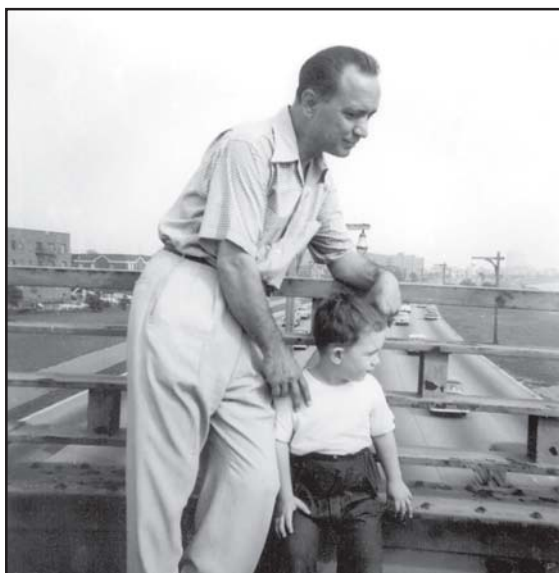


Part II - Magick - The Concept is Born

Dedication

Part II of this book is dedicated to my late father C. W. Sanders (shown below) who always supported my quest for higher learning.



Introduction

To my knowledge, this is the first book which directly addresses the use of magick in connection with the martial arts. As most people in martial arts are aware, many systems claim that the end result in their study and practice will lead one to a spiritual understanding and paranormal or occult powers. In the particular type of martial art that I practice, *Pencak Silat*, an Indonesian martial art, many magickal or spiritual *Silat* techniques are practiced. The aim of this volume is not to teach a particular martial art or a different eastern philosophy, but to show how your martial art can be strengthened by magickal means. The diagrams and principles herein are of mostly the so-called “Western” magickal traditions. If you are not already a student of magick, related books on these principles are easily accessible, if you would like to investigate further. Remember all magick uses the same power, understand it, practice and use it, and it will make no difference if it is Eastern or Western, it will work for you.

Part III - Magick - The Means to the End

Dedication

Part III of this book is dedicated to my late father, C.W. Sanders, who always supported my quest for higher learning and to Pendekar Sartono (shown below) who completed my Magickal *Pencak Silat* Training. He gave me the keys and inheritance to the system so that my knowledge can continue to increase from the *Batin*.



Introduction

In Part II - Magick - The Concept is Born, I introduced the concepts of developing inner powers through various magickal means. Some of these methods were explained in ways that the aspiring student could find correspondences in various current texts on magick subjects. In this volume, I have taken more of what was given to me strictly by my Indonesian Pendekar. Although all magick is related and many of the techniques from Part II also came through his teachings, it is more apparent in this volume. Keep in mind the development of magickal and *Pencak Silat* was born through a blend of the first established belief system, which was Animism, later refined by Hinduism, and given the final keys by Buddhism. Magick retains a blend of the best of all of them and therefore is one of the most powerful and effective systems known.

Chapter 9

Magick - What is It and Why Use It?

Magick as opposed to magic (stage tricks) has its history with the beginning of mankind itself. True, the early magick practices were somewhat crude. The painting of a successful hunt painted on a cave wall and the making of a small stone animal which was then stabbed at with a spear to influence a future hunt was true sympathetic magick and dates to a period 25,000 years ago.

Magick has had many influences and certainly the early Egyptians and Babylonians practiced very advanced magick. It has been suggested that some of these high techniques had extraterrestrial roots. Whether this is so or whether the information was received from divine providence (the God source) is really irrelevant. It did and still does work. Many volumes have been written on magick's history, but it is not the intention of this book to delve deeply into history. I am more interested in showing you how you can obtain results. Remember magick is not a religion but the force whose foundation unites all religions and Gods.

Magick can best be defined as the formulation of a directed desire of your will, which causes your desire to become a reality. So, you can see everything you do, which is willfully pursued, is an act of magick. The problem is that most people never link the cause and the effect, so they randomly, unconsciously create success and failure, never knowing it. Nothing happens by chance. So, magick then can teach you to consciously direct your forces so they can always go in constructive channels and allow you to know when they are not.

Principles of magick are based on natural laws. If you function with and within them by letting them be a vehicle for your will, much resistance to your goals will stop. If you go against them, whether voluntarily or involuntarily, you will experience failure no matter how

pure your purposes. To illustrate, gravity is a natural law. If you spring your body into the air, no matter if you believe it or not, you will come down. When you begin your martial art training, your physical body had to be made ready first for knowledge that was being imparted to you. So, in magick I believe this plane or our earthly existence should be improved first. After all, this is the plane we have been chosen to exist at this time. Then, after learning the techniques and seeing the results here and now, one can start applying these same principles to high levels. As you learn how to apply magickal principles to your martial art, you can see how to apply these same ideals to other areas of your life. Your power to alter conditions will increase with practice and increasing success. Remember more knowledge and power will always be found for as long as you continue to search for it. The desire is the propelling force behind all magickal techniques, and is one of the single most important keys to success. The greater your desire, the more you can move the magickal forces that can supply you with your goal.

As far as the term black magick and white magick are concerned, these can be very subjective. Basically, unjustifiable harm done to someone is black magick. White magick will produce helpful outcomes and good karma. Karma, a very “used” word, is simply a balance that acts on the relationships between all things. Karma acts completely impersonally. The karmic effects of black magick will eventually come around to the sender and cause problems. Karma, however, is certainly not reserved only for destructive magickal acts. In relation to your martial art, if you go out and purposely pick a fight just to try your techniques on an innocent person, your karma would be just as bad as if you stayed home and practiced harmful magickal powers against this person just to try your magick against him.

Chapter 10

The Magickal Martial Art Personality

A magician utilizes in his development a “magickal personality.” When one begins his magickal workings, the distractions of the everyday world must be put aside. The inner person or part of you that is a direct part of divine providence (the God force) must be brought out. Your divinity over the forces with which you will be working must be stressed. It matters not if you are a bank teller or the bank president. All are divine beings once the magickal work starts. I heard a man say once that if you adopt this “elevated” type of personality in your magick, it would cause you to treat human beings in the same manner. However, developing the aforesaid magickal personality avoids this.

In your magickal martial arts training, this is your first and one of your most important steps. For the sake of your understanding, we are going to refer to this as your magickal martial art personality. You will see in the course of your training that you will develop many powerful and potentially dangerous abilities, much like your physical skills. You do not walk around all day with your adrenaline pumping as it would be before an actual physical encounter. Likewise, you would not want to go around all day “charged up” with extra magickal force that you could not or would not choose to use. This could be detrimental to you psychologically and physically, and possibly dangerous to others as well. So, this special magickal part of you must come forth only when you wish it to.

How will you do this? In high magick, the magician assigns a name to his “magickal personality”, so when he needs his powers, his everyday personality disappears and his divine special inner person takes over. This is what you must do, assign a special name to your magickal martial part personality which when uttered inwardly (more on this latter) and outwardly, will bring forth all your developed powers uniting them with your physical skills to produce your best martial

art abilities. The name should be a one-word name that you formulate for yourself. It should be unusual because you do not want to hear it unless you utter it. The name should have some significance to you, maybe a name synthesized from your particular martial art. This name should not ever be revealed to another as its use and overuse by others could rob it of its power to bring forth your magickal forces. Once you have decided on a name, you must synchronize it with the higher power man can tap into. You can choose your own idea of a suitable name or your magickal voice. Say the word out loud when you are by yourself. Start in the lower octaves of your voice and gradually raise the octaves until you feel a vibratory or tingling effect on your body. Sometimes this is more noticeable in the thumb and first two fingers of your hands. When you feel this tingling, you have synchronized the name with your vibratory voice qualities and body. Practice this voice over and over until you can hear the exact octave in your mind without saying it. Once this is accomplished, sit down in a quiet place and inwardly in your mind say the word. See in your mind your inner self vibrating with this name. You must picture your outer body as a shell, which covers your inner self. As your inner self vibrates the name, it penetrates outwardly through your physical body and permeates your surroundings, extending its presence even to the entire universe. As these vibrations penetrate outwardly, you are no longer “you” but you are now your magickal developments personified. All of the skills you will learn will become manifest and join your physical body in unison. Whenever you practice your skills, this name will be uttered inwardly first. In time the mere inward intonation of your magickal name will bring your whole magickal personality, with its powers, out instantly. But for now, until it is a natural thing for you, continue practicing slowly, feeling the force gradually penetrating its way out of your body and causing your inner and outer selves to merge with each other and with the universe itself.

It is necessary that the place of your magickal practice be isolated from outside disturbance. A separate room for your magickal development is ideal but not mandatory. Even a spot in your bedroom can be used as long as you can remain undisturbed. The more you use one place, the more magickal force will remain there, and it can become a place of great power for you. Eventually, however, your skills will be able to be produced in the middle of a crowded room.

In magick, as well as all things one wishes to investigate, you will find the controlling forces can be attributed to one of the four primary elements - fire, wind, water, and earth. These are not real tangible things as in actual fire but are qualities. This concept is important, so please remember it! These elements also correspond to various aspects of your present personality. In magick, because the magician is dealing with and developing many powers, which have a correspondence to the elements, his personality must be first balanced properly to hold these and prevent unknown out-of-balance conditions. So, too, you must endeavor to develop this magickal equipoise of balance in your personality before you start to alter it toward your goal. To help you see which elements presently rule your personality you must attribute your present characteristics to one of four primary elements. To begin, you should obtain a diary for yourself. This will be a place for you to keep an account of all your magickal practices. All magicians keep such a record. The value of it will enable you to eventually look back over your practices and see the trends with your successes and failures. By examining the results, you will gain insight on how to be more successful in the future. This is your “control” and should not be shown to anyone else. Spare no details and record everything.

In examining your present martial art personality, you must be severe, honest and merciless on yourself. Everything must come out from the smallest to the largest faults in your martial art. Your diary for magickal purposes should have plain blank pages, not even any lines. This will give a pure reflection of your personality. Make a performance listing, with three headings.

- Most damaging to your performance
- Moderately damaging to your performance
- Seldom damaging to your performance

This should include personality faults if they have a bearing on your martial art. Write these down in your diary as they come to you, and take at least ten days in making this list. Then ponder over it a few more days. If you think of something else put it down right away. Once you are convinced you have discovered every fault, you are ready for the next step.

Your next job is to figure out which of your listed faults can be attributed to which of the

elements. This will serve you as your guidelines to categorize your faults. On the ones you cannot figure out, take some time and meditate on it. Remember these elements also have their positive side, which we also cover later. The following is a list of the negative elemental attributes as they relate to the martial arts.

Negative Elemental Attributes

- Erratic movements, losing your temper, hatred, being vindictive and meanness. This is the negative fire element, symbolized as:



- Boasting of your skills, putting other martial artists down wrongly, know-it-all attitudes. This is the negative air element, symbolized as:



- Not practicing enough, timidity in fighting (no heart) insolence toward your teacher or students. Instability in dealing with others, not trying hard enough in class. This is the negative water element, symbolized as:



- Not attending class on a regular basis, not caring if you develop what your teacher wants you to or not giving enough to your students. Losing your desire or interest in your class. This is the negative earth element, symbolized as:

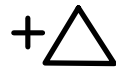


You can use the given symbols to list these traits in your magickal diary. They are standard magickal elemental symbols with the addition of the negative sign to illustrate the elements undesirable traits.

As I mentioned before, these elements also have positive attributes which, of course, you also possess in some manner. So, make another list just as the last one. This time assign to each elemental sign your positive or desirable elemental qualities. Here, again, is a partial list of the positive elemental attributes that correspond to the element.

Positive Elemental Attributes

- Explosive rapid movements, courage, heart or fighting spirit. Enthusiastic attitude, overwhelming drive to learn. This is the positive fire element, symbolized as:



- Dexterity and lightness in your movements, an optimistic attitude in your studies, diligence in your practice, contentment with your art. This is the positive air element, symbolized as:



- Flowing techniques and movements and smooth combinations, modesty in bragging, compassion when needed. This is the positive water element, symbolized as:



- Endurance and solidity in your stance. Punching and kicking impact, responsibility, thoroughness in techniques, respect and being on time for your class. This is the positive earth element, symbolized as:



These lists once made and categorized will allow the “Magickal Martial Artist” to see which of these elements are prevailing in his art, both in the negative and positive aspects. After you have counted all the positive qualities, make another list starting with the qualities of fire. Put the positive on one side and the negative on the other. Construct three separate columns.

- Things which occur most often.
- Things which occur moderately.
- Things which occur least frequently.

Do this for all of the four elements then count the positive and negative amounts under each heading. For instance, you may have under the heading which things occur most often, eight positive and four negative attributes. In this way, you will obtain a total count of positive fire, air, water and earth elemental tendencies and a total of the negative tendencies for each of the elements. You will then know which element(s) if any particular one is contributing most heavily to your present positive qualities. Naturally, you will also note the ruling element(s) in your negative areas. In studying your results and reviewing the attributes of the elements, you will notice the positive qualities of one are directly opposite of the negative qualities of one of the other elements. For example, meanness is a negative quality of the fire element while compassion is a positive attribute of the water element. This positive quality in one element will nullify the negative quality of another, therefore a balance, or magickal equipoise results. For now, the idea is for you to counter balance first the most serious problems by building up the positive quality of whichever element contains the solution. The modern tendencies are then addressed, and finally the least occurring problems are dealt with. This will help accomplish two ends. One, you will learn how to control the elements within you, and you will start with a clean slate to build up the elemental qualities which will give you the results you want. Remember, if you were to go ahead developing the elements in you without being in balance, serious results such as uncontrolled out-of-balance states could occur.

All right, let us now say you wish to overcome a negative water attribute of timidity in fighting. Checking our list, you can see this is balanced by a positive fire element quality of courage,

heart or fighting spirit. Sit down in a comfortable position for you getting in a weird uncomfortable position will not help you in the least. Relax and breathe deeply and rhythmically. One good method is to feel your heart rate and slowly breathe in during six beats of your heart. That is on the sixth beat when you are relaxed, your breath is fully drawn in, then hold it for three of your heart beats, then let it out for six beats, again holding for three beats.

As you are breathing in this manner, imagine that your body is hollow. It must be thought of as being a giant receptacle for the force that will work on and through it. It is also important when you are doing your rhythmic breathing that you do not force enough air in or out of your lungs to cause any pain. Making your body a suitable receptacle for this force is an important magickal law. Before you can receive a force, you must be or supply a fit receptacle for its environment. If you wish to have a fish live in your house, you better supply it with the proper water or it will not live despite your strongest, purist desires. So, learn how to be a fit receptacle for any force you wish to have act on or through you.

Fire Element

Let's get back to the work at hand. Remember fire is expanding heat and energy. Close your eyes and picture in your mind that you are surrounded by a fiery orange-red ball, which is limitless in size. As you are breathing in the fire element, it must be pictured as flowing in with your breath and filling your entire hollow body. Imagine your whole body as being an enormous porous sponge. As you breathe, your whole body absorbs the surrounding fire element, but for now it is not allowed to leave as you breathe out. With each inward breath you must feel the heat being accumulated, and its expansion is pushing out against you inwardly. You should feel similar to a hot air balloon as it pushes out against you until you feel like the fire element yourself. Eventually, you will be able to raise your physical temperature showing how physical manifestations can come from mental imaging. Think about this. As you breathe the fire element, you should fix the exact number of breaths it will take to fully fill your body, then stick to it. A good magician always sets a time

period for the completion of a force. When you have completed your set number of breaths and you feel as though you are a fireball, produce a mental picture of the quality you are going to develop (in this case courage or fighting spirit). See yourself being courageous in different situations that is sparring, tournaments, real encounters, etc. As you become involved in this mental picture, feel that the built-up energy from the fire element is burning up all of your timidity. Feel your timidity being consumed while at the same time you are being transformed into your mental image of what it is you desire. As this happens, you should be aware that the force within you is lessening until you see in your mind the result being accomplished. At this point, you should feel no more extra heat or pressure within yourself. You now have used the element flowing with the desire of your mind to have the necessary characteristics to transform your personality to your desire. This is true alchemical magick akin to the ancient practice of converting a less desirable base metal (the unwanted characteristics) to gold (the desirable characteristics). If, at the conclusion of the procedure, you feel as if you may still contain more heat or fire element than normal, you must mentally release the extra fire element back to the universe and divine providence by reversing the “sponge” technique. Breathe in normal air, and as you breathe out, see in your mind and feel with your senses the extra fire element leaving your body through its entire surface. Again, set a number of exhalations, which will rid you of any excess of an element. This is a rule to which you must adhere. If you are using a particular element for a magickal transformation you must give back what proves to be an amount not needed. Otherwise, this excessive amount of an element originally attracted for a positive purpose could now turn into a negative attribute of that same element. This is the secret behind the qabalah theory of too much of a force producing evil, qabalistically it is referred to as qliphothic forces. I will discuss more about the qabalah later.

Getting back to your work. How long will it take to produce the results you desire? Again, set a time limit on it. At the beginning set a time of three weeks (the magickal number of change). You must practice daily either when you wake up or at bedtime. Just before sunset is perfect because this is the time that the door to the astral world is starting to open, as just before sunrise the door is opening the other way to the material world. So, to obtain a pure magickal skill, practice it in

the sunset period to send the thought form of your desire into the astral plane. This is the plane of creation. Thoughts that are powerful enough survive intact in this plane and are projected back into the material realm for creation. This all has to do with balance and equilibrium, the key in both the material and the magical universe. When one develops a thought form or desire that is very powerful, it fills the magician's mind to the exclusion of all else. At this point, it is an out-of-balance force. So, the mind must banish it by forgetting about it. A must in all magickal acts. It is banished to the astral world. As it grows in strength, when it reaches the amount of force necessary to be too powerful for the astral world to contain it, in turn it must balance itself by again ejecting the force to its natural pathway which is back to the physical world. This force, which is masculine in nature, is accepted in the physical plane as a feminine power and birthed into creation.

After this blend the magickal skill with the physical skill. Practice in the morning in the pre-dawn period. The important thing is to keep a regular schedule and do not break it! Your visualization should be made as detailed and real as you can make them and always under the ruling of the working element.

A very important point in proper visualization will now be revealed to you. The reason so many visualization books do not work is because they lack the key technique to getting what you are trying to get. Relating this to a martial art technique, if you wish to grab someone's arm, your hand must go beyond the arm and come back to latch onto it or your grip will fall short of its mark. It is the same in visualization. If you only visualize the goal you want, you will get right up to it and fall short of your mark. You must visualize beyond what you actually wish to have happen in order for the force to catch your desire and bring it back to you when the magickal force returns to you as it will do. For example, if you were working on getting a better fighting attitude, it would be better to picture your teacher telling you that for the past few weeks your fighting attitude had been much better rather than just picturing yourself fighting better. This will insure success. As the beginning of all of your exercises, you must develop a technique that will key in your magickal abilities. Eventually, it will allow you to release all of your powers at will. Once again, use your magickal name to remind you. This must be a word that you and you alone make up. It should not be any

word you are likely to hear in a normal conversation. It does not even have to be a real word as long as you can remember it. Its utterance signifies a change in you. You are no longer who you normally are, but become a magickal martial artist at its inward utterance. Develop this word and use it before every practice session. The procedure is the same for all of the elemental qualities. Naturally, the different elements will have different qualities and colors of which you must be aware and use in your practice.

Air Element

We will discuss the qualities of the air element first. In working with this element, you must picture yourself surrounded by a limitless sphere of white air. As you inhale it, you must feel it pushing its way outward against your inside. You must feel like the air itself as you formulate your desire, keeping the past visualization technique in mind. As you breathe out, you must feel that the element is displacing any negative qualities you are trying to rid yourself of. As you are exhaling, these bad qualities are being expelled from your system. The expelled air is attaching itself to any of these unwanted tendencies and leaving your body with them. This is the only way it is allowed to go. All the while it is replacing these tendencies with the positive air qualities you are looking for. Eventually, you will feel very light like the air itself. At the conclusion, if the exercise is complete, you should feel as though all of your unwanted traits have left through your body and your exhalations, and the air has brought about the desired results. At the conclusion, your regular weight should return.

Water Element

The procedure for the water element is as follows. Picture yourself totally surrounded by cool water, the color is blue. Again, it fills up your entire inner body as you breathe the water element in through your body. The water element under pressure should build up inwardly until you

are the water element as you formulate your mental image. Feel the water element pushing its way out of your body and washing away any negative elemental tendency, leaving the positive attribute you desire.

Earth Element

Last is the earth element, which you picture as a dense earthly type substance surrounding you, which is red-brown in color. You must feel it as a dense heavy force. As you breathe it in, you become heavier and more solid until there is no space left and you are the earth element. As you concentrate on your goal, the positive earth element displaces the negative elemental habit, and it is forced out of your body by the density of the earth element.

Chapter 11

Developing Your Elemental Powers

Along with the four principle elements, there is a fifth force sometimes referred to as the fifth element or the Akasha spirit or the origination force. It is from this force that, as it filters down to human existence, separates into all known things including the primal four elements. It is the force of God or divine providence or whatever you call the supreme power, and it sustains life itself. Since it contains all the elements before they are broken down, it can be used by you as a general builder of energy and power.

I will now teach you a power building ritual using this force. This energy comes from the cardinal direction of south. Set up a position, if possible, in front of a window facing south. As you start your rhythmic breathing, you should envision a white spiraling light circling clockwise around your body and entering at the insteps of your feet. As it enters the insteps, it starts to fill your body with fantastic energy. While you are breathing in, your whole body is also drawing in more of the spiraling white light. However, the more and faster you draw it in, the faster it is replenished and the larger it grows. As you breathe out, none is allowed to leave. Again, set up a relatively short amount of breaths as necessary to fill up with vital power. Once this energy has been fully accumulated and you feel bursting with it, release the spiral to now go in a counter-clockwise direction breathing out the remaining vital force in the same number of breaths it took you to breathe it in. You should literally feel like a human dynamo before this has been released. It is necessary that the spiral always be envisioned going clockwise while building your energy and counter-clockwise while dissipating it. Clockwise movements tend to generate power and counterclockwise motions dissipate forces. This is a very important magickal principle, which you should devote some time thinking about in relation to your martial art movements. As you progress in your ability to accumulate the vital force, you may now take one of your stances (a fighting stance) and practice the technique from that position.

From there, you may start moving around in your practice room. If you move physically in a clockwise direction while you are practicing it will be much more conducive to raising your energy levels. After you can successfully visualize, accumulate, and release this vital force while you are in motion, we can proceed to the next step. Obviously, even proceeding only to this stage will give you great benefits in your martial art. You now hold the key to an unlimited supply of energy, which can supercharge you for practice or combat.

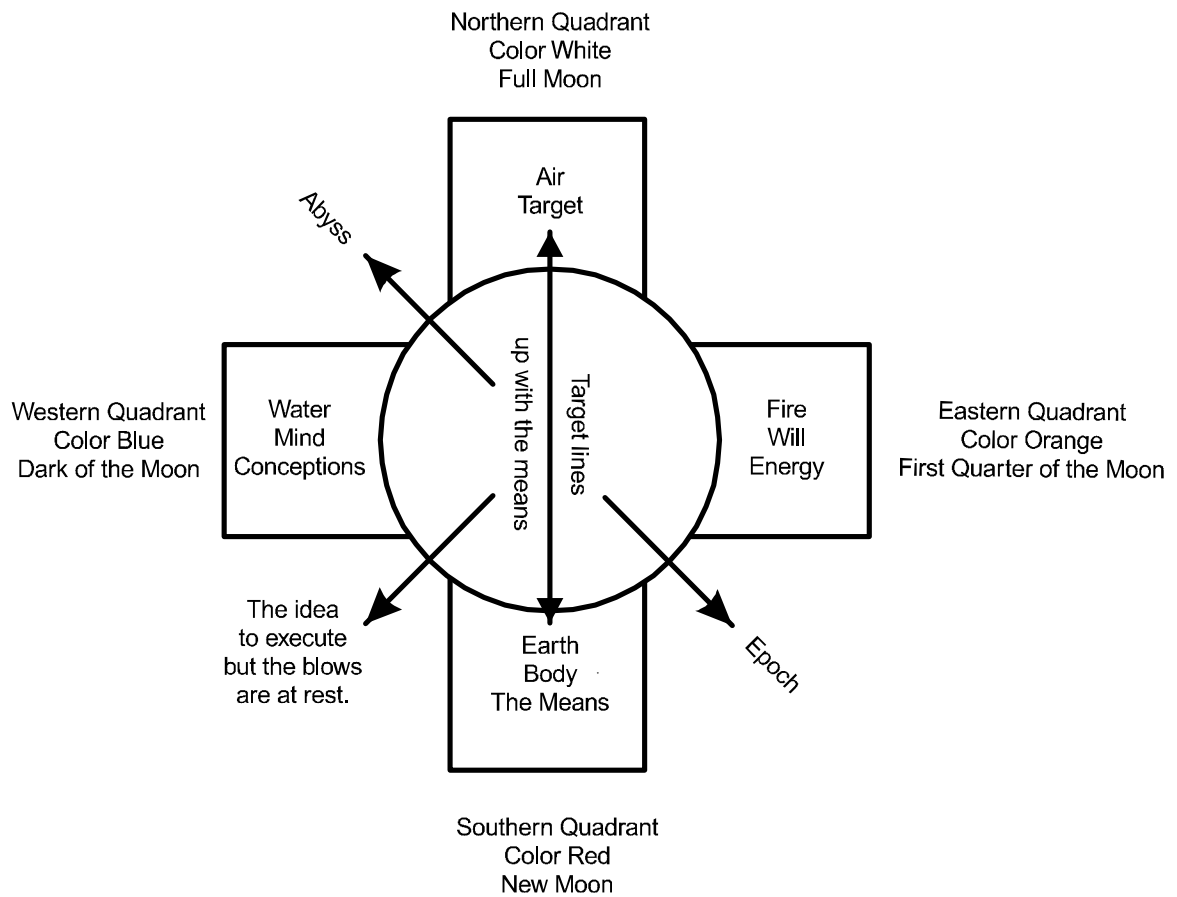
Going one step further, as you move around, store your energy up. Now literally explode into your techniques, feel the vital force surge out through your arms and legs as you throw your kicks and punches. This should be envisioned as a flow similar to a surge of water going through your arms and legs and flowing into your targets. To illustrate some of the effects this can have, extend your arm as in a punch position and have a fellow student try and bend it. Then build up the vital force and have it flow out through your arm, and have the same friend try to bend it. You will find that it is much more difficult, if not impossible, to now bend. The effect on your body before and after this experiment should be similar to the difference between a limp fire fighter's hose and the same hose filled with powerful flowing water.

Be extremely careful in this and all power-condensing fire exercises. Do not use this "hose" technique in sparring situations. It can be used to strike heavy bags, makiwarras, etc. This vital force will pick up mental impressions; this, added to a proper fighting attitude, will assume a destructive nature. If this is well developed, it could act directly on your sparring partner's physical body, causing great shock and damage.

Here is a secret way of making use of the ability of the vital force to pick up, store and execute mental impressions. While you are breathing in the vital force and building it up, mentally project in front of you a picture of the results you wish to occur in your practice session. Then, as you breathe in the vital force, also inhale the mental picture. See it being drawn into your body with the vital force. The vital force will then seek to manifest your visualization in your practice and actual combat situations. The value of this exercise is obvious. Properly developed, this will also greatly increase your ability to break the usual objects, such as bricks, boards, etc. The aspiring Magickal

Martial Artist will find many more uses for the Akasha, or vital life force using the above key as a guide.

The following diagram is what I call the Elementality of all blows in the martial arts. As far as I know, this has never been put in print anywhere previously. My teacher told me this had always been a word-of-mouth taught technique, and his teacher did not have it written down either. Study it carefully, as all things one way or the other must follow this pattern.



The water element is always associated with conception and birth. We all come from the water. There is water in our mother's womb and going back in time to the beginning, all life is said to have first come from the oceans. With this in mind and looking at the diagram, you can see that all of your ideas of how you will execute your techniques can be placed in the western quadrant, which is associated with the water elements. As your ideas are formed in the west, it gradually moves toward the southern quadrant, which is associated with your body and the earth element hence, the actual means to carry out the ideas of the western quadrant. As the means line up with the actual target, the epoch or jumping off point is reached. Here the fire element, the great element of change, takes over by the direction of the will, propelling your blow towards its target. It reaches its apex of power, or the strike at the target at the northern quadrant, which is reached by the body under the influence of the will directed by the mind. It is not mind over matter, but mind over will, carried out with the body by the will. At this point the natural flow of energy stops and reverses its direction. The energy must reverse itself if activity is to continue. The reversal occurs as you withdraw the blow until it is back at rest under the presidency of your mind and the water element again. Notice that the force cannot be extended all the way. It cannot pass the abyss. Has your teacher ever told you not to extend your blows all the way to a locked position? If he has, now you can see magickally why you must not. You will automatically stop all flow of energy if you do, not to mention the possible physical damage that could occur to you. The action between the southern earth quadrant (your body, arms, etc.) and the target once lined up must be automatic (once the epoch is reached). In other words, once a target is predetermined, the fire element must be allowed to flow naturally to its course. Once your body is in alignment with the target, no more thoughts should enter your mind. It will feel right to let the fire element propel your weapon toward its goal. Any more thinking will stop the flow. Even if you think it is wrong, once air and earth is lined up, let the blow go. You will be surprised as how many targets you will hit that you never even really consciously thought about. With practice, your inner self will make the decisions. Your body will automatically align itself to the target, and your will can allow the fire element to hit its target. The force will then automatically reverse itself, and you may not even be aware of what happened. If any of you who

have sparred or had a real combat situation in which you acted instinctively and could not really understand what happened later, you actually fell into this channel of force. Now that you know what it is, you should be able to practice this technique more often. Learning to flow with these natural force channels is what separates true masters from ordinary martial artists. The phases of the moon that correspond to the quadrant on the diagram are also listed. In magickal workings, a project planned during the dark of the moon and physically started during the new moon is looked to complete its mission by the full moon. Hence, the cycle of a punch is again reflected on the much larger planetary scale. One is constantly reminded of the axiom of “as above, so below.”

If you are wondering why I have not used the word “CHI” so far, it is because it is a much used word in martial arts. I have never seen it accurately explained in print. It is not compressing your body like a spring, nor is it a trick or so-called mind control. It is the use of the elemental forces you are learning of singularly or sometimes in combination. Here are some physical martial art attributes that are under the rule of the various elements. In our martial art of *Pencak Silat* it is called *Tenaga Dalarn* (inner dragon).

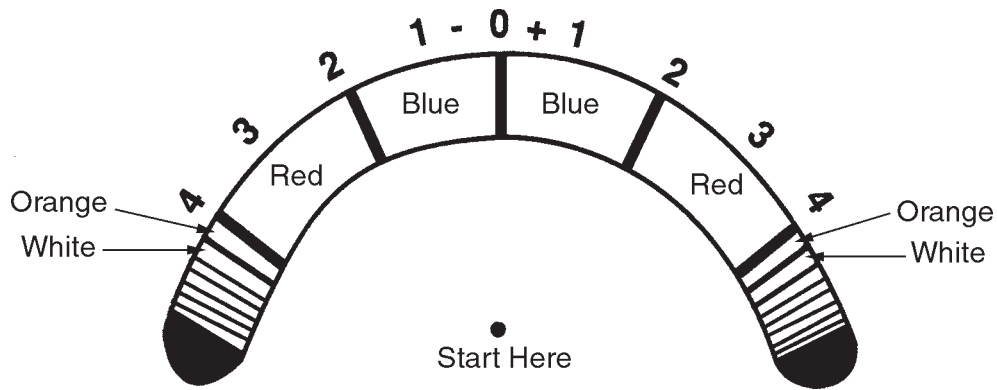
- FIRE ELEMENT - Quick movements, fighting spirit, ferocity, rushing attacks.
- AIR ELEMENT - Mobility, speed of blows, lightness of actions, giving with the blows.
- WATER ELEMENT - Strategy in the mind, smooth movements going with the force techniques.
- EARTH ELEMENT - Physical movement, strength, stability in footwork and stances, impact of blows and parries-blocks, determination.

So how does one develop the elements in various parts of the body to obtain the wanted characteristics? You have already learned how to generate the elemental qualities while developing your martial art equipoise. Now, however, you must condense the element in the part of your anatomy in which you wish it to operate. Let us say that you would like to get more hitting power or “impact” on your blows. Looking at the list of elemental attributes, you can see that this

characteristic belongs to the earth element. First, you should form the same environment around you as before. In this case, you imagine yourself surrounded by a sphere of earthly material. Begin breathing in your set numbers of breaths, concentrating on the particular quality of the element you are trying to obtain. In this case, see your blows as carrying the impact of a sledgehammer. Then as you are breathing in the element, transfer your consciousness to your fist, foot, etc. Feel as though your being is centered at the point you are fixed upon. In other words, the element led by your mind must be felt to be condensed and filled in this one area in a much higher amount than anywhere else in your body. At the completion of this exercise, you should feel the desired elemental characteristics as actually being there. At this time, start your physical practice, concentrating on using this force. When you are completed, always return to the network of energy that is in the universe what is not used. This can be done by (1) breathing the element back out through the body and (2) suddenly releasing this built-up force through your body much as water escapes from a sieve. Eventually, from a combative point of view, the latter method is much preferred. As you become more proficient, the elemental attributes can be implanted in a particular spot using this same process in reverse. See and feel the elemental being shot or quickly injected into your body in an instant. This will give you full combative use of the elemental attribute. Do not attempt to rush to this point. Without getting the actual feel for it by developing the process slowly at first, you will fail in doing it quickly and will gain nothing. If you are trying to gain hitting impact with your hand, practice on one hand at a time at first. Later, once you have learned what it “feels” like when the goal is accomplished in one hand, then you can try to build both at the same time. If you do not get the same feeling, go back and forth until they feel identical. Using this method, the ability to deliver short but powerful blows can be developed. With this example and the list of general attributes provided, a Magickal Martial Artist should be able to work on all of his skills using the ruling element to improve them. Eventually, once the student is experienced with the elements and his body, the mere desire for the quality wanted will cause the ruling element to accumulate in the proper location for the desired result. Once your body has learned to accomplish a magickal feat, all that is necessary later for the act to repeat itself is for the body to duplicate how it felt when the results were obtained. Repeating this feeling causes the

same force to realign, and the results are duplicated. This is most important magickal principle that applies to the whole field. This could take years to develop, but the obvious results are well worth it with full mastery of the body on physical and non-physical planes being the result.

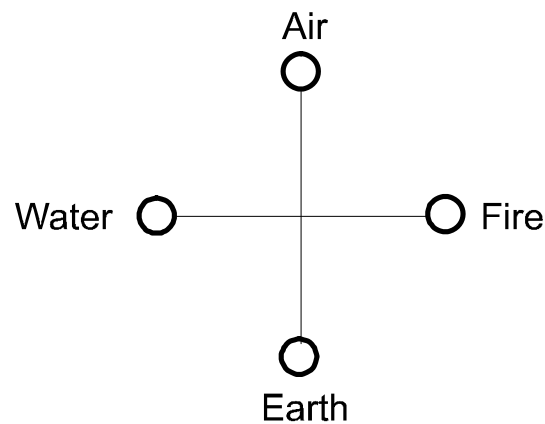
There is a method utilized by magicians that will enable you to check various portions of your body for accumulated elements. This is extremely useful for the student to check his or her progress. Its use revolves around what is called a sidereal pendulum. Any small object can be used. If possible, obtain a small quartz crystal by attaching a small piece of metal with an eye on one end (super glue can be used) or by other means attach a fine thread (silk is the best) about 10 inches long to its end. Construct the following chart.



Prop your elbow on a flat surface and hang the point of the pendulum about one half inch above the dot. Use your free hand to brace your elbow on the arm holding the pendulum. You can relax more if you make a loop on the opposite end of the pendulum to slip over your finger instead of holding on to the end of the thread. If you wish, you can make a different color for each element blue for water, russet for earth, white for air, and orange-red for fire. Now completely relax and mentally ask your higher self about the condition of the element in any part of your body that you have been working on. Only concentrate on the question and do not be consciously breathing in or out any elements. Soon the pendulum will start to swing over a particular area of the chart either in a positive (built-up), normal, or negative (drained) condition. Anything in the fine-line section is obviously heavily charged or drained. The drained or negative side should not be strived for or allowed to remain. If you are not at the time consciously building up elements, a zero or slightly

positive reading is much better. Anything heavily positive must be used up or given back to the universal energy network that is all around us. This chart is valuable to use just after a session in which you are increasing an element to check how much you can accumulate. Then release and check it again. Soon you will be able to tell by feeling what you have done. But just like a biofeedback machine, it's a good thing to use at first and then use it later to occasionally check on your condition.

There are many uses for the sidereal pendulum that is a direct link to your inner self. For instance, if you have a trait that you want to build up or diminish and you cannot come to a decision which element has precedence over it, use the following chart.



Again, put your pendulum on the point. Now concentrate on the trait in question and ask your inner self to show you to which group it belongs. Once again, the pendulum will swing over the sphere of the proper element in question. Make sure you have defined the trait well enough or you could get an in-between reading.

The technique of gazing is an additional way of, among other things, drawing in and understanding the elements. Various things in nature contain large amounts of certain elements that can be drawn into the body. For instance, to quickly build the fire element, build a large bonfire, a small candle will not do. Take a comfortable position in front of it and steadily gaze at the fire's center. Eventually, your eyes will go out of focus, slightly crossed and a dot will appear in your

vision. At this point, picture the fire element entering your body and giving you the energy to accomplish your goals. You must put this energy to a quick planned goal or you will find yourself running around expending useless energy on all types of things. However, if you quickly use it for your planned purpose, everything will be fine. For the air element, you should pick some leaves from a tall tree. Place them in a bowl and gaze at them while you draw in the air element. Water is an easy one, but use a small bowl of water. Do not gaze at running streams or oceans. All life came from the ocean, and it is longing to get back. Water tends to draw your awareness out of your body into itself. Since the ocean is so large, it can overcome you and suck all of your awareness out of you, leaving you very weak and in actual physical danger. Running streams can likewise take your awareness down stream with it. After gazing in your bowl of water, drink it. This will complete the circuit, returning it to you. Rocks can be used to gaze at for the earth element.

This concludes the chapter on elemental powers. A student practicing these techniques will advance himself measurably in his own martial art. Much more could be written, but it is left up to the student to practice these steps. Once that is done, many applications and concepts will become apparent to him. If the preceding steps are not practiced the additional information would be useless to you anyway. Knowledge that is discovered in this manner is never forgotten.

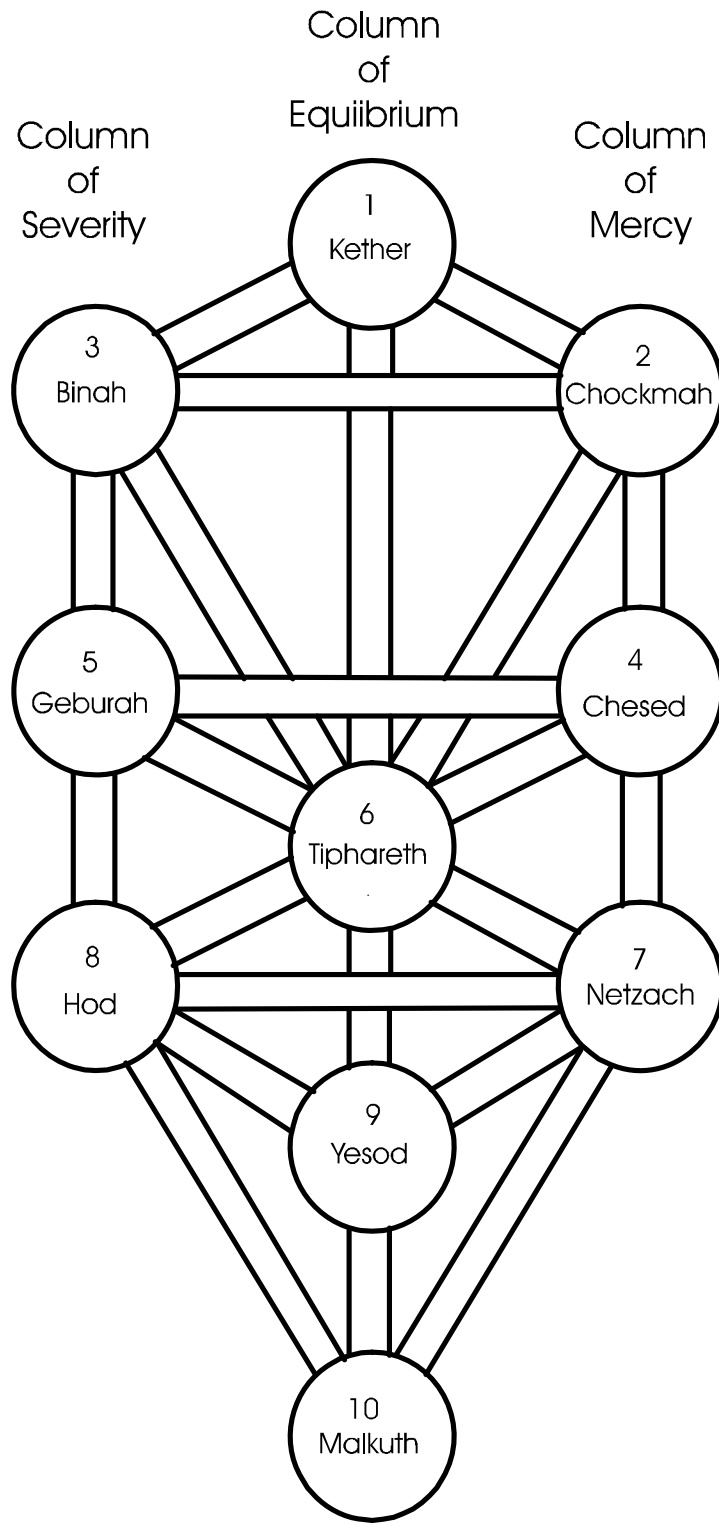
Chapter 12

Qabalistic Techniques as Applied to the Martial Arts

The concept of the *Qabalah* has been around long before any one religion was practiced because all forces, which are the identifiable links to all Gods and Goddesses of any time or plane can be seen on the tree of life (what the *Qabalah* is). The complete system was apparently never written down. This was partially done so the information could be passed by word-of-mouth from one person to another, much as in some martial arts. There is much to be learned from the tree of life and many good books are available if you wish to study all of the intricacies in relation to other areas of your life. In this chapter, dealing only with its relevance to your martial art training, you will see for the first time in print the way *Qabalah* can be practically used to improve your martial art.

Through the elements again, which have an assigned place on the schematic drawing of the tree, certain spheres of knowledge can be opened up to you. When you learn how to “enter” the sphere you need, by using the tree much as a road map, you will see how to influence the alternate plane, which in fact, governs this plane to arrive at your goals. The system of Qabalistic Magick was refined by the Hebrews and many regard Moses as the greatest Qabalistic Magician of all time. The schematic for the tree of life consists of ten spheres or *Sephiroth* which bloom on the tree. Each contains “areas” of power and knowledge relevant to certain aspects of life including qualities necessary for the aspects of your martial art. There are many correspondences for each *Sephira*, such as different magickal numbers, planetary relevancies, etc. I will present this information as will be necessary for you to better your martial abilities.

Magickal Qabalah



Each *Sephira* has traditionally been associated with either a different God of a different name for a force of that God. Since all of the forces are part of the original source, it really does not matter how you look at it.

The first *Sephira* is called ***Kether***. It is the primal source of all the forces (elements) or the akasha principle we discussed earlier. It must filter down somewhat before individual qualities can be separated from it. In relation to you, it defines your limits as is the expression of all you can be. Its name means crown, and it is located in the center column of the drawing. It is associated with balance or equilibrium because, at your best, there always exists in you a state of balance (remember the elements). It is in this middle column that a person should spend their normal awareness balanced between mercy and severity. Its stone is the diamond. It has no metal.

As the forces filter down, the next *Sephira* is called ***Chockmah***. It is located on the right hand column of the tree or the column of mercy. Its name means wisdom, and the element affinity is water. This is the sphere of choice and division as it relates to the secrets of action and movement. This is the first sphere that is really useful to you. It is the first recognizable place. All God names or archetype forces are separated enough to be differentiated (division). Each separate aspect of the supreme force filters down from here to an individual *Sephira*. *Chockmah's* stone is the ruby and it also has no metal.

The third *Sephira* is ***Binah***, which means understanding. Its elemental affinity is fire, and the God force is Saturn. Here, planetary correspondence begin, which, in this case, is also Saturn. The color associated with it is indigo, and the Magickal number for *Binah* is three, which is the number of creation and change. It has a metallic correspondence of lead, and the stone is onyx. This sphere is useful for creating any change in your martial art that needs change or the development of new skills, or the new understanding of old skills.

The fourth *Sephira* is ***Chesed***, whose name means mercy. This *Sephira* governs order and decisions and is useful to show you how to link parts of your martial art together. To counter balance harshness in your role as a teacher, look here. The planetary correspondence is Jupiter, the magickal color is blue, the number is four, the metal is tin and the magickal stone is Lapis Lazuli.

The fifth *Sephira* is ***Geburah***, which translates as strength. The planetary correspondence is Mars, and the God force is also Mars (God of War). Geburah is located on the severity column of the tree. Its elemental affinity is fire, its metal is steel, color is red, stone is garnet, and the magickal number is five. This is truly the realm of the warrior. In it are found ways to develop the fighting spirit, strength and justice. The energy to be found here can help build tremendous desire which in itself sets off and manifests energy. This *Sephira* also governs the traditional aspects of your training. This area also holds precedence over voluntarily summoning magickal power. Indeed, most of the actual fighting aspects can be improved in this realm.

The sixth *Sephira* is ***Tiphareth***, which means beauty. Hence, it is the sphere of attraction. It is associated with the sun and is the sphere of transmutation and metamorphosis. It is here through allegorical “death” of your bad habits that you can be reborn anew in your skills as you become attracted to a better way to accomplish your goals. *Tiphareth* is located on the central portion of the tree (the column of equilibrium) and is itself located in the column of balance. This realm will help you attain equilibrium in your forms as six relates to the six cardinal points -- east, south and west, which are the four directions you can physically move with duration. The upper and lower realms belong to the spiritual planes and constitute the remaining two directions which are still required to complete the whole existence of movement.

The seventh *Sephira* is ***Netzach***, which stands for victory by the constraint of the negative elemental forces that are binding it. The eternal triumph of intelligence and justice belong here. In order to receive guidance in areas of your art that are causing you confusion, this sphere can offer help. Its color affinity is green, and its metal is copper. The planetary aspect is Venus. If you are a teacher operating a school and need help with it being more successful, this is where to operate.

The eighth *Sephira* is ***Hod***, which means splendor. The God force is wisdom, and it is located on the column of severity. Questions related to your health as well as intellectual studying of your art can be helped here. Imbalance in various aspects of your movements can be rebalanced through the eighth sphere. This realm is also a good a place to dwell in order to determine which sphere you should contact for magickal assistance. The planetary correspondence is Mercury, its

color is orange, and the metal is mercury, or brass can be substituted.

The ninth *Sephira* is called ***Yesod***, which translates as foundation. It is the gateway to the astral world where all things exist as idea forms before becoming a material thing on this plane if the creating force of the idea is strong enough. This is truly the plane of mind over matter and results that you need to develop in your art that seem out of the realm of your physical body should be mentally constructed here so as to reflect back on the earth plane in material essence. The planetary correspondence is the moon, the color of association is purple, and the metal is silver.

The tenth *Sephira* is ***Malkuth***, which means kingdom. The force of the earth mother resides here. It is the sphere of completion and is the “womb” that receives all of the magical forces giving them material birth. It is also the abode of the elemental spirits who, when a force is brought down from one of the other spheres, are often asked to participate in order to help ground out the force to operate better in the slower vibrating earth realm. This is the best place to work on completing elemental powers you are developing as well as seeking assistance in completing your training.

Chapter 13

Working in the Sephiroth

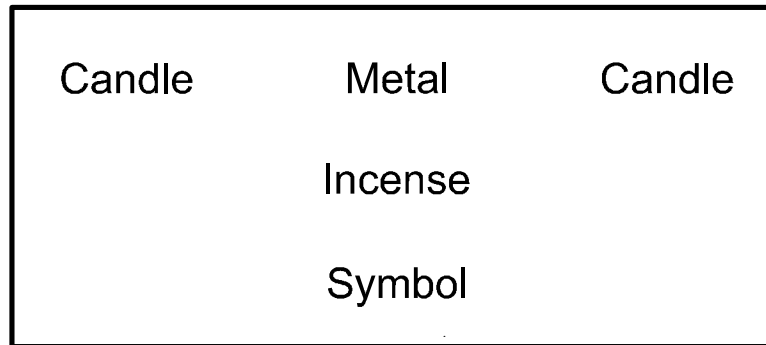
Now that you know the necessary attributes for each *Sephiroth*, you can start utilizing them in your art. Keep in mind that there are countless attributes for each *Sephiroth* and even different planes that they each work in. What I have done is given you a road map to one area of the tree which you will be able to use now. To obtain a full working knowledge in all areas on the tree requires a lifetime of study and practice, and I encourage you to pursue further knowledge. At any rate, here is a method that will allow you access to the *Sephiroth*.

- You must assign each *Sephira* with a primary symbol that we will then refer to as its magickal symbol or image. Look over each characteristic found in the sphere that you wish to explore its number and color.
- Pick a physical representation that to you represents the *Sephiroth*. This could be a picture, rock, knife, etc. Go out and actually find the representation and gaze it as, previously described. As the image blurs, try to perceive a symbol of that sphere. If you see one, that is your symbol given to you by power for this area-and can be used by no one else. If you do not receive a symbol in the waking state, it can come to you in a dream. However, if you gaze, say 9:00 a.m. one day, you would receive information on this at 8:00 a.m. the next day. By backing the hours up this manner, you can see what day and time to be prepared for the symbol. Once obtained, you should quickly draw it with as many features (color, etc.) as you remember.
- These symbols are your personal keys to entering the sphere of power you choose to. This symbol must be then gazed until you can mentally summon the picture at will without looking at a drawing of it first.
- Once this is accomplished, open your eyes and mentally project it in front of you so with your imagination you actually see it as if projected in front of you by a movie projector. After this skill is perfected, an actual working can be prepared for.

To do the actual working, prepare a place where you will not be disturbed. You will need a tabletop or something similar to work on. Obtain candles of the, number and color of the sphere.

Place as many correspondences as you can find, such as the metal, etc., on the table which should

be covered with a cloth (usually black or black and red) that represents the color of the womb the area where birth and life is created.



Obtain an incense burner and fill the bottom with sand, which will help prevent it from burning the surface it is sitting on when it is burning. Each *Sephiro* also has a particular incense that should be burned when working in it.

- *Kether* - ambergris
- *Chockmah* - musk
- *Binah* - myrrh
- *Chesed* - cedar
- *Geburah* - tobacco or dragon's blood.
- *Tiphareth* - frankincense
- *Netzach* - benzoin
- *Hod* - storax
- *Yesod* - jasmine
- *Malkuth* - dittany of crete

The proper incense will excite the correct vibratory qualities to put you in harmony with the force of the *Sephiro* you wish to contact. The stones and metals also induce sympathetic vibratory qualities that will help channel to the proper place.

At the beginning, affirm to yourself the purpose of your journey (this is, in fact, a mental journey). Then light the candle and incense. There should be no other lights in the room.

Draw the symbol that you have received and place it down in front of you on the table. Focus your entire attention on it as you stare at it. As your eyes begin to tire, gently close your eyes whereby you should still see the symbol. Now, in your mind you should see the design with full detail and color. As you gaze at it, enlarge it so you can mentally pass through it as a gateway to the *Sephira*. You are now in contact with the sphere of your choice, and should begin to pursue your goals. You will experience many sights, such as when you are dreaming. It is here that the magickal colors, stones, metals, etc. have another purpose. The things you “see” should directly correspond to the qualities sympathetic with the aforementioned symbols. If, for instance, you are trying to enter the *Sephira* of *Geburah* and you are seeing a watery place where the color blue dominates, something is amiss and the journey should be ended. During these journeys, it is possible to receive such a bombardment of awareness that you could easily forget yourself in the experience. Do not do this. Instead, make yourself known in the area. Remember all of you, your traits, etc. In this way, the will takes over and assembles the self in that realm, allowing the self to reap the benefits of the experience. When you are finished, intend yourself to return back. When it is finished and you have opened your eyes, think of yourself again. This will insure that none of your awareness remained in the other world. Like, as not, only a small portion of your awareness will travel forth at a time to dwell in the *Sephira*. As you make more and more trips, more of your awareness will go. This is a natural safeguard that is referred to as a body shield. This subject could take another book to cover. At any rate, once you can take your awareness and project it at will to any world totally abandoning this one, you will be a true magician. This is what being magickally reborn means. To mentally give up this awareness (die) and reassemble it by your will somewhere else (rebirth).

While you are in the realm of your choice, the answers to your questions could come as symbols, which you should pay very close attention to. If an actual physical object is shown to you on your journey, pay special attention to all of its details. Upon returning, you may wish to try and hang on to it with all of your will as you return. You will not physically be able to do so, but the act of holding on to it could result in its actual physical counterpart coming to you by some means. If you find the actual object of your journey in a physical form, it will become a very powerful object

for you to possess and will serve as a crack between the worlds linking your spiritual traveling with the physical world. In a sense, it is a doorway which, when placed on your table, can help you travel back much easier the next time you attempt it. A log should be made each time you travel to a sphere recording in exact detail the steps you took from preparation to actual results obtained. Looking back on this later will allow you to see your progress and help you plan better future operations.

It must be noted again that all forces singularly sought out should be forces that are in great demand at that time and will be “used up” in that act or are sought to balance an existing out-of-balance condition. Otherwise, you could be thrown in an out-of-balance condition described on the tree as a *Qliphothic* force, which is the old cliché of too much of a good thing turns into a bad thing. Too much mercy becomes cowardice, etc. In a martial art sense, you want this “overload” as long as the activity that it will be used for will consume most of it, and all excess is given back as previously described. If there is any question if these forces will be used up, do not do the ritual. A good idea would be that after one applies certain knowledge or builds up a particular use of force, one should then travel to the spheres that balance the force you have utilized on the tree. This is the balancing principle to reestablish balance in the forces, which you have not eliminated. You can check the results with your pendulum and elemental meter. As you study the tree, you will notice (as in the fourth and fifth *Sephira*) there exists a natural balance of severity and mercy that all should strive for in everyday living in order to be equilibrium. Looking at this, it can be clearly seen how some cultures and religious movements have gone too far in one of these directions causing themselves many problems.

Chapter 14

Chanting

Many of you probably know someone who claims to chant to receive things in his or her life. Many of them say a bunch of words over and over, not realizing why this method produces results and usually focusing the end result on things that in the long run are not most important. Chanting works for one reason - it is the uninterrupted flow of your energy, which is allowed total focus on your present goal. Each person's chant to work most effectively must be different. First of all, it must have a sound and a rhythm. Look only to your body for these things. To find the sound, you must find the sound that called you into creation. This is the sound of your heartbeat. For the rhythm, look to your breathing. You must develop a continuum of uninterrupted self to have real power. To determine the content of your chant or mantra, you must first take an emotional inventory of yourself and determine where your ancestry came from. Also take into account childhood fascinations which are very important. Next, obtain a small box that can be closed except for putting a small hole in the front you can gaze into. In the back of the box where you would be looking, construct with pictures - and even small figures - a scenario out of your cultural ties and childhood fascinations.

When this is constructed, you may begin by gazing the picture you have created. Keeping in mind the sound of your heart and the rhythm of your breathing, start saying words that come to you as you gaze the picture. It does not need to be complex or detailed as long as it has meaning for you. Once this is formulated, you should begin to practice saying your mantra. Say it out loud at first, feeling the vibratory qualities run through your body. After you become accustomed to this, it can be mentally repeated over and over again with the same results because your body has learned its feel. In meditation, this can be done holding the thought of developing your own power. Since the effect of the chant is to allow your body and self an uninterrupted flow of its power, directing this

back into the body produces in magick what is called a closed circuit operation and will lead to great increases of personal power. When most people chant with the desire to obtain a physical thing, such as a car, etc., it simply allowed the body's energy to flow toward that object eventually producing a physical manifestation of it - but it makes you no stronger. It is far better to work on your own personal power level first. One who has power will experience no trouble in getting what they desire anyway. Power sees to that. Do not ever reveal your chant to anyone else. The reason for this is, as explained before, everything in magick must be balanced. You and your chant create a balanced quality which, when put together, produces the third quantity of change into creation of the desired result. As soon as someone else's quantity is attached to that chant by them knowing it, they now have a direct link with your magickal self. In doing so, they have created an unbalanced condition. This is also the reason not to reveal your magickal name to anyone. Anytime - even under the busiest situation - that you need a flow of your power, you need only to start mentally chanting your mantra. Eventually, one can even carry on a conversation while mentally chanting. In Indonesia, all martial arts contain both mantra (sound) and mudra (movement) in the spiritual teaching. The combination of certain mantric names linked to particular movements greatly increases the effectiveness of the technique. By gazing, you can arrive at certain words or phrases that directly correspond to certain movements -flank, in, out, etc. These phrases will in time through the mental/physical link create an automatic physical response with the exhalation of the words.

Chapter 15

The Male/Female Aspect of Magickal Power

There are many ideas floating around concerning which of the sexes is naturally the most powerful, and of course, each has its reasons to prove their gender is most powerful. Again, as in all magick, one need only look at the world, which is the expression of power to see the answers. The following is the way of nature and is not proclaiming a singular superiority but only in understanding the true nature of power can power be developed. In looking at all known forms of life, there are two forces operating, a giver or sender of life and power (male), and a receiver and nurturer of that force (female). Even in single cell creatures, the genders are contained in essence within the cell. The earth is always considered as the Mother Earth because she is the receiver of the force that creates life and animates it through her birthing it in the darkness of the womb of her soil. The night in magick is usually considered feminine, and through casting the power of a ritual into it can come the birth of results. Even in the Christian scriptures it is said that God made man in his image and formed him from the soil of the earth, or the female quality. Yes, this means he would have had to create the female principle first to receive his force to manifest a creation. But when he had created man, there was no counterpart for him to send his force, so woman was made as a receiver of the power. This is why women are often said to possess keen intuition and have a natural talent for the magickal arts. Because they have a womb, they are natural receivers of power. Therefore, they need only to align themselves with power to develop magickally very quickly. Man, on the other hand, has a different problem. Despite the fact that he has the ability to create this power, it can dissipate aimlessly unless it is stored in something as the female womb counterpart. Therefore, a man must procure an object which is either a natural receptacle, such as a gourd, or something which has spaces in it, such as is used in Indonesia where much magickal

power and spirits are stored in their ritual dagger, which is called a keris (kris). Because it is made from layered steel, there are many crevices where powers can reside. Once this object is chosen (something as simple as a bowl can be used - but stay away from easily broken object), your first step is to gaze it intently for at least 15 minutes. Then leave the room where it is and put yourself in a meditative position picturing the object. If you are trying to make the object itself more powerful to be used as a power object for you or a particular purpose, picture a beam of directed power coming down and entering the object itself. This is good but should not be done solely, for as powerful as it becomes, if it is broken, you will have lost all of your power. My teacher told me of having stored all of his energy and power within the confines of a bowl for quite some time. One day he dropped the bowl on a soft carpet. But because of the extreme amount of power that was contained in it, the bowl exploded like a bomb. In order to build personal power, picture a flow of power coming down through the object you have gazed and connect it to you. Center your awareness in between the power object and yourself, picturing it as a swirling mass of energy which lies midway on the chord of power connecting your physical body and that of the power object.

If you are a woman, it is much simpler. You need not draw the force through anything else. Only picture it coming directly from you. However, you can make power objects to use in the same manner described of you choose to. Power objects can be carried as talisman (true good luck pieces) and placed on your table during magickal operations.

Chapter 16

Advanced Applications

Advanced physical applications based on the previous information and more will have to be the subject of another volume. However, the following is very important and should give you all the keys to unlock your personal potential to its fullest.

All attack or fighting sequences to be effective must be undertaken with three objectives in mind at all times simultaneously. This is symbolized in my art by the triangle. Physically, this can relate to speed, power and timing and also to our three bodies, which carry out these actions that is the mental, astral and the physical. Every power directed outward must run through these planes and carry the aforementioned traits for effectiveness. In the mental world, it reflects your will, emotions and intellect; in the astral world, it reflects balance, symbology and truth; in the physical realm it reflects the positive-negative and neutral. All fighting techniques will be found in its basics. In the physical manifestations, the three translate as follows:

- Mentally - the positive fire element and fighting heart.
- Astrally - emotional personality change brought through the secret name.

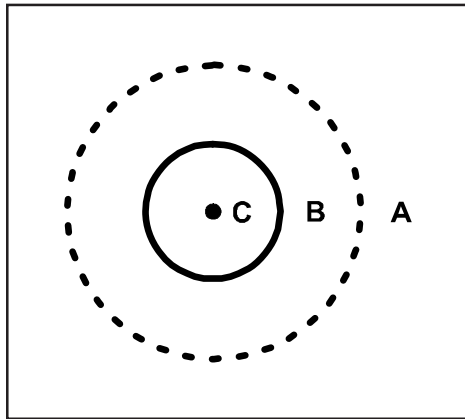
And in actual physical combat to occupy the other person's space. (The technique of being always inside the other person's zone of influence in order to limit his ability to direct the fight.) The zone of influence consists of two overlapping circles. As you can see, this in itself also has three parts.

In studying the tree of life, you will notice the third sphere relates to the manifestations of new things (birth) and the number 3 also denotes change. So, numerically it makes sense. Occupation of Zone A limits kicking, Zone B limits hand techniques and Zone C is the end of

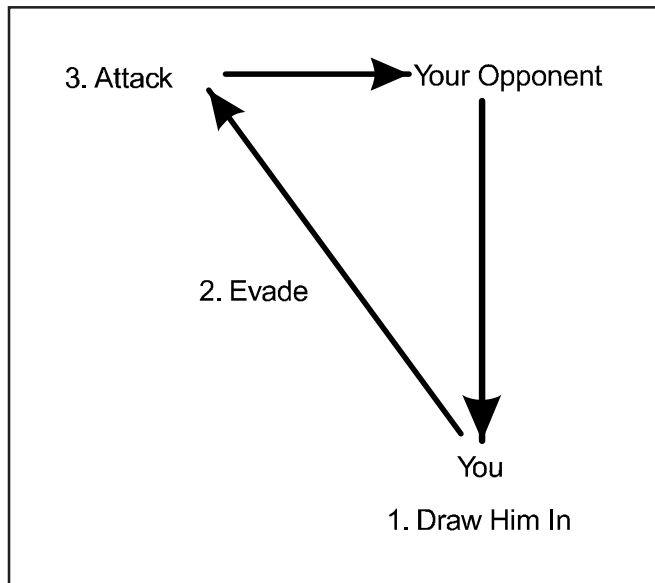
the fight. This, of course, dictates the ability to infight with a good fighting spirit. (Figure Zone A, Zone B and Zone C)

Just to give you another example in order to make you think, the actual triangle itself can be used in fighting to physically move and still illustrate the three concepts necessary for success. Here is one example. (Figure Attack Pattern)

The explanation is as follows. In the fight, you purposely open yourself up to attack (which we call a decoy move). As the attacker moves toward you, you angle off to the side using one of the sides of the triangle (B) then you turn 90 degrees and attack him on the baseline



Zone A, Zone B and Zone C



Attack Pattern

Comments

In closing, I hope that the information contained within will inspire you to reach for new heights in your martial art. Most of all, I hope that the preceding techniques contained within will not just be something that is added to your bank of knowledge, much as information is stored in a computer, lifeless. Too much valuable skills are never released because it is easier just to know than to do. If you do not actually try, you cannot succeed. In this world, there are only two things: reason and results, and reasons don't count. Whenever I think that I should not undertake something because I might fail, I think of the following quote.

“Far better it is to dare mighty things, to win glorious triumphs even though checkered by failure than to take rank with those poor spirits who neither enjoy much nor suffer much, because they live in the gray twilight that neither knows victory nor defeat.”

Theodore Roosevelt

If I were to have stopped every time I did not succeed or because someone tried to stop my progress, this book would never have been written. So go out and try. And, most of all, be patient and persistent. You will see everyone who is not persistent and patient fail; and no power, no thing, no person no matter who they are - or usually they think they are - can stop you.

*Pendekar is the Indonesian term for spiritual priest master equivalent in western terms to the term Grand Master in the Martial Arts - but with more spiritual overtones. William Sanders was officially appointed this title by Persatuan Pendekar Persilatan Seni Budaya Banten Indonesia The Association of West Java Pendekars on February 1, 1987 in his style of Cimande Indonesia Martial Arts and in 1985 was given the inheritance of his Indonesian magickal system with the authority to teach it, by Master Magician Sartono.

Chapter 17

A Battle of Power and a Path of Learning

In this chapter of advanced magickal fighting techniques, we are going to examine some guidelines for what a magickal martial arts person or sorcerer should be and strive for. These are based on the rules of power, which do not change and must be adhered to if success is to be obtained.

A true magickal martial art sorcerer is a person who is born of himself, which means through his own conscious effort he or she remade themselves to their liking and who, after facing many battles with power, faces his last on this earth. At that moment, he intends himself free and clear of the influences of this world. Then, he is a true magician.

A practitioner of sorcery or magick in the martial arts only uses their power to get themselves out of difficult situations, but does not end their relationship with the influences of this world totally. Only you can decide to which degree you wish to travel neither is right or wrong, but most individuals only choose to be practitioners.

As a warrior, your world is like the shell of an egg and you are the embryo. Your task of learning implies developing enough power to the point where you are able to crack the shell from the inside out-not the outside in by the teacher as most people wish. Then, you will venture forth into the world with true power. If enough power is not accumulated to crack the egg or survive the impact of being born, then you suffocate in the shell, which will then collapse. A normal person who is not on the path of power does this, moving around inside the egg until they die.

Each battle for power is won one step at a time. What is being learned cannot be described or defined by words. The thought process moves too slowly to understand it.

So, to begin with, we will take the knowledge of elemental qualities described in Part II and with your balanced magickal martial art personality, you must start to build yourself a new body. Be

your own parent. Conjure your own image in your own mind starting from a point of reference like your feet. Develop yourself from there up, otherwise the world will remember you the way you were and continue its old influences on your life. You should develop your new body, which will have its own new history and then will be reborn again through the elements.

I will now give to you as my teacher gave to me the Warriors Code in a battle for power. These rules initially correspond to the magickal world, but were, in fact, rules also for magickal combat:

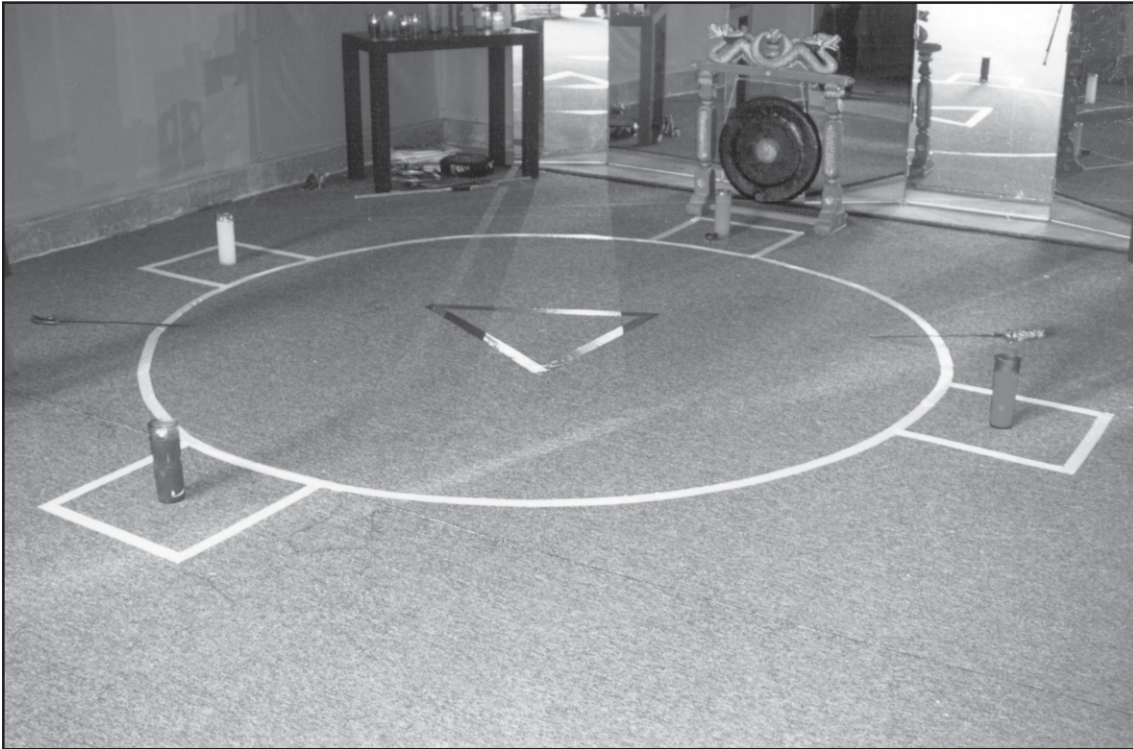
- Always fully assess the situation and you should pick the battleground. Always pick a familiar battleground. With each move, you must fully commit. Any hesitation or doubt and you will be cut down.
- **Natural enemies - Fear** - It only manifests itself in a state of imbalance. (This is why balance is so important in your physical art. If you lose your state of balance, you become afraid and your mind cannot work for you at that instant.) Fear is like a scary thing that springs out at you when you cross a line into imbalance. So, learning balance overcomes fear. Sometimes, entering into a battle for power creates a mental imbalance which then produces fear because your world is no longer familiar to you, hence, unreliable. Knowledge creates power only if the person uses it and allows the power to move him. When this is done enough times, the body remembers it. Then, the person can claim it as power and it can be keyed in to use at will.
- **Commitment** - Once the body knows that you mean business by being committed, it will bring the results you desire. If you give yourself a way out, you will go, but if you don't the force of your will, will manifest outside of your body to produce the desired result. Don't just try and do something or you will only succeed in trying. Stand your ground and the thing itself will be forced to change. All actions taken in your magickal martial art training are also a battle of power, which means all decisions are final (you must commit). In dealing with power, all losses are final. Once a victory is achieved, it is a permanent win. You will not sink to that level again. So, by acting in the face of fear by being committed, the fear will cease to exist. Action eliminates fear. You will be in balance and centered. However there is now a new enemy. The balance itself and lack thereof of fear can prevent you from engaging power. It will keep you from going on, telling you that you do not need anything else which will wipe you off the trail of power and you will be unable to

catch it. Always struggle for energy. Use it, store it and use it. Once power is obtained, sometimes you will abandon your task, which will keep you from learning. So, keep using it. Once you can control yourself, you can control what is outside of yourself. Do not be content to just control things, as you will cease to learn. Always strive to earn in the face of fear which will give you balance, enable you to have control and, maybe one day, you will obtain knowledge. These, then are the words of my teachers. I will now give you some of the means to attain your goals in your art, keeping these principles in mind.

Chapter 18

The Astral Battleground

Be sure of your battleground and pick a familiar battleground. How is such a thing always possible? In certain circumstances, of course, you can pick a place to practice or to spar, but what about the real thing? One does not usually plan for a real fight. My teachers taught me that the world we live in is a world of reflection. All things have been previously created in the world of visualizations (dreams) and have been imparted there, to return in the physical here. Let's return once again to the diagram shown on the next page.



The Physical Circle of Creation

This diagram is, in fact, a blueprint for the creation of anything. This diagram will be used to empower the outcome of a fight before it, takes place in the physical plane. First, however, you should find yourself a place of power. A place of power is a spot, normally in a rural type environment, which feels right for you. Only you can choose the spot. A favorite of my teacher was at the termination of a natural ravine, which was believed to correspond to the birth canal, hence power and life flowed down it and into you if you sat at the apex. Some people will feel better in a forest or maybe by the ocean. If you cannot find an actual location then you must mentally create one that you can daydream about and put yourself into at will. This place is where you should go to practice the astral battle. Once this is done, you should locate the cardinal directions so the diagram can be set up in relation to the proper directions. In my training, it was done this way; a candle was placed in each quadrant. Blue in the west, red in the south, orange in the east, and white in the north. A cup of water was handed to the student who started in the west. The west corresponds to the element of water and from water comes the creation of all things. This quadrant also corresponds to the dark phase of the moon. In the dark of the moon no regular magick is usually done as it is seen as the time the moon powers are themselves contemplating the next phase (the moon is dreaming) and as such can also be called the time for Shamanic divination and enchantment (the formulation of rituals that will influence the actions of people or yourself for the latter and looking into what will happen in the future so you can decide the course of action is the latter). Sometimes during this phase of the moon hexing type work is carried out. Getting back to the student, who is sitting in the west, he or she would have their hands clasped around the glass of water. While gazing into the center of the circle, a picture was made in the student's minds of the outcome for the upcoming battle or the desired results in any future event or training exercise. All the while the student was breathing slowly and deeply. After the mental picture had been conjured, then the student took a long, full breath with the thought of inhaling the picture, which is seen in the mind as being projected right in front of the practitioner's face. After the inhaling, the breath was pushed down toward the abdomen, while still being held as if to permeate the picture throughout the body. All the while the student was now gazing the cup of water which was held just below the naval area. The force was

then concentrated to leave the body as the breath was pushed down and enter the cup of water through the solar plexus region and charge it with the desired result. This is called charging the water with *Tenga Dalam*. Then, the physical breath was expelled (after it could no longer be held) into the water and the water was immediately consumed in full.

Now the student would rise and start the rhythmic power generating movements of *Pencak Silat* that, to some look like a dance. The movements would be accompanied by the ritual music of *Silat* as the student moved toward the southern quadrant. Here, a red candle would be placed along with any weapon that may be used. The southern quadrant along with the color red also symbolizes the male aspect as it aligns with the female aspect in the north and prepares to join it for the birth of the final creation. A weapon would be used here if the student would be fighting or learning something with the weapon as the southern quadrant is the place where the means is obtained to reach the goal using the earth element. Here is where the forces are gathered as the goal is sighted. This area also corresponds to the shamanic invocation of animal attributes to help with the movements or the fight which would be invoked by mental picture and breath to possess the practitioner. Upon reaching this point the student would look to the north while moving with the weapon and or showing off his physical skill that would allow him or her to be the equal of the task to come. Again, the student is looking toward the north picturing the end result or looking at a symbol of the outcome. This gaze northward symbolizes the means lining up with the result which will give rise to the energy obtained in the south to propel the fighter forward.

Now, when he felt confident that his forces were gathered and the picture of the symbol or result was strong a movement was beginning towards the eastern quadrant. But about half way there, a Keris dagger (a special Indonesian Ceremonial and fighting blade) or an incense burner was placed crossing the line of the circle. In the incense burner *kemenyon* incense (a resinous tree sap similar to gum myrrh) was burned. The epoch symbolized the exact correct moment of timing or jumping off point on the side of the line closest to the south. It is analogous to when an archer releases an arrow. Once the correct time is perceived by the inner body the line is crossed and the fire element which resides in the east portion of the circle empowers the student carrying them

swiftly and with no hesitation (full commitment) toward the goal in the north. Once the epoch line is crossed it symbolizes direct action. The student now finds his or her position in the north where a physical representation of the desired result is carried out. Sometimes a training partner would participate in the north allowing the student the win to help earth the end result. This is not one hundred percent necessary.

The north symbolizes the receiving female influence which is represented by the color white. This forms the union with the male influence from the south and forms the birth of the creation of the desire. So the north represents the culmination of the goal be it material or of knowledge in nature, if that was sought. This then completed the empowering of the outcome to the student's advantage. Of importance to note is that there are several types of magick available to the practitioner. The western quadrant also belongs to the realm of the Shamanic divination or answers given by vision, feeling, dreams etc. to a particular problem. In general a position is taken in the western quadrant possibly while looking intently into a black bottomed bowl, filled with water with half closed eyes. You concentrate on your questions and gaze at the water until images appear, feelings are obtained etc. Afterwards the water is consumed and the answers may come to the practitioner in the dream state while sleeping that night or the next. Of course, in regular Shamanic enchantment you visualize here the desired effect on your opponent before proceeding on the circle. Sometimes in dealing with a particular enemy who also is adept in the magickal realms, one encounters a protector or shield type aura in your mediation on this individual. If such is seen then you should work first on removing the protection in your circle before doing the direct work.

In the southern quadrant, if one is working in his or her art using animal systems and you wish to employ your animal techniques in combat, then a shamanic type of invocation can be done here. To do this, envision yourself inside its shape and body and ask it to share its powers and abilities with you for the outcome. Often times it is better to place a representation of your goal in the northern quadrant rather than a graphic picture. You structure your ritual in the conscious state but then put representations to those desires in ritual. When you work in the circle, you abandon yourself to the rhythmic almost frenzied act of the working with no conscious thought of the outcome

once you leave the western quadrant. This magickal state allows immediate access by the inner self to the desired results. These representations can be sigils drawn from the kameas explained later or other such symbolic devices.

Now, when the actual combat or practice came, it was already familiar to the student because he has already done it to his conclusion. If done enough, on your place of power, it is believed that your spirit would travel and carry your enemy's spirit there with you. You would actually be fighting on familiar ground. If you knew where the training session or fight was to take place, then that would be woven into the picture that was visualized at the beginning. Of course, there are a few more details. Once the student became proficient at drawing in the elements as described in Part II, this was also done at the appropriate quadrant as the diagram was worked, possible along with various mantra (sounds) and mudra (hand movements) that we shall address later. All of these things combined produce a supreme confidence that eliminated uncertainty, which again produces an out of balance condition and fear. One was instructed to take nothing more into battle than one had with them during this ritual, as anything can draw your attention. It is called stealing awareness (something one always tries to do to the opponent in combat). This ritual also eliminates all unnecessary thoughts as to the possible outcome, since you already know it and allows you to totally abandon yourself to your known fate (this, we call controlled recklessness). This is like a mood, a state of mind in which one realizes that, first of all, the outcome has been predetermined, so why think about it and, secondly, the very worst thing that could happen to you is that you could die. Since that will happen to you eventually anyway, nothing can happen to you! This, then is the method you should duplicate in your training of the magickal martial art personality. It has been passed on to me that most people move with their horizon. You must stop and propel your magickal self forward to your destination. Then, eventually, the physical body will catch up to what you have thrown out in front of it on your horizon and the goal will be realized as your goal will be moving toward you at the same rate of speed you are moving toward it.

In working with this diagram, the various colored candles have their place also. These, in modern magick terms are called correspondences. They are signs, so to speak, for your

subconscious mind and the spirits to align you with the flow of nature and assist you in your goal. It is said, "as above, so below, and as below, so above." They are the links between the physical and various planes of existence.

This color progression, blue - red - orange - white is the natural progression of power that is used in nature. When the morning is about to begin and the gateway to the day is opened, before the sun has risen it is dark, but as darkness has vanished, the sky is blue. Then, as the sun appears, it is red in color. As it rises in power and glory, it turns orange. And, finally, at its peak of brilliance and power, it is white in color. If you watch a blow torch get hot, it follows the same pattern. So, to my teacher and his teacher before him, they were following the path of power as nature instructed by using these colors. You must align your self with power to have power. Other correspondences can be placed on your journey of power around the diagram. Sometimes, these are man-made diagrams, names of spirits (mantra) or actual natural representatives of the element that presides over the power being sought (see Part II). For instance, if the fire element is needed, perhaps a bowl of leaves would be placed at the eastern quadrant which had previously been gazed by the student to amass the fire element from. Upon seeing his link as he passed the correct quadrant for the energy, it would bond to him and imbue the desired quality in his aura for use, to get to, and to accomplish his goal. Upon the successful completion of his actual wish, the bowl of leaves would be burned as an offering and to release the final fire element back to nature. The parts of the plants that correspond to the elements are as follows: The flower is air, the leaves are fire, the roots are earth and seeds correspond to the water element. The grounding of the energy accumulated while moving on the circle down into the physical realm is most important. This, most of all, separates this from imagining (daydreaming). The energy for physical combat must be taken from the realm of thought and berthed into the physical world for physical combat.

But what if the student is not sure of what to practice on or what would be the best course of action to set up on the diagram for a particular fight. The answer can be obtained in this manner. First write down your month and date of birth, as in 6-3-1964. You then must reduce these numbers by the magickal means. Add 6 plus 3 equals 9 and then add 1 plus 9 plus 6 plus 4 equals

20. Then add 9 plus 20, which equals 29. In magick you reduce this by adding the 2 plus 9 equals 11. Eleven is the only number which cannot be reduced any further (if it was a 25 you would add 2 plus 5 and end up with a 7) so eleven o'clock at night or in the morning would be the hour we will use in this example. If you know you were born at night or in the day then that is the time of day you use. So if you were born in the daytime use eleven o'clock in the morning. What you are doing is using the time that creation called you into existence to make contact with power to give you your answer. If by chance you know the exact time of your birth you can just use that time, otherwise use this method. At the correct time that you should sit in the circle of power in the western quadrant with a glass of water in front of you, or holding it with both hands. You will now see in your mind in clear detail that which you wish to accomplish. Then without any disturbance or noise just sit there and relax, keeping the end results in mind. Bring this back into focus as your mind wanders, but be ever alert to ideas that are coming through as to the best course of action. It may take one hour or three hours, or you may have to do it for a few days but the answer will come. Sometimes perhaps even in a dream. It may start as a feeling for what is right but you will know. These sessions in silence are very important for receiving the correct answer from power. Use them often.

There are other magickal techniques that can be done using the accumulated powers of the elements. One day, my teacher came to me and said, "Would you like to feel as light as a bird in your movements?" Of course, I said, "Yes." He then went away and came back with a small glass of clear liquid, which he told me to drink it, which I did. A few seconds later, I began to feel light as a feather. I likened it to moving around while going down in an elevator very fast. It felt great, yet I was fully mentally alert. I did not feel drugged or anything like that. He then asked me if when I fought, would I like to feel no pain. Again, of course, I said, "Yes." Again, he went away, only to come back with another small glass of clear liquid. Again, I took the plunge and drank it, only to find myself seemingly impervious to pain a short while later. I felt normal not like I was numbed by Novocain but with blows or pinching there was no sensation of any pain. Later, before I left him, he consented to give me a ritual he called *Suk-Suk*. This was accompanied by a full Indonesian *Slamatan* where a large feast is given before the work. He went to his favorite mountain and

meditated for three days before he gave it to me to see if it was proper for his spirits to give this to a white man. He returned, saying that after a third day, a small golden *keris* (Kris - Indonesian ceremonial knife) had appeared to him along with the message to allow me to have it and the ceremony. I was, he said, the first white man that he knew of who had received it. I still have the small golden Kris to remember this by. Anyway, the ritual was to impart powers. In one of my arms, a small golden needle was to be implanted which granted the power of fire. With this, I could burn away an illness or project this fire element into an opponent, burning him from the inside out. This is a burn to his spiritual life giving body. Also, it carried the ability to give knowledge of any art I wished to know about. He said if ever I had a question or wished to know even that, which I had not been taught, the answer would be given to me at once. The other needle carried the power to hit like a sledgehammer when activated. Other things were also given that I cannot speak of but, getting back to the point of all this is that, before he was about to simply push a rather blunt gold needle into my arm, which would remain there forever, he said, "I will kill your pain as before." Expecting a glass of some more clear liquid, I was surprised when he reached inside his own mouth and brought forth some of his saliva to place on the spot the needle was to go into. He placed it there and I felt absolutely nothing as he pushed for some time in order to get the needle in and into place. He later laughed and took an empty glass and said, "Yes," as he gestured a spit into the glass. He said, "I went away and spit into it so that you would not see and become upset." Both powers were from nothing more than his spit into some plain water. How was this possible? It was because his power of element accumulation and grounding was so powerful that he could infuse the water with his desired wish and pass it to my spiritual body in that way.

While you may not have the power yet to simply visualize the correct element, accumulate it and pass its powers to plain water, there are other ways to start. There are things that are power condensers that allow objects to accumulate visual images and birth them into physical realities. Many of the plants we used in Indonesia are not available here, however, I know of an equal substitute. It is Chamomile Herb flowers. To prepare it, put about one ounce of the herb in some spring or otherwise pure water and bring the water to just short of boil. Then, strain off the herb and

save the mixture in your refrigerator. I would not keep it for more than one week to preserve its strength. Here are some ways to use it.

- **To Activate the Water Element** - Go to a body of running water. Standing water can also be used, but the movement in the water is preferable. Ocean water can also be used, although over there, it was mainly done in rivers. When there, collect some water in a clear bottle and place a small amount of the pre-mixed herb in with the water. Sit down facing the water, and while holding the container of water with both hands, visualize the result you wish to accomplish using the water element. Then, simply give the liquid back to the water.
- **To Activate the Earth Element** - Take a small amount of the Chamomile mixture and gaze at it for the desired result. Then, take it outside and turn up some fresh soil in which you place the liquid into the earth.
- **To Activate the Air Element** - The mixture is gazed and then boiled to release the power to the air.
- **To Activate the Fire Element** - Your desire is written on plain paper, which has been dipped in the solution and dried. It is then burned to activate the fire element. If this is done to a future foe it is believed that as your foe walks on the earth, breathes the air, takes liquid into his body in any way (eating or drinking) or is rained on, takes a bath or is warmed in any way by the sun, a heater, or fire itself (even the heat from a stove), your spell is works on him to defeat him.

Your imagination can help you figure out the many uses for these techniques. Of course, sometimes only one is used and sometimes the circle is traversed without using these particular elemental exercises. It all depends on the power needed to accomplish your task and your level of power built up by the exercises in Part II to balance you out. If too much power is sent over weak wires the only result will be a burned out condition.

Always keep in mind that the ancient masters and teachers knew that this kind of concentration practiced and study in the spiritual realms of combat caused ever more possibility and

potential of the release of this energy into our physical realities. This energy could be destructive only to those who would harm the practitioner or without the proper moral and mental background in the student's training as outlined in Part II could over stimulate and therefore, out of balance the individual in many ways, leading to physical, emotional, and mental imbalances.

It can be dangerous to enter the spiritual worlds without thoughts, which have only been supplied through meditation or just by studying something. There must be a true following of the path and complete practicing of the correct techniques in your daily life. A knowledgeable teacher in the field is invaluable in order to keep the student on the path of power. However, the sad truth is that, so far, I have met none of the people in my art in the United States who have even the slightest interest in teaching any of these principles. This and other such training of the spiritual ways are the true backbone of *Pencak Silat* whether anyone wants to admit it or not. Most who I have spoken too have no knowledge of any of the spiritual ways or have decided to forget and abandon the foundation of the art.

On the diagram, which you have been studying there is a point labeled the abyss. So far, we have not discussed it very much as it represents a little understood principle.

As explained in Part II, the abyss is a place where the normal flow of power stops and the energy returns to the quadrant of the west where the next idea is born. But, in the development of advanced powers, one will actually cross the abyss, which of course, collapses time as it returns you to the quadrant of rebirth at an almost instantaneous time period without having to circle back all the way around. The abyss, then is our blockage to this spiritual knowledge. It is the denial in these other teachers to reveal the keys to the crossing that stops your awareness from being able to assemble itself on the different planes of existence. The idea that a little knowledge can be a bad thing rings true here as a little or incorrect knowledge can manifest as fear and doubt when confronted by the abyss and renders its crossing dangerous, if not impossible. Crossing the abyss places one in the center of our deepest subconscious, a place where our deepest fears and inner demons may roam. In this place, one is forced to deal with them and if you are in balance, your confrontation with these things will be in your favor and you will remain intact. It is sometimes

pictured as a being with two heads each looking in opposite directions. This corresponds to how the energy will be used. Will the student seek to use the energy to look only where he has been before, which in fact, is involution of energy (destructive), or we can go forward to collapse time and space and conquer the physical realm.

In the following chapters, we will deal with techniques that can help the student acquire the power to cross the abyss and become the true magickal martial artist. Remember this as a true key to magickal combat. When the abyss is successfully crossed in power, one is physically, instantaneously back at the water or western quadrant. That is back again from whence a new attack is possible. But, as the diagram illustrates, the forces must return from whence it came. So, in effect, the magickal energy will cross back across the abyss through the target and back in the normal circuit. This results in an inner power strike being delivered to your opponent's body of light and can cause severe damage and or death of the physical body over time. And, just as amazing, is the fact that the physical body is not seen as to how the movement was made. It appears as though the practitioner was invisible for a short period of time or caused mass hypnosis in the onlookers. This is seen frequently in Indonesia.

In my art, a special sect is termed the *Bayang Bayang-Naga Penglina*, the Shadow Snake Warriors. These students have made a concentrated study of magickal combat and this is but one of the techniques mastered. To propel your awareness beyond the abyss is to go beyond the abyss is to go beyond physical means to accomplish the task. Your body moves, your mind moves. It is the principle of rhythm in *Pencak Silat*. Everything in nature is always moving, flowing. All things rise and fall and if you attempt to remain still, you are going against nature and will be cut down or merged within the whole. In either case, you cease to exist as yourself.

Chapter 19

Shields of Power

In magickal combat, one first learns to build shields. Then, you know how to drop the ones you already possess. A shield actually reflects whatever it is that is communicated toward it. Nothing can communicate directly. Everything is a reflection. Your eyes pick up emanations from the objects we look at. These are bounced off of a set of lenses in your eyes and a coded message you are seeing, all in a reflective manner is sent to the brain which translates what it has received and sends you a message of what you are seeing, all in a reflective manner. Shields protect you from a daily bombardment of psychic emanations and it allows you to function as yourself without getting sucked up by the awareness of the earth, which is much greater than you are. Shields protect your awareness from leaving your body. Getting into things is a basic process of awareness. First, awareness enters the body at birth. Then it instructs the body to get into things until the shields are built, i.e., the normal five senses unless otherwise trained, to keep the body from getting into too much. A true magickal martial artist is always concerned with taking your enemy's awareness from him while protecting your own. A shield breaks up at a faster rate the more time your awareness becomes aware of something. You must create your own shields and inner space superseding the normal body shields. How? As we spoke of earlier you must be born again. Create your own body so that it can exist outside yourself. Become detached. This is what is meant in the Indonesian combat arts by having a stone face. It shows no emotion and is seemingly detached during combat. It becomes impervious to having its awareness easily stolen from the body. Awareness can be taken in the wink of an eye. You are driving along and a small, sparkling object is seen out of the corner of your eye. Despite the fact you are hurling forward at great speed, you take your eyes off the road and look for an instant at the shiny object.

Your awareness has just been stolen. If this had been a fight with a good Silat man, you would have just been struck. It happens that fast. The awareness can be stolen through any of the five senses in normal combat, although there are other ways to steal awareness and power. That, we shall deal with later. When fighting to guard your shields, in addition to the stone face detached demeanor, it is necessary to learn to move by spiraling your attention around whatever is trying to take it. See your opponent out of your peripheral vision. Your attention should shift from the center and then out and around the opponent. Your subconscious can take over to save you and your awareness cannot be taken. Most of the movements in Pencak Silat are designed to keep you awareness from being taken while constantly taking your opponent's. In the instant it is taken, a false message is delivered from, for instance, a so-called decoy move which is occupying the opponent's attention with what you wish him to believe and in his reaction, he flows into your power and not away from it and is struck down.

When you enter into pure magickal combat, your shields of this world must be temporarily lowered. This must be done in a controlled manner. If you were to drop all of your shields now. Before your awareness has learned to go forth into the other realms, the world, being much larger and more powerful, would suck you up in its' awareness and you could cease to be. At best, you would experience a total sense of oneness with things. Many people spend their whole lives trying to get this feeling, however, for magical combat, remember this: If you become a part of everything, you no longer have the ability to change or influence anything. In order for me to hit a bag, I must be separate from the bag. So, you must learn to develop your awareness, leaving your body a little at a time until it can take flight in power. One way that will help you is to shift your consciousness at the same time the world shifts its consciousness. Then, align yourself with the awareness of the worlds. This occurs at two times. First, as the sun sets below the horizon, but before it actually gets dark. If you do it when the moon is rising (called waxing) and a star is seen beside it, this is the time of the day when a doorway is opening to the night. Material things are disappearing and the veil is thin between this world and the astral. If you do the circle ritual during this time, you will develop your non-physical magical abilities to influence others. As the morning sky lights up, before the sun rises,

opens the gateway to the material things and you re-enter this world. The circle exercise done here will enter the womb (the red color of the sun) of magick and be born of this world upon its own birth (at sunrise material things reappear). Hence, this is good for physical skills to be increased. In Indonesia, much practicing occurs at dawn and at dusk, not just because it is too hot as some say, but because they are with the forces of nature. But, this explanation finds open ears only to those who know.

As you practice these things, bits and pieces of your awareness will leave at a time through the force of will. As the journey is made, many times, more of your awareness is allowed to move out until the totality of you can go forth into the twilight and the world, as you have known it, ceases to be. Only by your own intent can you step out or come back. Once in the in-between place, you can travel on or come back. The world is now your shield, which keeps you safe while you are learning. So, keep it intact until you wish to break it yourself with your developed will.

It is said that awareness is collected by the cyclic forces of the earth while it spins through space. It has been found that the speed awareness travels does not coincide with the speed of the object it is being collected in. This imbalance is also responsible for the awareness, eventually bursting forth from the body and breaking its own shields. It is believed this happens at death and if one has not learned to go forth and exist on the other realms, then the personality will be sucked up by the earth sending what may be left of the individual back to something like a spare parts bin. So, it must have control over its own momentum.

Once, while eating a meal in Indonesia, I was given a plate of food to choose from. I chose a large bean pod, which I began to break open devouring the inner kernels. They tasted awful, but I continued to eat them as I felt I should or it could be deemed disrespectful. In most of the kernels were small coiled up larvae of a type of moth. I was not happy to see this, but later was told this story. A moth is considered by some to be the ultimate symbol of learning. It starts life by devouring everything in its path on its climb up trees and plants.

These things (plants and trees) are seen as a source of regenerated awareness of all who have gone before which is contained in the earth. Through the roots, the plant absorbs this and deposits it in its leaves. So, the moth absorbs the awareness of those who have gone before, hence it has knowledge. It then creates its own shield, which is a silk cocoon from material provided by the awareness that was in the tree. In this self made tomb, which corresponds to the regular path we are on, the larvae dreams. The awareness that was in the tree tells him stories until he comes forth a creature, which has risen above the ground, sought refuge in awareness and has flown off in the night sky. It is one with the moon and the stars, free in the night, which is full of power and he flies in spirals so that he is never attracted too long to any one point. The gold dust of awareness is left dusting off his wings like a fine pollen and serves to draw to him bits of other's awareness whose eye it captures. So, you see it is the analogy of our triumph over this world. In eating these, it was seen as collecting awareness and power, This is because trees represent and contain the last stage of awareness, which is soaked up by the ground and shot upward. Awareness is like a being that does not wish to draw attention to itself, so as it touches things, it becomes part of them, losing its initial configuration. This is why in Indonesia, the sacred *Badui* tribe maintains a group of trees from which they, through meditation, obtain knowledge. Contrary to some myths in current vogue, the *Badui* tribe in Indonesia does not actually practice a martial art. Yes, perhaps certain ones who have left the group have taken it up, but their actual work is in the magickal realm. Anyone claiming *Badui* knowledge must have a primary magickal background or it is not *Badui*. When fighting, one must learn to channel the awareness into a narrow stream to make it go faster and further. This will help you in your speed and in crossing the abyss in the magickal sense, which as stated previously, collapses time and space. The normal speed of awareness is slower than the material world. As you start to make it go faster, it will externalize and will catch up to the world, at which point, you will be drawn together. The awareness is channeled by, as explained previously, not directly focusing on anything physical. Look in spirals and peripherally, and in your mind, concentrate on the predetermined outcome of the situation. Propel your awareness from the present into a condensed

beam by accepting the outcome as if it already happened, as you act with calm, cold precision. In other words, you are merely going through the formality of the movements because you already know and have determined the outcome. Sometimes when you become more of a master at this and you enter this sort of trance state, an image will appear to you which you merge with and become a part of. In this state, you are existing on both planes simultaneously and will be unbeatable. These, then, are some rules of the magickal warrior's kingdom. Your job in your training is to mentally construct all of this into a progression of alignments to enable you to become aware. When you finally are able to shift your awareness as the planet shifts its own phases, all doors will open at once and power will be all that is. Once this world is seen for what it really is, it will react very differently for you, which is the final fruition of the warrior. Once you have succeeded even a little, always look for a barrier to break. Try not to do the same thing twice in your magickal workings. Crossing boundaries gives new insight and renewed energy. Make no mistake about it boundaries can be crossed in your mind as well as on a mountain top. All those who I know who fear these things will never cross the real boundary of knowledge and will die with a self righteous attitude fueled by fear and misplaced man-made religious nonsense. For them, the world will always be flat and it is a blasphemy to say otherwise. Do not let this happen to you if you want to reach the pinnacle of your art. Look and search for a teacher who, even if he does not know, will at least encourage you to search for the answers. Otherwise, accept his chains as your own. Make no mistake, however, and do not confuse magical perception with drug abuse. I have never taken any drug of any kind to perform or do magick. It is a false path and will end up owning you and then disposing of you. Be warned!

What do you do when a problem confronts you in your training in the magickal realms? Sometimes, if you are lucky, a good teacher can help you. But often, even if he told you the answer, you would not understand it. Or, if you did, it still would not contain power for you. So, you are often given a path to follow upon which the answers can be found. Notice that I said can be found because most people would walk right past a piece of knowledge that was screaming at them without the proper perspectives. I was taught there are

teachers and solutions always around you. More so, I have found, in natural surroundings. Rocks are considered as the intact knowledge of the area that you are in. Especially ones that stick up out of the ground like a great head. If you find such a rock, one can sit on it and intently ask for a direction to go to find the answer. If this type of rock is not available, look for a small one that, in some way, represents or looks like a head. This is considered a sleeping nature spirit that will reveal your answers to you. If you receive the answer right then, then proceed in the direction your mind tells you to go. You now have two choices. I was taught a type of Animism sympathetic magick. What something looks like, even a little, is what type of magic the contained spirit can accomplish. Keeping in mind again that certain parts of plants correspond to the elements that can help solve your problem, what you may see is a plant that, in its color or type, reminds you of the answer to your problem. For instance, let's say that your problem is that you are much too stiff in your movements. You find a rock as outlined that contains the awareness of the area that you are in, and while thinking of your problem, you ask which direction to travel, to receive your help. In your mind, you receive the message to go west. You pick a path to the west and begin to scan the area as you move in that direction. Soon, you spot a long, thin plant that is surrounded by heavy trees and, among broken branches of stiffness, this tall, thin plant with a flower near the top, gently sways with the breeze, effortlessly, giving and taking with fluid precision. The flower containing the seeds of this plant and representing water are gratefully taken with a word of thanks and the flower is allowed to dry in the sun, releasing its seeds to you. Each- day as you practice, you hold some of the seeds in each hand as you mimic the movement of the plant, slowly giving and taking the energy as your body becomes supple and the grace of water courses through it. The seeds are used and carefully saved daily until one day, you realize the skill you have been looking for is now within you. The seeds are now given back to power in thanks as they are burned as incense. Your words of thanks rising with the last smoke from the seeds. This then is one example of how the law of correspondences can be used. There is another method, which is a little harder to explain. It represents the law of reflection. If you see something on your path, be it a bird, animal or person that to you represents the solution to your problem. You should turn around at once and leave the

area. Because this is a new place for you (which it should be), it means you have crossed a boundary into unknown territory. The future is unknown territory, so it is said this represents your future. If you leave right away and cross back over that boundary (which happens at whatever point that you cross back into that part of the area that you have been in before), the solution will then have to reflect itself back into your physical world. This sounds weird, but I have seen it work many, many times before. Try both methods yourself and see which you prefer. Without a qualified teacher to guide you, listen to your own feelings about these things. At first, it will seem silly or like maybe it is just your imagination. This is normal. Just keep with it and soon enough, by the results that you get, you will see it works. As in all magickal working, it is very important not to discuss any of this with people who are not with you in your training. What I mean is do not discuss it with non-believers.

Why, you say? It is simple. Your own thought process contains energy that becomes directed toward the goal that you are trying to reach. Each goal requires, we shall say for this comparison, a different voltage to accomplish it. So, let us say your goal needs 500 volts of energy to become accomplished. Each time you do your work, let's say you are applying fifty volts of energy. At this rate, it will take you ten practice sessions to get it done. However, you decide to tell your friend who is a non-believer in your work. He, of course, scoffs at this as ridiculous, or devil worship or some other ignorant statement. Of course, he does not want this to work for you or he would look bad, so his negative energy, though not as strong as yours, is twenty volts. As you can see, this means every time he puts thought into how stupid what you are doing. As long as they are thinking against you, the voltage output being what they are, you will never succeed. Of course, telling someone who will add to your strength would help, as long as they don't tell anyone else. Now, you know the law of secrecy in magick and of how important it is. At some point in time, you can become powerful enough so that you are beyond this type of influence, but not now.

Even feelings that are invoked in others or yourself can have profound effects. Here is a practical application you can experiment with. If you invoke a feeling in an opponent while

fighting him and you, in no way respond to it yourself, this feeling will continue with this person for the rest of the day. So, if you invoke fear in your opponent, but remain stone faced to it yourself, he will be unable to stop being afraid for the rest of that day even if you are gone. It has to do with a type of spirit possession. I was taught a number of exercises, which during their practice could produce in your mind the very things, which scare you the most. To be successful in the exercise you must not react in any way. But, here is what is really happening, as it was explained to me. There are spirits that did not have a complete enough understanding of death when they died to totally survive and go to the next plane. They exist in an in-between place and still are very attached to the earth's plane. In order too continue to exist, they have learned to feed off of human emotion such as fear, etc. When a person becomes afraid, they immediately draw some of these things to them who feed from the fear and continue to encourage it for their own sake. So, an exercise that was taught to me was to learn how to invoke fear on yourself after you have learned to act with no emotion in its presence. Then, if you are about to be attacked, you invoke the fear in yourself by allowing the feeling of it to manifest, then just as quickly, shut it off as you savagely gaze on your enemy. This will invoke a fear, even a slight one in him which will cause the entities to pounce on him like hungry vultures, causing his fear to greatly multiply and totally rob him of his awareness, allowing you to defeat him with ease. When I came back to the States, I found an interesting exercise using this principle. First, I would go to an amusement park. Secondly, I would find the scariest ride there for me. And last of all, I would ride it practically to totally shut the fear off, even in the scariest parts. It is hard to imagine, but you can get quite detached. So much so, that the ride becomes boring and is no longer any fun. Then, you allow yourself to remember how afraid you used to be. Try and feel the same way and it will creep back. Get very scared and right in the middle of extreme fear, just shut it off totally and watch around you. You must remember that you are among a group of people who are usually very scared and want to be scared for a bigger thrill. Now, the entities that you have just released will pounce on them and their fear will greatly multiply. It is okay because, like I

said, they want to be afraid and you just gave them their money's worth. But, watch closely and you will see the results.

Correspondences allow you to become aware of other realities. If you can find an object that corresponds to the same feeling that you get when you are in a dangerous situation (which means it contains a similar spirit), you have a power object which will give you power over the real situation the next time it confronts you. By dealing with your fear with the object, the situation will be defeated before it arrives. How do you practice feeling these things? Think of a house or place you have lived in when you were young and feel the feeling that pervades you as you think about it. Think of all different things from your past and conjure the feeling they bring to you. Then, practice looking at different buildings, places that you have never been in and allow these feelings to pervade you. Sometimes, I will project my awareness into things such as chairs, trees, birds, rocks, etc., and in an instant, I can feel the physical boundaries of the shell I am inhabiting and get a feeling from the experience. If you practice this enough, it will be easy for you to know when you have found a power object that corresponds to a fearful thing for you because you will feel the same when projecting both. At first, make a game of it using your imagination. Soon, you will know it is for real. You become a storehouse of awareness and can instantly learn from all things around you. Then, you will understand how we are all a part of the whole.

Chapter 20

The Boundaries of Combat

Once you get on the trail of power, your spirit will share space with other spirits to allow you to increase your awareness. Your world, at large, is your outer circle in your daily life and your personal circle is your microcosm. This is why in the Indonesian arts such emphasis is given to the inner gates of fighting. The law of restraint says that only that which you can touch is in the control of your microcosm, so one always strives to keep the fight within the boundaries of the microcosm, or the inner gates of your ready (close quarter combat). Here, just as in the ceremonial, magician's circle of power, whatever happens will reflect back in the macrocosm. So, the idea is to constantly create what you desire in movement within the inner circle of your movements and then, as you step forward, you actually are crossing the boundary into the macrocosm where the result must manifest as the desired response in your opponent. In some Indonesian arts, these inner and outer are termed, *Dalam* and *Luar*, for the inner and outer areas respectively. Only those with a superficial knowledge assume this is only in the physical sense, but as you can see, that is only the part taught to the beginners, while the advanced students are given the true internal secrets such as these. In my art, many of your hand movements and positions are really creating the end of the fight simply by the understanding of these principles. To give you an idea of how you can work this into your art, try this exercise. Point one hand or position it in line with the target you wish to hit while moving with a partner. This lead hand almost fully extended becomes your perimeter, the boundary to your microcosm. While moving, camouflage the desired blow you wish to land with your back hand and actually make the strike, keeping it behind the front hand. Again, I must say this blow should not be seen or understood for what it is by the opponent, hence, the many hand positions and flowing movements in my *Silat Pukulan*

Cimande Pusaka. After the blow is set up inside your inner circle (remember we equated this with what a High Magician does in his magick circle to come back to him in his outer world), and as you step forward, you are crossing a boundary. When you actually fire the real blow, the outcome has been pre-determined and it will strike the center of the target. I have found that once this boundary is crossed, it is better to let the subconscious mind take complete control for the firing of all weapons. It, being unhindered by the chatter of the conscious mind will pick up the message from power as to when to let the blow fly on its own. At times like this, you really don't realize you even throw the real blow until you feel the impact of it on your opponent. Try to stay in motion as much as you can in the style that you practice. It is a magickal law that if your physical body does not move for a certain periods of time, time will move you by the lines of force. This is the reason for magick in the first place. If you don't decide what will happen to you, power will make the decision for you. In a fight, things happen very fast, but still you must be in control. You are either the director or the directed, but it must be in both the physical and mental realms for a balanced art. The average martial artist and person have shields that prevent them from seeing magickal reality so they remain safe, they believe, from things like psychic attack. However, it also prevents them from engaging power and as their shell gets thicker and thicker, it becomes very difficult to break. Sometimes, breaking it too suddenly at this stage equates to an actual physical trauma. All things are two sided, the old Yin and Yang. This relates to people, buildings, places, everything. Sometimes what is needed in a bad situation to change tracts is nothing more than the realignment of the creative male sides with the receiving female sides. Your martial art must include both sides to be balanced. It does no good to balance you and then try to operate within an out of balance system. This is the major flaw with all the new systems being created. Are they actually balanced with power? Did the originator have the slightest idea of what balancing with power was? To illustrate this concept for the first time ever in print, except to some of my students, I am printing the actual magical meaning behind the *Jurus* of my system. The *Jurus* are the upper body movements of *Pencak Silat* and are the master key to whatever system you practice. Without *Jurus*, you have self defense applications (maybe), but not real understanding of *Pencak Silat*. I am doing this so you can understand what is

involved and can relate it to you art.

Juru one from the right side is the positive electrical aspect of the male influence. *Juru* one from the left side symbolizes and raises the passive magnetic aspect of the male influence. The combining of the left and the right movements of *Juru* one solidify it into the creation of the male *Juru* number one in a usable state.

Juru two from the right side symbolizes the positive magnetic aspect of the female influence. *Juru* two from the left side symbolizes the passive magnetic aspect of the female influence.

The combining of the left and right movements of *Juru* two solidifies it into the creation of the female *Juru* two in a usable state. The male electrical and female magnetic principles contained within *Juru* one and two are joined together producing the birth or development of all the upper body movements in *Cimande Pusaka*. These are manifested in a balanced (male plus female) number of sixteen and symbolizes the *Cimande* practitioners beginning for total development from the waist up. The remaining sixteen *Jurus* consisting of left and right sides, make up 32 sets of movements or paths to completion (a number that corresponds to the 32 headings, paths on the tree of life we discussed in Part II).

As in the case of a newborn baby when once the child's strength is developed and his arms take on certain coordination he desires and is required, for development, to use his legs. So, in the development of the *Cimande* personality, the initiate must learn to start coordinating his hands and his feet. This will allow him to move his developing upper body into desirable positions.

Unlike some systems we incorporate the six cardinal directions, north, south, east, west, up and down (zenith and nator). Some systems seem to only consider north and south (back and forth). Since *Silat* uses so much ground fighting, this up and down movement is considered, and indeed has its magickal meaning and power generating purpose. One must return to the Mother Earth for protection and security springing forth, then toward the heavens Father Sky for inspiration. We will talk more of this in the mantra sections.

All of the elements (fire, air, water, and earth) correspond to the system and *Juru* applications (*Jurusans*). Mentally, from the fire comes the will to do. From the air comes the intellect. From the water comes the life or feelings gained from the combination of *Juru* One and Two. Turning mental concepts into physical realities belongs to the earth element. Corresponding to this, the fire is the *Jurus* spirit. The air is the quality that enables the *Juru* to be remembered by the subconscious. The water element allows mind expansion and the birth of creative concepts from the *Jurus*, and finally, the spirit or God element is reflected in the student's absolute faith in the system.

In all movements, the balance between relaxation and tenseness is stressed. The use of one without the other will result in a severely out of balance system that is easy to defeat. Even the body itself is divided.

- From the feet to the buttocks - the earth element.
- The abdominal area to the midriff, including the internal organs like the gall bladder, stomach, liver, etc. - the water element.
- The chest area to the neck, including the lungs, heart - the air element.
- The head and brain - the fire element.

The elements can be moved to other parts with training, but this is home base. This is just to give you an idea in which to examine your own art. In this day and age, many of these things are no longer realized and indeed, the mass mind of the present age has a cumulative effect on us all. You can still be effective, however, by overriding the present culture by reconstructing your personal patterns to realize these things in you and your art. You are in a sense then aligning yourself with an ancient culture to such an extent that the forces of this time no longer have an effect on you. Here is a secret little known and talked about. The balancing of the male- female-electrical-magnetic and elemental qualities are balanced not to just equal them out, but so that together they gain strength and begin to move on their own! I will talk more about this later.

The eyes carry much power and release much power when you are in combat. As we stated earlier, never directly stare at an opponent while fighting, but look rather out of your peripheral vision. Look around your opponent as if to spiral your awareness around him. Recent studies have shown that one minute of staring at an object will require your body twenty minutes of rest to replenish the energy which is lost. That is a lot of energy to throw away. In a fight, you are always reaching thresholds and boundaries. At this point, your conscious mind, if operating too much, will tell you to stop. This is similar to doing magick in which the same thing always occurs. You must go forward. This is the only time the door will open and you will soak up power. However, you must first have the knowledge and be able to use it. Coinciding the body to coincide with the knowledge is the difficult thing. Always be aware of where you are now in your ability, not in the future or you will be drawn to the past and fail.

Gaining cultural ties to your art will help you develop its power and potential in the magick realms. Learn about the birthplace of your art. Go there if possible. From there, create a scenario out of what you have seen or learned, i.e. a mental movie that you create. Make it real and you will get a direct link to the cultural ties there. This is the process of extending your awareness. In a fight, as in life, the beginning is seen. If you are a Magickal Martial Artist, then you already know what the end result will be, but the middle (how it happens) is largely unknown.

One way which will help you is to plant a seed and grow a plant. You must extend your awareness to see it grow. As you see it grow, that is the beginning of the cycle. It grows (the middle, which is unknown), it dies (the end) and its seeds start the cycle again. Many of these things are hard for the conscious mind to grasp and dissect. Sometimes in magick, if you fix on something fully and think you understand it, it stops working for you. Something of the mystery is needed to keep the analytical part of our minds out of it. So, don't try too hard to figure out why. Actually, most magickal things operate on an entirely different set of rules than material things do hence it is silly to expect them to fit into a scientific criteria. I

call it the second dimension, or Dimension Two Magick. It has its own set of rules. Follow them or it won't work. Magick is a very personal thing. You must learn the basic truths that you need to operate in and then, after many years of practice, answers will be given to you.

Chapter 21

Mantra Mudra and Magick

It has been said that music is God's song and dance in his silent voice. From combining these and adding of the elements, the ultimate in magickal working can be done. *Pencak Silat* is based on these principles. In rhythmic movements, we find the major ingredient in ancient magickal ritual. It is the great invoker of energies and forces and can instantly transport the practitioner from the material to the spiritual realm. In magickal combat, the goal then is to have a rebirth of these energies back in the physical plane at once. The purpose of the dance-like movements is to concentrate and focus on the goal at hand, to channel the awareness without the conscious mind being allowed to interfere. It puts physical movements in touch with higher magickal power. Dancing connects the two sides of the brain together combining the intuitive and the rational. In some Indonesian rituals like the monkey dance, the participants become driven and let the rhythms and forces possess them into a wild frenzy. In our combat art, we are looking for a release from the conscious mind so that training can take over and you will act in a purely spontaneous, but correct manner. As explained in Part II, breathing draws the elements into the body. The breath and the dance are inseparably connected. The elements are charged with the breath, which alters the movement. Again the breath is seen as being obtained from above, infused with elemental powers and then grounded in the body for results on this plane. The entire reason for the movements and breathing the elements is to make the magickal energies and powers physical. All forms of rhythmic movements stir energies and produces powers. Even modern dance, which raises the erotic energies, produces this physical effect. Every movement and gesture (mudra) has an effect on you and your opponent. This rhythmic movement can also be used as power builder for you when your energies are depleted. These have always been sacred things to

those who know. For the ignorant, they are perceived as simply movements with some physical explanation. Ritual was never intended as a spectacle or to be done for entertainment for an audience. This is blasphemy and becomes an empty shell of nothing, much like the church services that are done today just to do them. This movement opens the door to that Dimension Two I spoke of. Feeling is the primary ingredient. Actually, a poorly done dance with great emotion and direction of purpose will stir far more magickal energy than a flawless, but empty dance. In adapting your martial art movements to a rhythmic pattern, you will come face to face with many emotions and feelings that are welled up inside you, as the alchemist of old, changed base metals into gold so to will you alter these sometimes energies into pure movements of perfection. Do not despair if your art is devoid of this type of motion. You can adapt the movements into your own dance. The Indonesian fighting music was designed for this purpose and I suggest that you obtain some to practice with.

So, in the movements, what should you be doing? Actually, the movements are a form of sympathetic magick similar to when the cave man painted animals on his cave wall and then made the movements of stabbing them with his spear. He was performing sympathetic magick, which would reflect back in the actual hunt. So, in your movements, which are called mudra, you are creating thought forms or thoughts that through energy will be reflected back down in the physical world. Every gesture and movement is symbolic of how the fight will unfold. The more meaning we attach to the movements, the greater and swifter are the results. Your own brand of movement will eventually come forth and this is as it should be. If you watch a good *Silat* player, you will notice movements that rise and fall in height, symbolizing Father Sky and Mother Earth. It is written in many of their secret texts that Mertang, who was the first magician, was the son of the Sky-God and the Earth Goddess. The arms will open wide using the principle of the water element to draw the attack inward. Then, the rhythm changes drastically as the practitioner smashes his elbow against his other open palm symbolizing the fire and earth element taking over and ending the conflict. Then, as he changes direction, he continues to circle his attacker. Quickly, he moves forward, crossing the

boundary of where he has never been before and drops his opponent with the elbow blow. The original concept of circling the enemy is again related to the old magickal circle. The circling creates a vortex of energy that is amplified by the emotion of the combatant or combatants. This mode is often used on practice so both people can practice the raising of this power. The center of the circle is where the opponent is always pictured as this focuses your energies on him while sealing the perimeter to disturbing outside influences.

The rhythmic movements in themselves also raise the electrical and magnetic qualities of the body as you move which makes the elemental power, raise much easier. So many things become important, sounds become things and direction of movement dictates power. Generally, as explained in Part II, if you move in a clockwise circle, you are raising power. It also tends to rise whatever emotions are prevalent within the circle. If you have invoked fear in your opponent, this will increase it. It relates to the masculine and solar power and tends to draw energy from the center of the circle. You can take his space and his energy. This will be dealt with more in a later chapter. Counter clockwise movements are more of the feminine nature and are used more with the drawing stances. They represent lunar energies and can lower a person's emotions. This is often used to bring a very charged up and quick moving opponent down a little. Then, the practitioner quickly changes tracts and before the enemy can catch up, he is over run. As explained, all hand motions should have a purpose. It is either the creation of the end of the conflict in a set manner or the manipulation of the forces on the opponent's behavior or the calling down of certain spirit forces to accomplish the end result. Certain positions represent broad principles such as the described earlier for Sky God going for motherly protection. Palms up is a drawing down gesture to receive forces, while palms down is the protection of the forces. Even the corkscrew up and down movement always seen in *Silat* has magickal meaning. These movements create their own vortexes that help speed up energy centers and allow a higher level of power. This is not the out of controlled spinning of the so-called whirling dervishes which can get wild and scattered, but a synchronized, clockwise and then counter-clockwise

motion to stir and balance the energies. Again the movements can coincide with the element in precedence. More power and quicker movement coincide with the fire and wider and sweeping movements with the water.

The sacred triangle is also used. In many *Silat* and Filipino systems, the triangle is used as a method for movement. Rarely is anyone told the actual significance of this concept. In Magick, the number of creation is always considered to be a three. If you have one line and this line is laid on top of another one at precisely the point where they touch, a new condition is born. Hence, it is the number of creation. It represents many concepts in fighting, speed, power and deception, etc. In reality, we try and set the fight up so the third thing is always the defeat of the enemy. As an example, you open up to the opponent and he rushes you, which is movement one. You flank off to the side as in a triangle and that is the second movement. The third movement is when you cross the base and deliver the blow, ending the fight. It is so ingrained in my system, that all attacks or evasions are done on a triangle with the third portion being the deliverance of the blow. This is stressed because the ancients knew that if you matched the spiritual truths with the physical world, the combination would be complete and completely powerful. Once you understand the workings of the elements, your body will tell you as you move which movements correspond to the various elements. The important thing is that you must feel the movement link up with the quality of the element for it to work for you. These are the things a magickal warrior takes time to develop. For in the end, it is the real purpose behind the art. Move to feel, not just to mimic a certain robotic movement of form that really has no life in it for you or your inner being. You must, by the process of dance and movement, link the inner body of light, which is your spiritual body to the physical body for the results. The fighting movements become your dance and the hand postures, the gathering of the ethereal elements empowering the physical body to allow it to be a fit receptacle for these ethereal elements which becomes the precedence of the voice or the mantra.

In Indonesia, various mantras are used for various purposes. For instance in the martial arts everyone is familiar with the yell or Kia. This is very superficial to a *Silat*

practitioner as there are countless hundreds of very different sounds, not to be confused either with the Hollywood type Bruce Lee noises. These are sounds of power that cause different reaction on the spiritual realm and invoke various powers. They, as explained, raise the vibrational rate of the human body so that it can work closer to the body of light that is in all of us.

In the physical movement, there are sounds that one is taught, to mean move in. Another to mean move out. There are specific calls to various powers that are used in combat to help in the outcome. For the first time in a book like this, I will include a few so you can get an idea.

PAKALIS - to make invulnerable

PAMUNTET - annihilator

PANANGGUNG - to help against weapons

PANEGES - to cut down the base of the opponent

PANEGUH - to strengthen you

PANGADIN - to remove someone

PANGALAH - for victory

PANGEMPUNG - to pulverize

PANGWEH - to cause the enemy trouble

PANGLOGOR - to surround yourself with protection

PANGRONG - to take the strength from the enemy

PANG-ULIH - to conquer

PANJRIIH - to bring about fear

PIWEDI - to terrify

These words are uttered at various times before attack with a vibrating guttural sound that causes a tickling sensation in the back of the throat. This is done in this manner because it is said that since spirits do not have ears the force must reach them with a vibrational quality. You

are raising the vibrational pattern of the gross physical body to become closer to the body of light. I believe that some of these phases act like a code in their pattern, expressing at one and without the need for word or thought, the message of what is required to the body of light,

You can construct your own mantras of power to use while fighting. But, in order for the body of light to be able to receive the message without the constant chatter of the doubting conscious mind, you must create a key symbol that will train the subconscious to deliver the message instantly. It is done like this.

First, write down what the desire of the action is to be, such as this MOVE IN WITHOUT FEAR. Then, within that sentence, cross off all duplicate letters such as this - M V N W H U F A R. This is then to be made up in a manner that pleases you and can be said. Such a form could be FARVUHMWN, which would sound like farvueman in phonetic sounds. Every time you practice moving into an opponent in practice, use this voice assist. Going further, one can design a hand motion that can be used along with this corresponding to the fire element since it probably will be a fast piercing movement. Used in conjunction, you are using mantra and mudra to awaken and empower you to work with the unseen ethereal body. The possibilities are limitless. Again, work on balancing yourself first. This will awaken the lines of force necessary to allow growth. Also, do this with feeling and emotion. There are specific hand motions that have been used and we will cover them in the next and last chapter.

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.