believer, it is not hard for you to be honest. As a moral and life guidance, you are obliged to be grateful to Gusti, God the Almighty that you have been given a chance to live in this world.

As a responsible human you have obligations: To work decently, to fulfill the need of yourself and your family. To keep your body healthy, so you would have a healthy mind too. To take a good care of your physical body is of prime important to do all activities physically and mentally. To have a noble mind (Budi luhur).

By conducting the above obligations, it is easier for you to contribute to the society i.e. to others, to the country and to the world.

### **Final Comments**

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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# Tenaga Dalam

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The Voice of the Indonesian  
Pencak Silat Governing Board - USA Branch



## Silat Without Pencak

By Pendekar Sanders

Pencak Silat - A lot of people say that they practice it. Most of the time we talk about all of the deadly aspects. The deadly aspects exist but in our art as well as life a balance must exist. The terms yin-yang, soft-hard, female-male and the list could go on and on are in many ways analogous with the words Pencak-Silat. We have had discussions in the past about why Pencak is necessary. These discussions included making your actions automatic, staying relaxed and accessing the subconscious. All of these aspects are relevant and important to combative realities, but what about life?

Without getting into a long discussion of the obvious increase in violence in the world even to the extent of children killing children at an alarming rate, let us focus on our own art. If you scan the internet or browse through the martial arts magazines what do we constantly see? We see articles or letter about how this Silat guy hates that one. When some people can't find a foe they make one up.

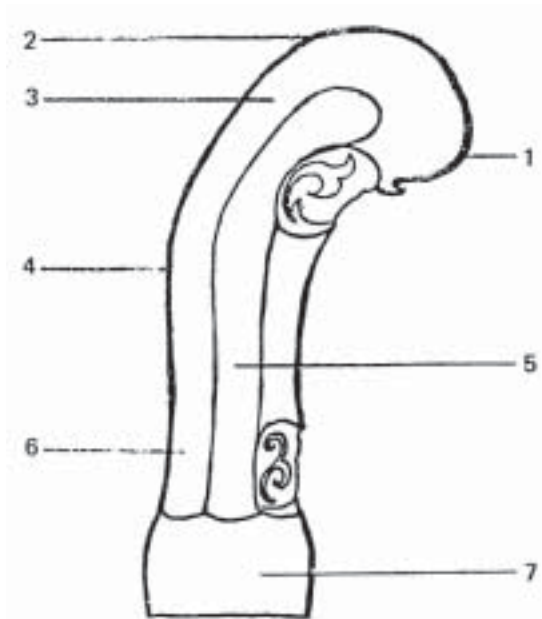
Why is peace itself so intolerable? It is intolerable because we are witnessing Silat at the expense of Pencak. The ultimate goal of Pencak is to bring one into direct contact with spirit, universal power, God or whatever you wish to name it. Pencak and Silat should occur at the same time. Your skill grows greater along with your compassion and your ability to defend yourself goes off of the chart but not your cruelty. Silat without Pencak lands you smack in the middle of the abyss with no enemies to fight. You begin to manufacture your enemies and eventually you will destroy yourself in the process.

The elders protected the deadly Silat with the inspiring Pencak. The chord or link between the Divine and the Physical must stay intact in every aspect of your life and your training. The true Master eventually turns more to Pencak to continue the goal for understanding, peace and ultimate skill.

Please heed my warning - There is NO separation of Pencak and Silat without peril to yourself and everyone around you.

## The Javanese Hilt

by Bapak R. Notohardjo



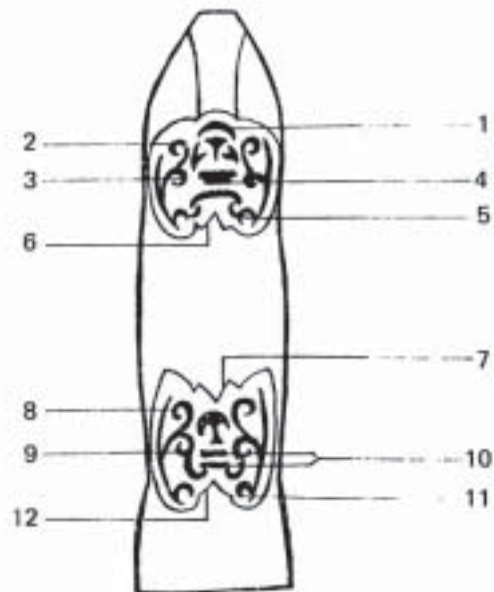
### Keterangan

1. Batuk (Sirah ngajeng)
2. Sirah wingking
3. Jiling.
4. Gigir.
5. Weteng.
6. Cetek.
7. Bungkul.

This is a small writing about the standard Javanese hilts and their connection with the Javanese belief called Kejawen.

Basically, there are two types of standard hilts known in Solo and Yogya. The Surakarta (Solo) style, called hulu (or ukiran) Solo and the Yogyakarta style, called hulu (ukiran) Yogyakarta. Solo as well as Yogya hilt styles are made in different sizes depending on the size of the owner's hand, but the basic shapes shall always be the same with standard hilts.

The difference between a hulu Solo and hulu Yogya is as shown on the attached picture. You will notice that a Solo hilt has bigger tip that looks like a head bulging out, where in a Yogya hilt this tip (head) is smaller. In Solo it is called "Sirah Wingking" and in Yogya Bathuk which literally means the same, i.e. "head". In each hilt are two parts of carving, one on the top right under the head and one on below it near the bottom (bungkul). Each lines and tiny (minute) figures on the carving represents something that is connected to human nature. This tells you how complicated the Javanese culture is, and yet quite interesting. Even in this small carvings lies



- |                   |                     |
|-------------------|---------------------|
| 1. Cetek.         | 8. Patra gandul.    |
| 2. Patra gandul.  | 9. Patra ageng.     |
| 3. Patra ageng.   | 10. Weteng kutis.   |
| 4. Umpak-umpak.   | 11. Patra sanggen.  |
| 5. Patra sanggen. | 12. Penaji ngandap. |
| 6. Patra penaji.  |                     |
| 7. Patra penaji.  |                     |

something that is so valuable in one's life, a good conduct of life.

I will explain to you the meaning of every lines or tiny figures on the carving, based on the Javanese teaching of good conduct:

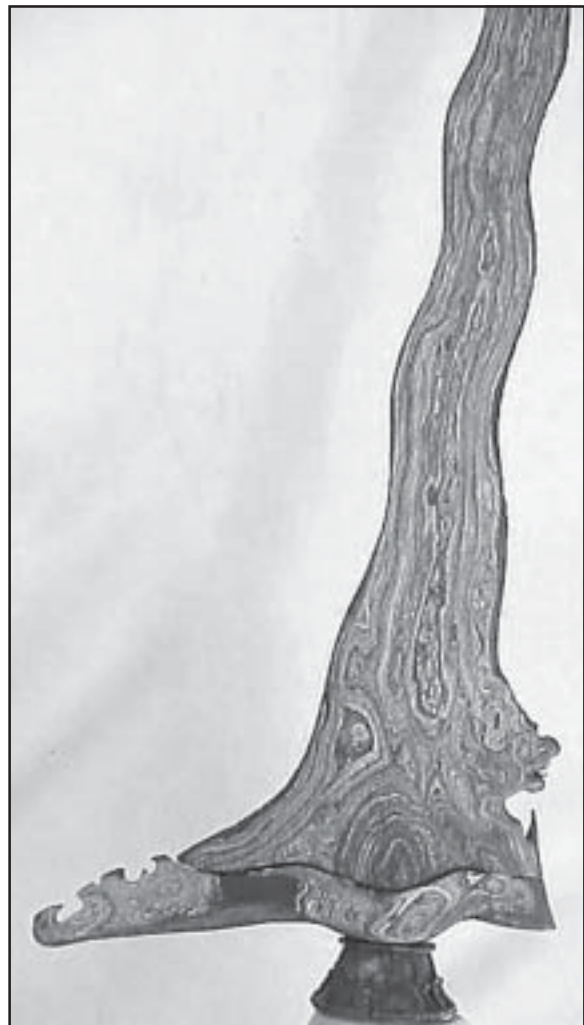
1. Citak means thyroid cartilage (adam's apple) : it represents one's etiquette in talking, quality of one's words.
2. Patra Gandul means ears : they represents one's ability to listen and comprehend what is being heard, to select which is good and which is bad.
3. Patra Ageng means form in its wholeness, the unity of all.
4. Umpak-umpak means lines, like on one's forehead, showing thoughts, consideration.
5. Patra Sanggen means the heart, humble, humility.
6. Patra Penaji represents courage.
7. Weteng Kutis means small stomach: it represents one's ability to control lust (all kinds of lust)
8. Penaji Ngendap represents compassion

## Suliman

by Bapak R. Notohardjo

Now a little bit of the use of animal icons on keris blades, which is mostly applied on the "gandik" part of the blade. Keris with dapur Naga Siluman itself was first created by Empu Gebang of the Pajajaran kingdom (1130-1250)

under the rule of king Ciung Wanara. It was told that when king Ciung Wanara was in the jungle, he was constantly manaced by the appearance of a large mythical serpent (dragon). The dragon however, never appeared in whole, sometimes he would only see the dragon's head wearing a crown, sometimes only its tail, then it disappeared. This thought was constantly disturbing the king and so he commanded Empu Gebang to make him a keris blade according to what he had seen. And thus the Naga Siluman keris with 13 luks was created.





There are some people who thought that the use of animal icons especially of dragons was made popular at the time of Sultan Agung Anyokrokusumo of the Mataram kingdom. This is not true. The famous empu Ki Nom who lived at that time did indeed made what a lot of people would refer as the finest keris dapur Nagasasra, more beautiful than that of his father's, empu Supo Mandrangi of the Majapahit kingdom. But the use of animal icons on keris blades have long been well known and used prior to the kingdom of Mataram. Examples of keris with blades with dragon icons made prior to the Mataram kingdom are among others: - Sang Nogokumolo luk 13, made by Empu Janggita, caka year 418/496AD - Kyai Nogotampar luk 5, made by Empu Windu Sarpa, 1000-1100AD - Kyai Nogowelang luk 7, made by Empu

Pangeran Welang, 1126-1250AD However during Sultan Agung's reign in Mataram, a lot of very nice and good quality kerises with gold inlay on them were created.

## ***Keris and Cosmos***

By Hilga Prins

Translation by Pendekar Taruna Ger Giesen.

### **Part 2**

#### **The Javanese worldview**

Human beings have a tendency to organize and classify their surroundings born into them.

This is done to bring a structure into life, which helps to develop guidelines to which men have to conform. These guidelines are the minimum obligations to make it possible for people to live with each other as an individual and as a society.

Stutterheim (1927:184) believes that according to the Javanese, nature does not consist of a number of independent powers that act as humanlike spirits, but the Javanese basically feel that everything that happens, all development and all decay is the reaction to a magical power that is present everywhere.

There is a symbolical relation of mutual dependency and influencing between men and nature and between men and non-humans.



Everything in the material world is filled with magical power. This power can be transferred from one object into another. The magical knowledge cannot be transferred just like that. But one way to get and keep it is by living secluded and to fast in many different ways. This is done by kings and Empus and many Hermits who try to attract and hold on to these powers by practical meditation. The fact that supernatural powers are attributed to the keris comes from this magical thinking by the Javanese. Gardner explains clearly that one believes that the keris has a soul. This soul, Semangkat, is derived from the pre-Hindu god Sma whose spirit inhabits all things. The motives that are used to beautify the keris can perhaps explain this reasoning further. They will be explained in greater detail in another chapter.

The principle of a substance that acts as life force and energy also is used in cultures of New Guinea. The individual within such a society is focused to keep enough life force, in this way the body and mind stay healthy and make life worthwhile. And so men are geared to survive. There are rules that make sure of a perfect balance of this life-essence if one keeps to them. These are the taboos that are in order for different social categories. The keeping of this life force, often seen as 'limited good', is not only important for the individual, but also for the society as a whole. The balance guarantees a harmonious living together for the members of the society and will prevent natural disasters and diseases.

This is almost the same in the Javanese culture. In the way of thinking of the Javanese there are different classification-types who give the means to a way of life aimed at survival, in the broadest meaning of the word.

The Javanese divide the whole cosmos into three vertical planes: the upper world - where the gods and Ancestors dwell, the middle world - the place for Humans and the underworld for demons.

The gods and ancestors dwell in the woods and on far away mountaintops, from there they watch human life.

The idea of immortals living on higher ground demonstrates a ranking-system that puts gods and ancestors above humans. This means that ordinary men have to pay respect to the immortals.

If someone wishes to come in touch with the upper world, he or she goes to the woods or mountains to feel the presence of the gods and ancestors after meditation. (Royalty, hermits and Empu)

The three mentioned worlds are in close relation to each other because the inhabitants of the upper world and those of the underworld are in constant war and this war is carried out in the middle world.

The Javanese make themselves an idea of how the cosmos looks like and make a mirror

image of this in their material world. In agreement to these ideas about the universe they live according to certain rules and habits that are in harmony with what one believes.

All this not only happens to make the universe more understandable, but also to make a minimum basis to be able to cope with situation that can arise in their close surrounding. At the same time these guidelines make rules that are necessary for people to be able to live with each other as individual and society.

The symbolic meaning of the war between the upper world and the underworld that takes place in the middle world is the always-present question between good and evil that exists in every individual and society. The answers to this question is the starting point for the making of rules and guidelines who have to take care of the right balance between these two opposing forces.

### **The Two - Three Deviation**

The way of looking at the world forms the basis for systems of classification that can be used in all kinds of fields and give guidelines to live life in a proper way.

In fact one can speak of a two-three deviation. Two opposing points come together in a third central point.

The classification system that comes forth out of this view about the cosmos contains different social categories that are unified by points they have in common. Think about male opposite to female for example. This can be seen in other things also as in light/dark, heaven/earth, dry/wet, etc. This deviation is used in many cultures and is noticeable in all aspects of society. The community as a whole carries this deviation inside itself, but it becomes clearer on the plane of men, animals, plants and objects. All living and lifeless beings carry this deviation inside themselves also. Every human being has male and female aspects inside, good and bad virtues etc. This is true for all elements within a culture where this deviation is used as a classification system. This dualism that is present in every individual, not only points to a antagonistic opposition, but this fundamental deviation is also an expression of the oneness in duality, that is typical in the community of mankind. This way the totality of the community is symbolized in a comic sense. Even-though the different characters are each other's opposite, they are also each other's completion. What is true for individuals will possibly also be true for objects. If this is really so this will also be true for the keris. By examining the ornamentation that can be found on a keris, this will be investigated. The deviation that the Javanese make in their surrounding is written down below. Important within this classification is the opposition between "even" and "uneven," that is much used especially in Javanese magic.

The deviation as used in Indonesia looks as follows:

light / dark  
garuda / snake  
upper world / underworld  
dry / wet  
heaven / earth  
sun / moon  
infertile / fertile  
male / female  
superior / inferior  
even / uneven  
active / passive  
public / domestic  
hard / soft

The female part is associated with the dark, wet, earthly, the inferior, while the light, dry, heaven and the superior belong to the male side. As said before this duality is used in a lot of cultures. Earth as well as dark and wet are associated with woman and fertility. This seems logical when one considers that new seeds are planted in dark fertile earth and sprinkled with water frequently to let the growing process be on its way. The earth is the mother of new life so to speak. This is the same as a woman being capable of delivering children and to give new life in this way. Even though to conceive children a man is needed, he is seen as the least fertile since he himself is not capable of letting a life grow inside himself. The superiority of man is being expressed in the association with the air and the upper world that are on a higher plane than earth and the underworld. The light as being

male in nature can be explained by the sun, which is up in the sky and rules the day. The moon is female, which belongs to the night, the period of darkness.

At this point it might be necessary to point out that this duality is not always just as strict. It is not always purely attributed to the two social groups of man and woman. Things can change during the life cycle of both sexes.

The above classification looks more likely than the one Rassers made. With the interpretation of a myth about the coming to the world of Java he tried to analyze the social structures of the Old-Javanese society. This myth tells the story about a young male hermit who makes the daughter of a king pregnant with his supernatural glow.

She gets a son and as a reminder of his birth the father turns his penis into a keris and gives it to his son. The son is a good hunter and one day while hunting he discovers some angels bathing in a pool. He takes the clothes of one of them and hides them and himself. When the heavenly creatures come out of the water Nawang Wulan is not capable of returning to her home because she cannot fly without her clothes. Jaka Tarub, the young hunter shows himself, offers her other clothes and forces her to marry him. The angel stays to live on earth and gives Jaka a child. One day she finds back her own clothes and returns to heaven leaving the child behind with Jaka. She will feed the

child if the smoke of a rice offering rises to heaven as a cry for help.

From this story Rassers comes to the following categories:

Man - Woman  
Earth - Sky  
Hunt - Agriculture (rice)  
Keris - Clothes

Unexpected is the fact that these associations of the male and female with different aspects are exactly the opposite of the more usual system. We already saw that woman are associated with earth, while man where seen as one with the sky.

Rassers also gives new opposites, like clothes opposite to weapons and hunting versus agriculture. This dualism is expanded to the layout of the Old-Javanese house. In the front-part of the house, the open veranda, the pendapa male guests are invited. This is the place of the men, were also the wayang- and gamelan-plays are being held and stored. The pendapa is next to the so-called woman-part, the kobongan to which the back part of the house belongs. At the back-wall are three rooms of which the middle is seen as a holy room. Here female and male alike honor among others the goddess of rice and fertility Sri, and also male gods.

The Javanese house is seen as a front-gallery bordered by the middle part. This middle part

is attached to the back part, consisting of tree rooms. Bride and groom ask the help of Sri in the middle room at the back of the house, so their marriage will be blessed with a lot of children and also be fertile in other areas.

The raising of the children takes place in the middle part of the house. The back part not only goes through the middle part literally but also as a matter of speech. The children are being raised to see the spiritual and social life as one and in such a manner that the social part is given direction out of the spiritual part. The taking care of the children took place under the eyes of the gods (the sacred back-part) fellow humans and social life (the front and middle part).

So even in raising children the immortals and mortals alike are involved, as two categories that are to be respected in the whole further life.

### **The Four - Five Deviation**

Aside from the two-three deviation a deviation of the same kind can be see in the plane of the middle world. But the three points are changed into five points consisting of four directions that come together in a central fifth point. The two-three deviation and the four five deviation overlap each other. The same elements can be found in a different and more elaborated way. This deviation is coming forth out of the so-called MONCA-PAT model. This is the basis of a classification system, which is used by the

Javanese to structuralize and organize his own surrounding and the upper- and under-world in detail, in this way they become understandable for him. The MONCA-PAT model can be found all over the Indonesian islands. On Java four Desa are gathered around a fifth central village. Even the way of government had this same four-five deviation with one head and four assistants.

The compass with its four directions can be seen within a lot of art on Java as a motive on the handmade objects, also on the keris. Also the Meroe, the holy mountain, is often presented as one central high point with four lower points around it. It is seen as the axis of the world.

The MONCA-PLAT has been previously mentioned. But the four-five deviation goes much further. All aspects of the society are fitted in a system that consists of four directions that lead to one central point in the middle.

Each of the four directions (West, East, South, North) has certain aspects of culture attached to it. In this way they are sorted out so that they group according to mutual attributes. For us it will not always be clear why certain elements are put together, because according to our culture there are no ties between them. Working according to such a system is weakened in the Western world and often happens more in a less conscious manner, but there still are remains to be found in astrology,

divination and a sense of symbolism.

So white is the color of the east, the place where the sun rises and is the sign of a new day, a new life. The clothes of priests are white just like the ones of the Empu. White is seen as the color that is linked to the first period after birth.

The east is followed by the south with its overruling color of red, the color of ripening, the reaching of full maturity. A human being is at the peak of its power. The sun also has his highest point here. The west is associated with the color yellow or gold, the period that starts with the middle age.

Black is the color of the north and means the end for a man or death. The middle is multicolored and is the core that holds everything. Everything turns around it.

The middle holds all colors and encompasses whole human life. Here you can find the principle of totality that is hidden in the four-five deviation. Within this classification of different areas in life such as colors, professions, moods, metals and days is everything that one can encounter in daily life. The whole cosmos is within this classification. With these kind of classification systems people select the right partner, good dates for feasts etc. According to the same system the Empu searches for the right working order and data for forging a new keris. Every important act a Javanese does is beforehand thought over

in great detail, so that the planned act will not have a bad influence on his future life.

Rassers found the four-five divination repeatedly in the story of Pandji, a cultural hero. In this story there are royal families with four sons and one sister. The sister is the oldest and remains unmarried. She lives secluded and dedicates her life to chastity and honoring the gods. Rassers sees in this the theme of the four directions coming together in the fifth point as a sign of totality.

### **The Motives**

By giving attention to the various motives chosen to decorate the keris one can learn a few things about the meaning of the keris within Javanese culture. The way of looking at these motives will be done out of the assumption that within objects there is a dualistic separation from opposite virtues that nevertheless belong together. Also there will be attention for the fact that the Javanese attribute supernatural powers to the keris.

### **The Mountains and the Sun**

To involve the mountains in an article about the role of the keris within Javanese culture one must search for their meaning in this culture.

If the keris is linked to the kayon and this element of wayang-play is being identified as the Heavens Mountain and wishing tree, then

a line can be set out from the keris to the Life/heavens Mountain. (Note from the translator: Here the writer makes a jump in here thinking. She does not say that this idea of linking the keris to the kayon comes from Raffles who wrote a piece about the Pandji story, which is frequently used in Wayang play.) The mountain as a symbol can be seen on the keris in the shape of Tumbal-motives (the triangle) on the mendak between blade and grip. We already saw that the Empu has his smithy in or near the mountains and that this is the place where he meditates before starting to make a new piece. This way he comes in contact with the Gods and can ask their favor for the making process.

The holy mountain Mahamerue has made a big change in Javanese culture. The Gods brought this mountain to the island Java that had been too long in darkness and barbaric costume. The cultivation of Java and his membership to the orderly way of the world started with the placement of the holy mountain on this island. Since this time this happening is symbolized and remembered with the daily rising of the sun. Cultivation is thus seen as the light that is brought by the Gods. Because the sun brings Earth out of the darkness the connection between mountains and the sun is not a surprise. This also explains the solar character of the Kayon as life-mountain or life-tree. That the cultural hero Pandji is seen as one with the sun, which symbolizes Javanese society, is now also clear to see. Pandji is been credited with bringing

the most important cultural elements: the keris, the gamelan and the wayang and he is seen as the great ancestor of all Javanese. In this way he is standing at the threshold of civilization.

The sun is not only a natural source of light but brings warmth also.

As source of warmth the sun comes back in the fire the Empu uses during the forging of Keris to make the iron soft. The fire is not only important to make the metals pliable, but is also the power to set the souls of the ancestors and Gods free. This is the way they are given the opportunity to go into the blade of the keris and come in contact with men. The flame is seen as very magical. Wood with flames in it is often being used to make keris-sheaths from.

The fact that the sun has such an important place in Javanese culture may be concluded out of the fact that there are special honoring rituals with the purpose of bringing the life force, which the sun radiates so strongly into the human body.

Sun-feasts are held at the beginning of the rainy season, spring and the time at which the sun comes out again and takes the function of giver of new life.

The idea that the magical powers of the sun can be transferred into elements that are part of the material world is coming from the pre-animistic magical thinking of the Javanese.

But the sun has two sides. It is a natural source of warmth, light, cultivation and life force. The “sunny” side is from the utmost importance for humans. Especially the ability to pull the life force out of the sun is necessary for the inner balance of the human body and it’s spirit. This balance can be measured with the body temperature that rules all life functions and thus is a condition for the survival of men. The other side of the sun makes the shadows in life. The same fire that is the medium of transformation of the souls of the ancestors and Gods and in this way brings life to a keris also has a destroying, burning tendency. The sun can give life, but on the other side can also scorch and dehydrate. Too much life-warmth can be life threatening (fever).

With the sun as the prime example of the unity of the light- and shadow-side, now we will look if the same holds true for the motives that beautify the Keris.

If this will be the case then the Keris can be seen as equal to the sun.

There are some motives that really are sun-symbols and are directly related to the sun. They will be looked upon first.

## **The Sun and “Shadow” Motives**

### **Peacock and Garuda**

On several pendok of a keris you can see a peacock between the leaf motives. This firebird turns with head raised towards the sun and greets it with great dignity. This peacock is even more often to be seen in the shape of the bigger and more divine bird, spoken of as the Golden Peacock, Garuda. This mythical sun-eagle can be found in more or less recognizable shape in or on a hilt. The Madura hilt is the best example for this. Under the leaves and curly decorations the Javanese sees this Garuda-bird in pure or combined shape. The sun-eagle is living in the upper-world and is the riding animal of Wisnu, the Hindu god who's job it is to keep and protect everything that is. He is the ruler of water, the keeper of all nature's force, all wisdom and the present time. Because the Garuda is in contact with the gods, he is known as the godlike bird who has his home and his friends in the upper-world. Positive and supernatural powers are attributed to this bird, because he fights at the side of the good gods in the big fight between under- and upper-world. Even though they are half-brothers, the Garuda is the opposite and biggest enemy of the Naga-snake, living in the underworld and friend of the demons. In the everlasting fight between good and evil the balance of power between bird and snake is almost always even.

If the sun-bird is in battle then he changes in a destroying power and loses his sunny character, but he uses his evil attributes to serve all that is good. The appearance of the mythical Garuda is rather remarkable. It is a four colored bird. Yellow is the color from his feet to his knees, white the thighs to his bellybutton, red the color from his chest to his throat, black the color of his face and beak. These colors are the same as those attributed to the four directions west, east, south and north.

### **The Sembrina**

A third sun-symbol is the SEBRINA, the winged horse. You can find it on the so-called Madurese hilts in combination with the mythical Garuda. In these cases he has two wings on his back and a sun-aura around his head. This animal is just like the Garuda a riding animal of the gods, especially the sun god Surya, but also of Shiva, the highest Hindu-god. He is the ruler over life and death, but is mostly associated with the latter. In the contradiction between the characters of these gods for which the Sembrina is the riding animal you can see the twofold symbolism of this decoration. On one side the animal is attached to the sun with its wings and aura, on the other hand we see that the god of death is attached to the animal. In the sculpturing arts this animal is often flanked by the acwin animals. These animals are also present on the kayon, here they stand at the roots of the tree



of life in hostile postures opposite of each other.

The acwin animals have a catlike/wild look and have long ears that look like wings. In these cat forms they are to be found in old Javanese houses at either side of the entrance of the holy room in the back of the house. They are the servants of the fertility- and rice-goddess Sri, who is being honored in this room, because she protects the rice harvest against mice, the big rice destroyers.

### **The Kala**

A motive that strongly accentuates the shadow side of the sun is the symbol of the fire of heaven and time: the Kala. This figure is present on the keris handle in the stylized shape of two masks. This being Kala-heads is one explanation of the little figures on the inside of hilts in the Keraton style. It is also said that these are representations of the groin and face of a man. As always it is probable that not just one explanation is the right one, but the importance of the kala-design cannot be questioned, because these heads are also present as decorations of many sheaths. The Kala design as the fire of heaven is symbolic for the creating, positive force of the sun, but in the mean time this figure is seen as the same as Shiva as God of the always proceeding the time that eventually will meet death. On the kayon the stylized kala-head is the figurative presentation of the problems any

men can meet on his or her road in life and as such it has a negative ring to it.

### **The Naga**

Maybe the most important symbol of the keris is the Naga-snake. This animal is also in contact with the sun, even though this will not be likely on first sight. The blade of a keris has the shape of a resting, meditating snake (straight blade) or of a moving snake (wavelike shape). To give the keris not only the look of a snake but also its poisonous attributes, the blade is often dipped in the brains or the poison of a snake. Also as a decoration on the blade and the pendok this animal is often used. If there are two Naga entwined with each other this is probably done to express the dualistic unity.

The snake is foremost associated with the realm of the demons, the underworld, as we already have seen in writing about the Garuda design and the classification system. But this animal is nevertheless also connected to the light and heat bringing sun. In early history the snake changed in appearance and since that time it is illustrated as a dragon or Naga, a combination of both animals. It is this mythical Dragon/snake that is represented on and by the keris. The dragon/snake is being honored as a symbol of springtime with rituals that take place at the beginning of the rain season. In this period the sun is showing itself as the ruler of nature and brings God's creation back to life.

Next to his evil, demonic attributes, the snake also possesses creating and positive powers and can even be a symbol of new life. That this is so in the eyes of the Javanese is clearly shown by the fact that within the classification system the snake is classified with the female and (her) fertility.

As seen above one can conclude that the sun takes an important role as natural creator and keeper of life. In all kinds of appearances she comes back regularly in Javanese culture and the meaning system of these people. With this the role of the keris as protection giving object becomes clearer. The keris should give his owner positive, supernatural powers, that can be used for the good. In this way the keris is a symbol of life itself. This aspect of the keris is being articulated by the comparison with the tree/mountain of life.

The tendency to a two-sided interpretation in the symbolical meaning of the designs has been shown. All the until now explained designs not only have a positive, creating force that brings life and keeps it, but also a shadow side; a destroying power and even death, the end of all life.

But not all the motives that can be seen on the keris have been studied so far. The elephant and the lizard have no place on the Kayon like all the above examples, but they play an equal important role when interpreting the meaning of the keris.

## **Ganesha**

The elephant is recognizable through his trunk and lips that are represented on the keris by the stylized but elegant carvings under the dull end of the ganja. On the hilt also the head of Ganesha is sometimes to be seen. According to the Javanese the mythical Ganesha, with his human body and elephant head, is the son of Shiva, the highest Hindu-God, the god of the universe, of life and death.

Because of this it will startle no one that in Indonesia elephants are honored as the riding animals of not only the living members of royal families but their ancestors as well. With their extraordinary force they are symbolic for the ruling of the world, in this way they are a sign of the power and status of the ruler. The souls of the deceased stay present in the realm of humans but are invisible there. This is why they are considered inhabitants of the upper world, where the gods dwell also. The fact that ancestors choose elephants as their riding animals is a sign that elephants belong to the upper world and the realm of the death.

## **The Lizard**

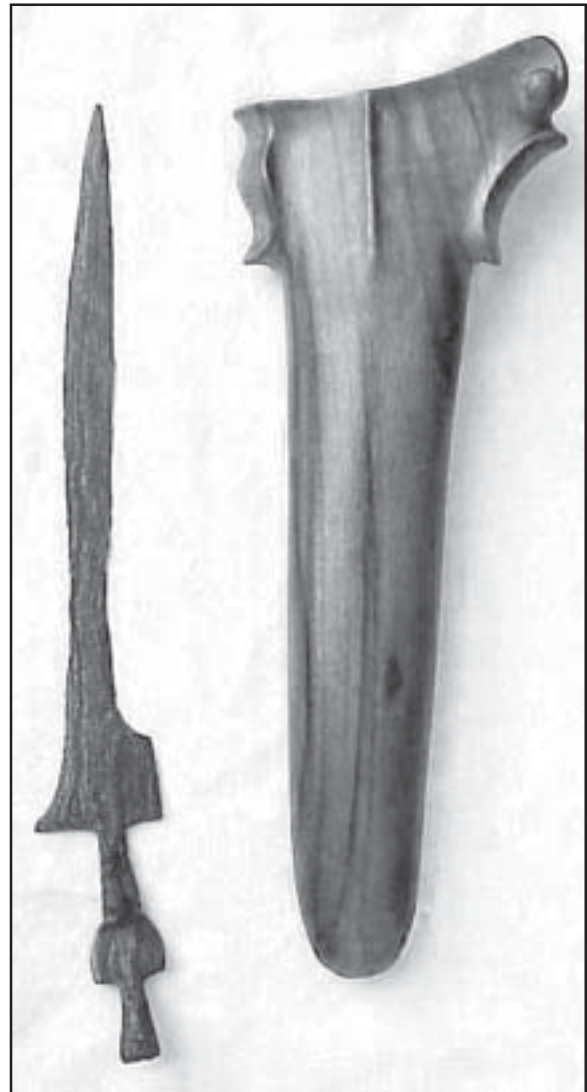
Another animal that can be found on the keris has an important symbolical meaning. It is the lizard. If one looks at the Ganja from above it is as if you look onto the back of a lizard of which the legs are missing. The lizard is a "low" animal that belongs to the crawling inhabitants of earth and to the underworld.

Just like the elephant they live in two worlds at the same time. They carry the souls of the ancestors that have to be brought from the realm of the living to the realm of the death. The realm of the death is probably not a well-chosen term, because according to the Javanese the souls of the ancestors stay near the living family members to keep watch over them. It is better to speak of the realm of the immortals, while the realm of the living can be said to be the everlasting world.

## Keris Sajen

by Bapak R. Notohardjo

This type of keris is often referred to as “keris Majapahit” where the proper naming for such type of keris should be “Keris Sajen” (keris for offering). Sesaji/sajen = offering. The reason why it is called keris Majapahit is because of an old keris that was found among the stupas of Borobudur temple. The keris has a hilt, which is forged one with the blade and is now kept at the Museum of Ethnography in Leiden, the Netherlands. Description of this keris was written in a royal catalog 5th edition 1900 by Dr. H.H. Juynboll. It is written in the catalog that the keris is a Majapahit keris which hilt is in a form of a human figure. The blade is very old, one side of it is already totally corroded. The keris has a straight dapur. It was estimated to have been originated from the period of the Majapahit kingdom. A.J. Barnet Kempers (1954), an



archeologist with his theory of “prototype keris”, who thought that kerises at that time were prototypes that were developed from the earlier form of weapons used during the Dongson bronze period. The similarity can be found from the hilts, which are styled with human figures on it. In Java, however, such styles were already known since a long, long time ago, and this can be seen on megalithic stone statues found at Gunung Kidul (Kidul

Mountain) - Yogyakarta. Besides, some ancient traditional weapons that came from Borneo also wore the same type of hilts. In ancient Javanese culture, figure of a human slightly bending down represents death, human figure squatting, knees to the sides, represents birth or life, like a baby in the mother's womb. The term keris Majapahit has then been commonly used by many writers of keris books from the west to refer to such types of keris - short, small, the hilt forged as one with the blade. Unfortunately, this term seems to also be used by some people in Indonesia too. It is not because the term majapahit Keris is referring to a keris that is old, that is not so and is a misunderstanding. There are lots of old kingdoms in Indonesia why refer to Majapahit for something that's old (although Majapahit is the vastest kingdom in the history of Indonesia)? Many Indonesian writers of the old days as well as keris literatures from the palace (keraton) do not agree with the use of this term. The real kerises from Majapahit period are known for their extraordinary quality, and looking far more beautiful and not as simple as that of a keris sajen. Keris sajen is a tool to accommodate offering ceremonies such as "bersih desa" or cleaning of village (from evil influences), by asking God that people from the village be saved from sickness, diseases and from pest that menace their crops. The use of keris sajen in ceremonies mentioned are also written in megalithic stones. In other words, the use of keris sajen has been known prior to the Majapahit kingdom, and the

making of keris sajen continues long after it. Some keris sajen are not even that old. Keris sajen are mostly used outdoors, somewhere outside by the fields or near rivers and once used it is left outside to corrode and sometimes buried.

## **Metik Ceremony**

by Bapak R. Notohardjo

Metik ceremony is an ancient type of "offering" ceremony and it has been performed since the days of the great kingdoms in Central Java. Sacred objects in the form of keris or kujang is commonly used in this ceremony. Keris Sajen and Kudi or Kujang Trantang are the forms of objects commonly used in this type of ceremony. They are usually smaller in size than a standard Keris or Kudi/Kujang. The Metik ceremony is a type of ceremony performed in open paddy (rice) fields and the owner's house to give tribute to the rice goddess Dewi Sri. A day before the ceremony, Mr. Djarwo is required to do a full day fasting, before leaving for the fields. Early next morning, he and his family and friends would go to the paddy fields. Upon arriving, Mr. Djarwo would gather a few rice straws and braid them together while saying his prayer along with certain *mantra* or magick verses. After finishing several braided rice straws, he and his entire family would carry the straws and walk towards home. During their walk home, no one is allowed to

say a word. After they arrived home, the braided rice straws are laid on the offering table which has already been prepared before the rice are brought in. Various kinds of other traditional offerings are already neatly set on the table, they would include such items as: red and white colored porridge, different types of flowers, clove cigarettes, dark coffee, glass of water, etc.

The keris sajen is then placed between the other offerings. Offerings on the table is accompanied with the burning of incense inside a clay burner. All bed sheets and covers inside the house are to be replaced with newer ones when the ceremony is taking place. After a period of 3 days of constant offerings, the rice straws are hung on the ceiling right above the entrance (door) to the house.

The goddess Dewi Sri will then give her blessings to the owner of the house and of the paddy fields that they may have an abundant crop and saved from all kinds of pestilence. All this explains that one can not and can never separate keris with the ritual life of the Javanese people. They are related to one another.

If you collect keris and other Pusaka weapons, please appreciate the culture that goes with it. You will then realize that you are collecting much more than a piece of antique item.

## The Myth of Maempo Cimande

Original Article By Bapak O'ong Maryono  
Translation by Bapak R. Notohardjo

Not far from the Mande river shore was a family of a merchant by the name of Kahir who lived in peace and calm. One day his wife went toward the river to run her daily errands such as washing laundry, cleaning food materials and relieving herself. When the wife was washing laundry she saw a school of monkeys across the stream, picking up “kupak” fruit along the river shore. Not too long after that a tiger appeared at the same place. Feeling that the presence of the tiger was very disturbing, the monkeys screamed and made loud noises, as loud as they could. Kahir’s wife was alerted and wondered what would happen next. The tiger roared furiously and charged towards the monkeys with its strong paws, but the little monkeys, not showing any fear at all, dodged the tiger and striked back by biting on the tiger’s stomach. The tiger struggled and striked back, but his attacks did not prevail over the monkeys. On the other hand the other monkeys, using branch sticks, they tried to divert the tiger’s attention and made him even more angry and jumped on them again. But at the same time the monkeys dodged the attack and bit on him again. Ibu Kahir was carefully watching this moments by moments, she comprehended every movements which appeared to be as a fighting technique. As a result, she didn’t finish her job in time, she arrived home late and did not prepare lunch yet. Her delay in

preparing lunch made Mr. Kahir very upset at her and he didn't want to understand her, though she tried her best to explain. He got so upset and that he tried to slap her on the face. She dodged and escaped the slapping. Her husband got even more upset and lost control over himself. Blow by blow he tried to land on his wife, but none were able to touch her. She always managed to dodge the blows. Panthung and out of breath, Mr. Kahir asked his wife : "where did you learn to play poho?" (poho means to perform "deceiving moves", or "maempo" for short). The wife explained to her husband that her delay was due to her return from the river, after having watching an interesting fight between the tiger and the monkeys. After that Mr. Kahir dilligently asked his wife how those swift moves were done, and his wife showed him some samples. Mr Kahir would recall those fighting moves and it is now known by the name "jurus kelid pamonyet" (dodging monkey style). The monkeys attacking by using branches is known as "jurus pepedangan" (sword move) and striking of the tiger with both of its strong paws is known as "jurus pamacan" (tiger style). Because the tiger's position when charging against the monkeys was with both rear legs in squatting position and the monkeys were using low stance position, thus the basic moves for Cimande is first - jurus kelid (dodging moves), starting from the tiger's sitting position and the next step is standing low (low stance) monkey style. The maempo teknik was continuously developed by Mr. Kahir and the locals called it by the

name of maempo Cimande. (Source : Interview with Bapak Rifai, Guru Pencak Silat Cimande Panca Sakti in Jakarta, 1993).

**The life of Guru Kahir : (Short essay quoted from Gema Pencak Silat Vol 3 no. 1:18-19)**

Kahir lived in a village of Cogreg, Bogor. He became a feared pendekar around the year 1760 which was when he first introduced to his students the maempo Cimande moves. His students then spread it out to other regions like Batavia, Bekasi, Karawang, Cikampek, Cianjur, Bandung, Garut, Tasikmalaya, Sumedang, Ciamis, Kuningan, and Cirebon. When he was living in Cogreg, Bogor, Kahir used to travel far, leaving his hometown for trading horses. There has been many attempts to rob him, but he was able to overcome them all because of his skills in playing maempo. In Batavia he was able to get acquainted with other silat pendekar(s) from Minangkabau and Cina - masters in the world of silat, and he traded experiences with them. His meeting with other silat pendekar gave him an idea to broaden his horizon by accepting other cultures into his own. When doing business in Cianjur, he met with the 4th city mayor of Cianjur, Raden Adipati Wiratanudatar (1776-1813). He then decided to move to Cianjur and lived in Kamurang vilage. Raden Adipati Wiratanudatar knew that Kahir is skillful in playing maempo and he asked him to teach him and his family, all regional and security officers. In order to

prove Kahir's his skills, the mayor challenged him to a fight against a Chinese master of Kuntao Macao in alun-alun (park) Cianjur. Kahir won the fight and made himself more popular among the people in Cianjur region. In 1815 Kahir came back to Bogor, he begat 5 sons which are Endut, Ocod, Otang, Komar and Oyot. By his 5 sons was Cimande widely spread throughout the land of Pasundan (Western Java). Meanwhile in Bogor, Cimande was succeeded by his student, Ace, who died in Tarikolot. His descendants have become the elders of pencaksilat Cimande Tarikolot Kebon Jeruk Hilir. The beginning of the 19th century was when Cimande reached it's glorious moments in West Java, that Kahir's typical clothing of "sontok" or "pangsi" shorts (very loose/baggy shorts) with "kampret" shirt has become the model uniform of pencak silat until present. In 1825 Kahir died and his fighting art is continuously developing and widely accepted by people of West Java. His training methods was developed by his pupil such as Sera' and Ciwaringin style which along the way made some changes in the moves such as done by Haji Abdul Rosid. However, the changes is not too much different than the basic maempo Cimande moves. Today Cimande has developed and widely spread unto different corners around the world. The problem has been that Kahir did not put his teaching in writings, but oral tradition which is not systematic. In the village of Cimande, maempo Cimande is not in an organized form. From one family to another, the Cimande is

passed down from one generation to another in an unorganized manner that it produced many students and branched many schools, legally as well as illegally, not familiar with one another. At least Cimande has become the basic for other silat moves that later developed and branched out world widely.

### **Basics of Cimande (Short essay from Gema Pencak Silat Vol. 3, no. 1:20-22)**

Originally, Cimande was using long distance fighting techniques, i.e. the fighter would stand within a distance of a few feet from the opponent, which will make it possible for the fighter to dodge opponet's attack. The distancalso makes it dominant for counter attacks. In launching attacks, every fighter (pesilat) should always pay close attention to position of feet or stance and keep a certain distance from the opponent. The use of Kuda-kuda pipih (flat stance) can easily be adjusted/increased in speed or frequency, as one can expect an opponent to strike with a fast punch or kick within a distance. Therefore one need to adjust one's own speed in order to level with the opponent. In essence, jurus (moves) of Cimande is devided into: Kelid (dodging) Cimande, Pepedangan (sword fight) Cimande and Tepak Selancar. Kelid and Pepedangan are self defense techniques whereas Tepak Selancar is a demonstrative art moves (accompanied with pencak drum beats).

**1. Jurus Kelid Cimande (Cimande dodging techniques) :** These moves is the core moves

which is meant for blocking and knocking down of an opponent.

### **There are altogether 33 moves (jurus)**

Please note that the names of these jurus may differ between Cimande styles. These names are the names found in an area near Bogar.

1. tonjok bareng (simultaneous punch)
2. tonjok saubelah (single punch)
3. kelid selup (dive dodge)
4. timpah seubelah (single strike)
5. timpah serong (side strike)
6. timpah duakali (double strike)
7. batekan
8. teke tanpa,
9. teke purilit
10. tewekan,
11. kedutan,
12. guaran,
13. kedut guar
14. kelid dibeulah
15. selup dibeulah,
16. kelid tonjok (dodge & punch)
17. selop tonjok
18. kelid tilu,
19. selup tilu
20. kelid lima
21. selup lima
22. peuncitan,
23. timpah bohong (mock strike)
24. serong panggul,
25. serong guwil,
26. serong guar,
27. singgul serong,
28. singgul sebelah,

29. sabet pedang,
30. beulit kacang,
31. beulit jalak pengkor
32. pakala alit
33. pakala gede

We can see that the dodging techniques is stressing on the hands as source of power/ strength. For example:

Tonjok - forming fist

Teke - using fingers

Tewekan - finger tips thrusting flat

Kedutan - hand palm

Guaran - using outer or inner side of hand

Singgulan - using wrist

In all, the Jurus Kelid looks somewhat unique compared to other styles/moves where stress is put on the feet, like silat Minangkabau.

### **How to Train**

This is usually done in pairs by sitting position, two facing each other, one leg extended and one folded. Sparring partners performing strikes and defense in sitting position. Purpose of this training is to develop one's imagination to figure out and decide which stance and moves are proper to be used in a standing position. If hand moves is mastered, the proper stance to use can easily be determined.

### **2. Jurus Pepedangan Cimande (Cimande Sword Style)**



This style is stressing on the flexibility of the feet and striking techniques using the Golok. Bamboo is used to replace the sword when doing training or mock fight. The pepedangan consists of 1 set of flow of moves, i.e. elakan sebeulah - selup kuriling - jagangan - tagongan - piceunan - balungbang- balumbang - sabeulah - opat likur - buang dua kali - selup kuriling langsung - selop bohong.

### **3. Jurus Tepak Selancar (Demonstrative)**

This style is only performed for the beauty as each moves is very artistic and is followed by music in form of pencak drum beats, which includes 2 large drums (indung) and 2 smaller drums (kulantir), which regulates the rhythm. Melody of the trumpet and as small gong (kempul) or bende which accompanies every moves should follow the beating of drums. Common standard music titles are: Tepak Dua, Tepak Dunggulan, Paleredan, Golempang and Tepak Tilu.

### **Student candidate and code of ethics: (short essay from Gema Pencak Silat Vol.3 no.1:20-22)**

All candidates of Cimande students are required to obey and honor certain rules and code of ethics of the school before entering into training. One of the requirements is to go through a series of traditional 7 day fasting from Monday through Thursday.

The following is the basic code of ethics that

all Cimande players should follow.

1. Be Faithful and obedient the Divine
2. Respectful to parents
3. Respectful to teacher and government
4. Avoid gambling and stealing
5. Avoid arrogance, boasting or showing off
6. Avoid adultery
7. Avoid lies and deception
8. Avoid drunk and drugs
9. Do not take advantage or abuse fellow creatures of God
10. Do not pluck nor take without permission
11. Avoid envy and hatred
12. Do not avoid paying debts
13. Always be polite, humble and appreciative to other fellow humanbeings
14. Learning Cimande is not for showing off, boasting or for acting recklessly, but for achieving safety on earth and in heaven.

### **Final Comments**

If you have comments, student questions, a possible article that you would like to submit or an article that you would like to see written please send them to:

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