



Tenaga Dalam

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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.

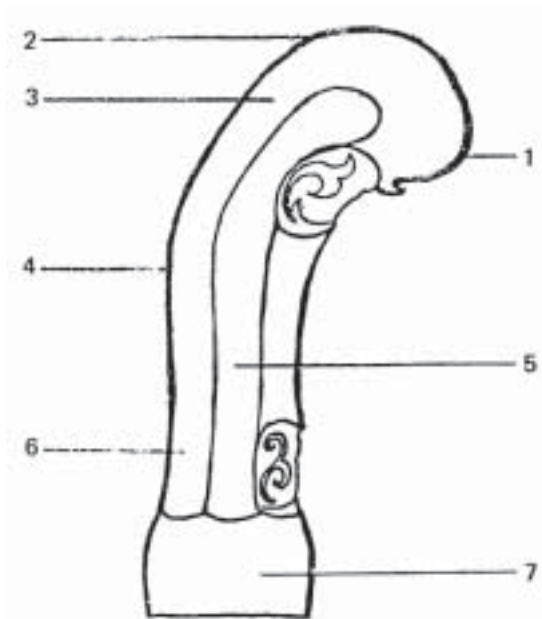
Why is peace itself so intolerable? It is intolerable because we are witnessing Silat at the expense of Pencak. The ultimate goal of Pencak is to bring one into direct contact with spirit, universal power, God or whatever you wish to name it. Pencak and Silat should occur at the same time. Your skill 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



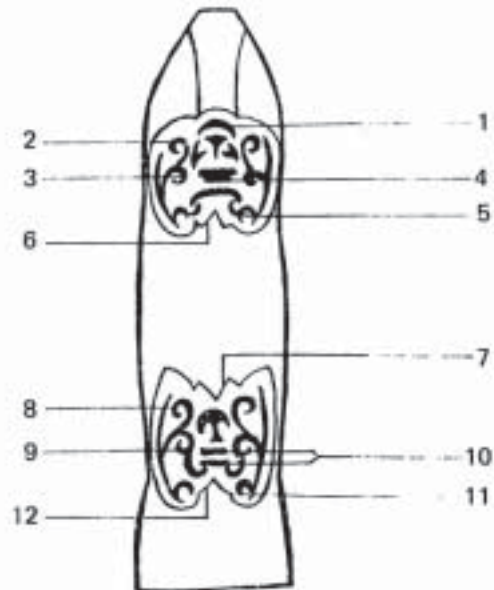
Keterangan

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:

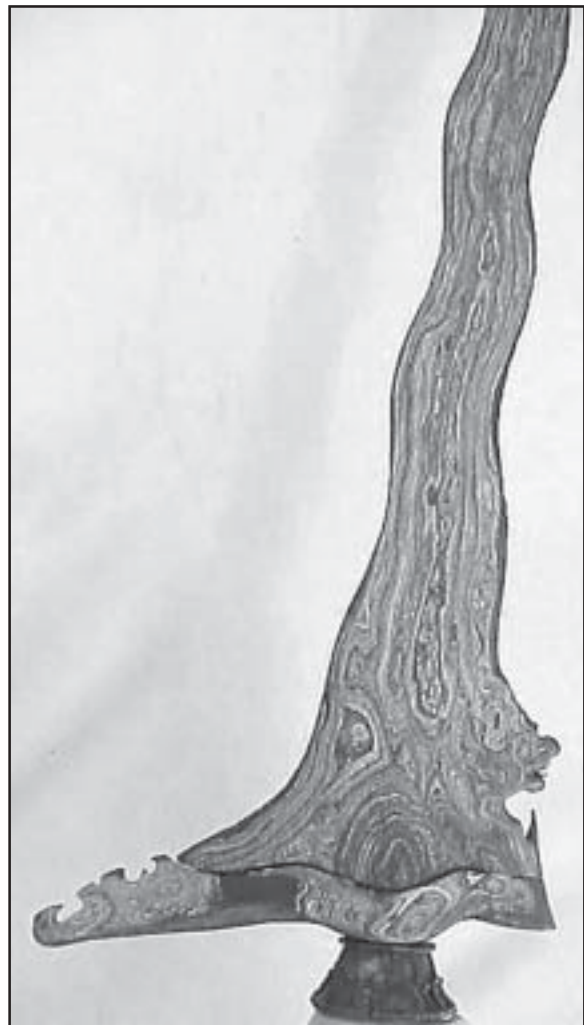
1. Citak means thyroid cartilage (adam's apple) : it represents one's etiquette in talking, quality of one's words.
2. Patra Gandul means ears : they represents one's ability to listen and comprehend what is being heard, to select which is good and which is bad.
3. Patra Ageng means form in its wholeness, 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

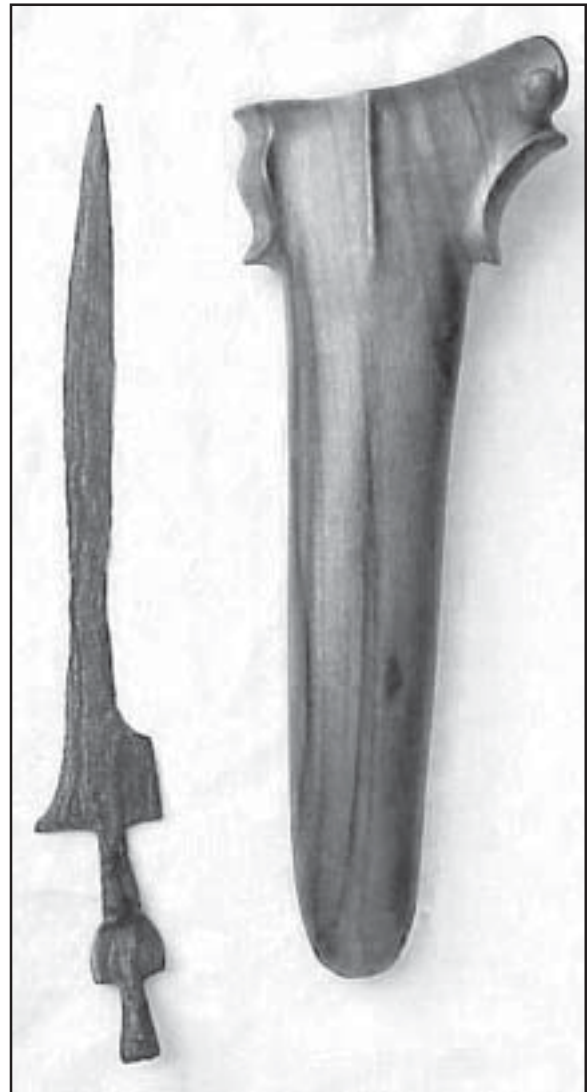
Another animal that can be found on the keris has an important symbolical meaning. It is the lizard. If one looks at the Ganja from above it is as if you look onto the back of a lizard of which the legs are missing. The lizard is a "low" animal that belongs to the crawling inhabitants of earth and to 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 tampa,
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:

Dr. Chris Martin
20000 Kingwood Drive
Kingwood, Texas, USA 77339
Chris.Martin@nhmccd.edu

www.cimande.com

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