

Chapter 22

The Bayang Bayang Naga Penglima - The Art of the Shadow Snake Warrior

This is the realm of the final step. Beyond this there is nothing possible on this plane. It consists of the ways in which a person can be defeated in combat by purely unseen magickal means. It contains, as do all things, two sides. The covert or magick done out of sight of the enemy and the overt, that which is done in combat or in his or her presence. We will deal here only with the overt. Some of the covert has already been explained, as in working within the great circle of creation with the elements.

Understanding this, when a Magical Martial Artist attacks, he attacks the opening made in his opponent's body of light, a force if propelled inward will create the great internal damage one always hears of. It is what you do not see that is the real poison hand blow often heard of that contains the power. This can create the delayed death touch also. As the body of light being damaged cannot sustain the physical and so a part or all of it breaks down and dies. There is a misconception about the duality of man that says it is between mind and body. The body houses the mind, but it is under the real power of our ethereal body or body of light. This then is the true duality. Earlier, it was stated that sometimes during a ritual, a form is seen to appear and that by merging with that form, you could be unbeatable. That form is the body of light that exists within and just outside of you in what is sometimes called aura. This force is an abstract power that does not respond to lies, wishes or desires, but to our real developed power. This force lies all around us in a net or web type matrix. Once in connection with this web of energy, one only needs the intention of moving either up or down, left or right, and the power will propel you. In order to develop this feeling for this and to help reconnect your awareness to it, you can do the following exercise. Pick a practice area

that is completely dark and that has no outside sounds of any kind present. Get in the middle of the room and begin to move very slowly and with the thought that your awareness is being concentrated in your hands. This is easy for a *Silat* practitioner as the moves compliment the process. If you do not know *Silat*, try and use a movement that is similar to Tai Chi. It must be very flowing, soft and made in a slow, deliberate method as if you were to touch something that is very narrow and fleeting. You must be careful. As you move in this manner, while breathing deeply through the abdomen and slowly, you should begin to feel a tingling sensation in the fingertips of your hands, particularly in the first three fingers. This means that the fingers are in contact with this web and are drawing energy into the body. As you move and become sensitive to this, you will feel a movement where the feeling will momentarily increase. This means you have just encountered a power line in the grid. This is what you are feeling for. Attempt to move your hands in this line, feeling and absorbing the energy. Then, continue to move about finding others. Sometimes, it feels as if you can actually hang on them like ropes as you progress. As you condition yourself to become sensitive to them in movement you are helping your body of light move with you in combat. If during a fight, your movement corresponds to one of these lines and leads to your target, your blow will be devastating both to the physical and non-physical body, as well as being invisible.

In Indonesia, much of the magickal training comes from European influences. One of the traits adopted is the use of magick squares. These are squares that contain various numbers in them representing a different planet and, hence, bringing forth a different power. Sometimes they are also called *Kameas*. In magick, there are seven magical planets therefore there are seven magickal squares. Each square or planet is used for something different. Here is an example:

- Saturn - to solidify your training or use the earth element or bring someone to the earth, and, sometimes, it is said, to death.
- Jupiter - to gain a superior position in combat.
- Mars - fighting in general. Anything to do with weapons.
- Sun - power in the physical term.
- Venus - seduction in the movements and postures.

- Mercury - stealing the opponent's awareness, outsmarting him.
- Moon - the dark power of magick. Creation into the physical of ideas, delusion to your opponent.

In order to use these, you must create a phrase that is your desire to happen to your opponent. Then, decide upon which square the force presides. Let us say you wish to disarm your opponent. Since Mars is the square that relates to weapons, we shall use it. Then, you write down DISARM and convert it to its numerical equivalent according to the alphabet. So, it is 4, 9, 19, 1, 18, 13, 5 and 4. The little cross line at the end of 4 signifies it is the end of the design. These designs are called *Sigil Mudras* and an actual hand movement is made at the opponent's body as he stands in front of you. In essence, you are projecting your power.

Mars

11	24	7	20	3
④	12	25	8	16
17	⑤	⑬	21	⑨
10	⑱	①	14	22
23	6	⑲	2	15

Kamea

This is the magick square that was described in the text as using the phrase DISARM. It uses the square of Mars and consists of the numbers 4, 9, 19, 1, 18, 13, 5 and 4, corresponding to the numbers of the letters to the alphabet. The next page illustrates other squares for your use. It is permissible in magick to reduce a number to make another design or to fit a different square in which its original number is not found. For instance, 18 can be reduced to one plus eight or to a nine. The only number that cannot be reduced is eleven.

Jupiter

4	14	15	1
9	7	6	12
5	11	10	8
16	2	3	13

Kamea

Saturn

4	9	2
3	5	7
8	1	6

Kamea

Mercury

8	58	59	5	4	62	63	1
49	15	14	52	53	11	10	56
41	23	22	44	48	19	18	45
32	34	35	29	25	38	39	28
40	26	27	37	36	30	31	33
17	47	46	20	21	43	42	24
9	55	54	12	13	51	50	16
64	2	3	61	60	6	7	57

Kamea

Sol

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	19	9	26	12
35	5	33	4	2	31

Kamea

Venus

22	47	16	41	10	35	4
5	23	48	17	42	11	29
30	6	24	49	18	36	12
13	31	7	25	43	19	37
38	14	32	1	26	44	20
21	39	8	33	2	27	45
46	15	40	9	34	3	28

Kamea

Luna

37	78	29	70	21	62	13	54	5
6	38	79	30	71	22	63	14	46
47	7	39	80	31	72	23	55	15
16	48	8	40	81	32	64	24	56
57	17	49	9	41	73	33	65	25
26	58	18	50	1	42	74	34	66
67	27	59	10	51	2	43	75	35
36	68	19	60	11	52	3	44	76
77	28	69	20	61	12	53	4	45

Kamea

As can be imagined, an entire series of hand movements can be worked out that would draw down the results before physical combat began. I suppose it could be called a magickal form! Of course you must realize this at the end of many years of training and practicing these things.

Once the form or movement is understood and automatic, then the power can be brought forward much easier and everything just happens. Follow the diagram that I have marked for you and adapt some movements in your own art that could work. Again, it must flow or it won't work. I have enclosed all of the Kameas for your study and use. Some people when doing regular magick, also make an earth type seal to ground the energy, but your body and the movement is the process of grounding in magical combat.

Of course there is a secret method of charging these hand patterns to work. In fact, it is quite easy. First you must decide on the exact result you wish to occur. Then, you can go into a state of meditation (this is preferably done in the circle in the western quadrant) and visualize yourself making this movement and seeing an opponent reacting in the exact way you wish over and over and over again. In such a manner, eventually the body of light will manifest. So, in the meantime, you fake it until you can make it. It's important to note that all of the things you are practicing are done with supreme intent during practice, but abandoned in thought in combat. The body then throws itself wholeheartedly into the contest moving spontaneously with the practiced movements. The inner body remembering what it is for, are not hindered by the conscious mind will manifest the results. To help ground the power it is also possible to construct the hand pattern on the Kamea in a larger form and draw over the lines with a flammable liquid or powder (such as vesta powder available from most occult shops) and as you pass through the eastern area, light the sigil on fire. This helps bring the fire energy in the form you wish into the ritual.

It is possible through the correct application of mind magick to influence anyone, no matter where they may be, to influence the outcome of a particular situation. Many of the *Dukuns* (Indonesian magicians and medicine men) influence the course of events through the dream state. They have developed a state of dreaming we call lucid dreaming where you have knowledge that you are dreaming and control the dream to your desired outcome. These dreams will then manifest

in reality. Through the power of meditation which we spoke of earlier when you are in the circle of power and working to find out the best course of action, we can influence others without the lucid dream. This type of complete concentration and visualization is a type of lucid dream in the awake state. To do it again assume the position in the western part of the circle with the water and intensely picture the person who you will fight (or otherwise influence). It is best to do this meditation at the sunset time or late at night when you feel the person to be influenced is sleeping. You must picture this person as well as possible and if you can obtain a picture of them so much the better. After you are sitting, quietly call to the person as though they were in the next room and would come to you. Speak out loud, slowly and with authority as though you were their boss. First ask them to identify themselves by saying you are - - - - - and that they will carry out your orders and answer all of your questions. See them agreeing to this. This is important, they must agree in your vision to do exactly what you say. Next tell them when this will occur and when you will see them in the body and then dismiss them away. Be sure and tell them when these things will occur. In this manner you can make them vulnerable to, your favorite attack, be weak in the arms and legs or not even show up for the fight out of fear. Anything is possible. Of course, a person can be influenced for their good also and teachers will often do this for the student that is having a particular problem in the art he can't get through easily. You are actually talking to the person who is asleep and they, in a sense, are being hypnotized. Be sure they agree to do your bidding no matter what you say and do not proceed until you have a clear picture of the person in your vision. The clearer the picture, the more sure are the results. Speaking clearly and slowly with authority and it will work in ways you cannot imagine.

This next phase is a very touchy one. It involves the actual draining of the life force in small amounts from your opponent before actual physical contact is made. This technique is understood in detail by the body the more magickal martial art techniques are practiced. However, there are fundamental steps and procedures. First, by taking some of your opponent's force from him, you are, in a sense, disarming him and sometimes from this immediate state of mental and physical weakness, a fight will not even occur. The reason this is possible is because you have been developing the light body to work with the power grid that envelopes all of us. Therefore, your light

body can extend his form along this grid and come in contact with your opponent. This, then, is the first step. You must intend your awareness to expand and envelop your opponent. The stronger you are, the greater distance, such a feat is possible. Of course, it can also be done on physical contact, but the distance method is to be preferred for obvious reasons.

The second step involves you penetrating the opponent's light body and permeating it completely. See your force going through him to the other side just as you picture a blow penetrating to the far side for optimum strength. This is usually focused with a mantra and mudra to your liking as previously outlined. Then, usually with a sweeping motion of the head to the left, a powerful intake of breath is taken, visualizing the life force of your opponent being drained into you. At the same time, the anal sphincter muscle is tensed and drawn upward. At this point, you can experience a few signs of success. You will see an increase of physical strength, an overwhelming increase in the feeling of power and confidence and sometimes, an unusual clarity of vision. At this last stage, if the opponent does not withdraw from combat, the attack should be quick and decisive. After the combat, you should clean your self of whatever excess energy may be still in you from the combat. This cleansing is done by looking to the left while inhaling. While doing this mentally, inhale an image of your opponent and the situation, and in one motion, look to the right while you exhale. This will give back whatever may be left. If the condition or combat has very bad feelings for you that you wish to banish, then do it again, but this time hold your breath as you sweep your head from left to right, thereby severing the ties to the situation. An experienced practitioner of this technique can even perform the method from only a picture of his foe or from something he has written or worn. Again, the intent must be made to travel along the power lines for success. This is done simply by picturing it and saying the direction that is forward, up, etc. If a direction is not known as in using a picture, then the command is made with a singular picture in mind of the enemy and the mental realization that the result have occurred. This last phase is purely interest in developing the magickal qualities of combat and uses many Talisman, designs, etc. to influence the body of light to be able to work with the physical realm. All of this has

been described in sections, but just as in the physical realm, it all must fit together and blend as one.

During the actual combat, other techniques can be employed to influence the attacker. During combat, a fierce facial expression is often employed. A facial expression effects us as well as our opponent. If one smiles, one starts to feel happy, etc. So our expression must be one that inspires fear in the opponent and a fierce fighting spirit in us. Being that the emotions are so closely tied to the body of light, this immediately transfers the desired feeling and reaction to it. One important aspect is to hold the eyes open very wide. This allows you to absorb more of your opponent's energy. It also helps to keep you from blinking, so that nothing is missed and the energy that you are drawing from your opponent (if he is looking into your eyes) will not be broken. Also this wide eye opening causes a link from the brain to the other energy circuits causing an increase of fire energy to be released from the bottom of your body upwards to the head. As the air is brought upwards from the body on the fighting yell mantra, these emotions and energies will come up from our depths and exit the mouth. Various names have been given to some of the mantras yelled such as the death rattle or death hiss. As the sound exits our mouth, which is the gateway from the inside to the outside, the subduing destructive emotions that we have been cultivating are to be seen as leaving the body in the shape of a lightning bolt (Indonesian Keris Dagger) and piercing the opponent's body everywhere. These highly charged emotions also penetrate us allowing our bodies to follow through with the combat techniques necessary to defeat the opponent. This combined with the previous technique results in an opponent whose strength has been taken from him before a blow has been landed. Practice what you understand and feel powerful within. Then, go on. If your art has little fluidity, I recommend that you study one that does for the best magickal results or make up some fluid movements that you can adapt to your style.

In my Javanese mystical training (*Kebatinan*), the teachers' main job is to put you on the path so the spirits can communicate directly with you themselves. Once you have been given the keys, which I have given to you, the spirits or *Batin* will guide you on your path of learning. Above all, do not allow yourself to accept another's limitations and ignorance as your own burden. Their

beliefs may be holding them back, but it need not hold you back if you can control your own destiny. Seek the knowledge that comes from the body of light. Seek its union and merge with it. All else is irrelevant.