

# The Thread of Blades

## The Kujang

In my video on the kujang, the knife of Pukulan Cimande Pusaka, I explained the story of the direct lineage of the Jurus I was taught. It starts with the King of the Pajajaran empire, King Silawangi of Cirebon, and his two princes (sons). The older son was Radan Komondoko. The younger son's name has been lost in history. The story goes that the elder son was sent into the jungle to train with a Pendekar of Ilmu Pencak Silat and he carried the blade that his father, King Silawangi created, to roughly resemble the shape of Java, or Djawa Dwipa as it was formally known as at that time. Some say the name was Prabu Kudo Lalean of the King who invented this shape, but honestly every time the story was told to me it was King Silawangi's name that was mentioned. In the jungle he met the master and the master had a young daughter who over time became the adopted sister of Radan Komondoko. Decades later the younger son ventured into the jungle and happened across the now older daughter of Radan Komondoko's teacher. He was flirting with her and along came the older brother. Feeling this other man, who he did not recognize, was harassing his adopted sister he challenged the younger man to a fight. Now the younger brother had also been studying Ilmu Silat and so he accepted the challenge. A fight started, that according to legend, lasted days. When neither could win empty handed they decided to use their weapons and when each produced the pusaka kujang they realized that they were brothers as these were the only two such knives then in existence. So they were very happy to see each other and joined forces with their knowledge of Ilmu and Pencak Silat Kujang fighting. From that point on their methods became the inheritance of the kujang in some Pencak Silat schools.

I was told what I was shown was the inheritance of Radan Komondoko and his brother. In the kujang as well as the keris there are two types - Ageman and Pusaka Tayuhan. Ageman has no "isi" or "tua" or magick in the blade and is usually made of a stainless steel type metal referred to as penawang. The real Pusaka can take weeks, months or even years to create. It is normally constructed with layered metals called pamor and is filled with tua or isi (magickal power). Some believe that the kujang originated around the year 1170. It is pre Islamic and is probably Hindu in origin, although some even say Buddhist. Later the religion of Islam has

tried to take credit for this but like many other religions they put their own spin on things. The kujang is much older and I believe Kejawen which predates the other organized religions in Indonesia. This blade because of its upturned point, serrations and balance acts like a regular knife for slashing, a karambit for hooking and tendon and muscle removal and an axe for chopping. If you add that it can be found with pamor and a magick content you have one special talisman protector. The video will help you with its movements and just the weight of a real kujang will also exercise the grip and the wrist muscles.

## The Indonesian Sword

I am including in this book some of what we do with the sword, or pedang. I was fortunate enough to have a few great sword masters in Indonesia. They were able to show me how the physical movements in our art are utilized with the pedang. I was given the task of putting what they showed me together in a pedang sequence that showcased all of the secrets of the art. I believe we have a sword set that shows techniques not taught anywhere in the Western world to my knowledge. This is the pedang dalam or inner (in close) sword shield of Pukulan Cimande Pusaka. I strongly advise you to purchase the video so you can see the movements but we will explain in a book format what some of the important positions and principles are to supplement the video.

First of all the sword was and is in the old circles a magickal weapon just as a Keris. My blade that is in these pictures was crafted by my empu in Bali directly from an old original drawing of a blade showing all of the attributes which we require. In addition it was crafted with the appropriate offerings and mantra to blend with and help actually teach me as it has somewhat a mind of its own. But mainly its purpose is to link us together so that each gives the other something and together one unit is made. With that in mind we move with the blade held at much closer proximity to the body than is normally seen. In fact the blade is held in many cases tightly against the body so that the body is used as if the blade were a part of it. This makes the blade construction vital. First of all the blade must have a thick, heavy spine on the back side that runs at least three fourths the length of the blade. You may rest your forearm down on the blade and up to your elbow. It has this thick backbone so that you can hold against the arm and at times the shoulder as well as other body parts, including even against the back of the neck and the back side of

your body. This way when you are in close to an opponent simply by turning and torquing the body cuts are made and because of the blade's construction no damage is done to you. It is this body supported technique that is unique and very sneaky in application. In fact it is identical to the empty hand philosophy that at a distance a wider stance and more outstretched hands are ok, but as the distance shortens the hands must pull into the body and the feet get closer together. You can't make a blade shorten as the opponent gets closer, unless you absorb the blade into the surface of your body and limbs thus making a human blade in a sense. That is what we do. At this range the short snapping actions of the wrists and other joints supply viscous cutting actions and surprise angles making the blade come alive in a serpentine manner, almost as it is not straight and hard, but round and whippy. At longer range the back of the arm is substituted for the entire body. In either case it produces the solid wall effect on the opponent's blade.

What happens if you throw a ball against a wall made of plywood? How far does it bounce back? What if you throw the same ball with the same weight against a wall made of concrete? You would find the ball would bounce back many times further and faster. This is exactly what happens to your opponent's weapon when it encounters your blade supported by part or all of your body weight. This severe recoil action of the opponent's weapon allows you a greater opportunity to deliver a counter strike. The handle must be long enough to allow a full hand and be sturdy but not as long as a katana. Normally this is a one-handed weapon and occasionally two hands are used but not that often. The back portion of the hand is often seen in an open "cocked position" especially when the blade is carried somewhat behind you. As the blade arcs forward the violent closing of the hand together with the stomping of the feet transmit the Tenaga Dalam up through the blade and into the target. The pictures show some of the positions and how they might contact an opponent in close and at zero range.

The hand would always be the first slash or thrust when possible to disarm just like in a knife fight. The short pedang form is very beautiful and deadly but alas it seems many students don't find it "FLASHY" enough, so instead of working hard and digging deep until they see all they opt to practice other more complex sword forms from other systems like the Filipino arts. I only practice this particular form and so over time it has showed me more of its secrets not to mention it adds to my empty hand movement, since it is exactly the same. The thick back spine also allows

a person by slight angulations to smash the opponent's limbs instead of cutting. By timing the opponent's blade you can turn the pedang so that their blade hits the flat area to dull it, or connects with the flat side of there blade to break it. The pedang case can also be used in the back hand as a weapon of sorts. If you have this option you can sometimes position the pedang straight out in front of you pointing directly at the opponent and if he tries to counter your hand you smash him with the case. Decoy stances are also employed as per the empty hand version. Always be sure to keep the back hand with or without a weapon back out of the way.



The opponent moves in with a slashing action. I angle forward and reverse the pedang behind me bracing it against my back with the point towards the attacker. As his body carries him forward the slash will either pass over my body or hit into my blade which shields my back. The attacker's forward movement will cause him to impale himself on my blade.



Rear cocked position with the hand partially open to allow close handed snap cut



Shoulder Supported Body Angling



Body Supported Rear Position



Long Range Body Supported Slash



Medium Range Body Supported Slash



Body Supported Slash to the Sword Arm



Back of the Neck, Sword Edge Up Position for Attack and Defense



Body Supported Slash to the Opponent's Sword Hand