

# Filipino Martial Arts

## *FMA Historical Facts or Fiction*

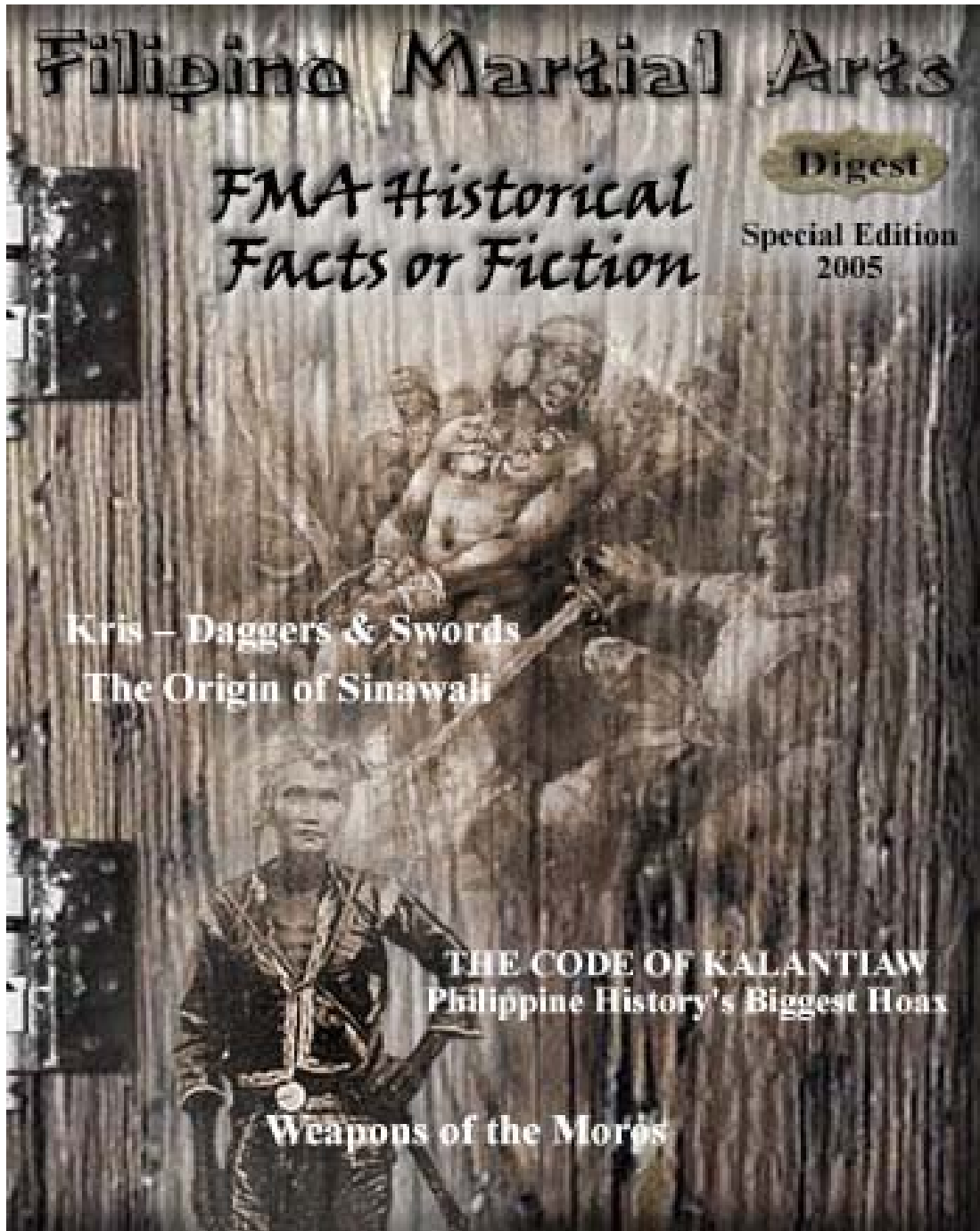
Digest

Special Edition  
2005

Kris – Daggers & Swords  
The Origin of Sinawali

THE CODE OF KALANTIAW  
Philippine History's Biggest Hoax

Weapons of the Moros



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Filipino Martial Arts Digest is published and distributed  
by:

FMA Digest

1297 Eider Circle

Fallon, Nevada 89406

Visit us on the World Wide Web: [www.fmadigest.com](http://www.fmadigest.com)

The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

The ideas and opinions expressed in this digest are those of the authors or instructors being interviewed and are not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions. Articles are also welcome.

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## From the Publishers Desk

Kumusta

In this Special Issue is some of the historical facts that have been recoded, or if one does not agree fiction that has been passed on from generation to generation. That is up to the reader.

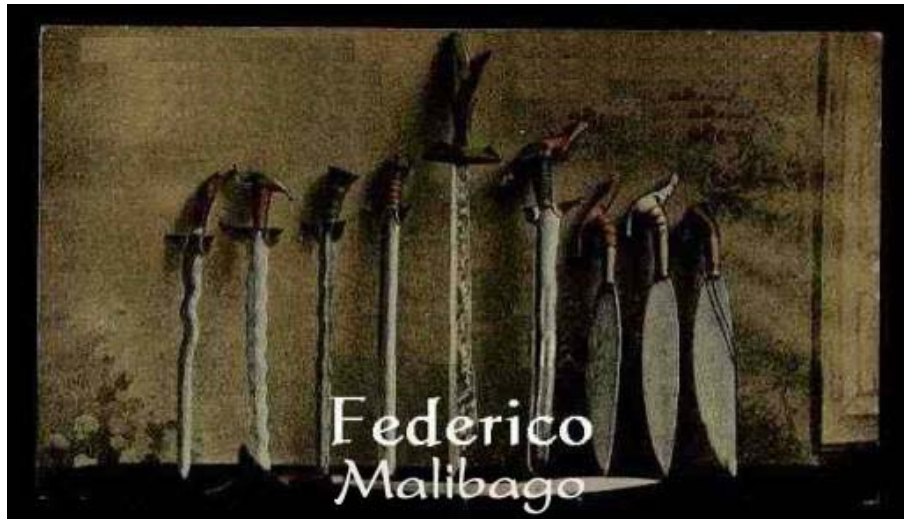
Mr. Federico Malibago an avid collector of Moro weapons shares some of his vast knowledge that he has. As I understand it his collection is awesome and if you are ever in the neighborhood it would be worthwhile to visit him.

Master Reynaldo S. Galang who has written many articles and put out a few books is a practitioner of Bakbakan Kali and runs the World Headquarters of **Bakbakan International**. He also shares with us an article which he has on his website by Ramon Villardo.

Now what maybe considered very controversial is the article in this special issue entitled, “The Code of Kalantiaw”. Philippine history’s biggest hoax which you the reader will make the decision if you believe it or not. FMA Digest edited the article because it is very long with many facts that have been found by Paul Morrow the writer of the original article. After reading it you can go to his website which has the full story and the offerings of proof of what he is saying. Also Mr. Morrow offers many other informative areas of Filipino history, language, and pop culture at his website **Sarisari**.

Maraming Salamat Po





**Some of the Major Weapons of the Moros**

**A brief description of the Moro's:**

The word Moro is commonly used to describe the Muslim tribes of the Southern Islands of the Philippines. While the major tribes of these islands are Muslim, it must be noted that not all inhabitants of the Southern Isles are Muslim. Today there are about 20 tribes inhabiting Central and Southern Mindanao, the Sulu Archipelago, and the island of Palawan. The three major Muslim tribes are the Maguindanao' (literally meaning The People of the Flood Plain), Maranao (literally meaning The People of the Lake), and Tausugs (literally meaning The People of the Sea Current).

The Tausug inhabits primarily the islands of the Sulu archipelago. Also living in the Sulu archipelago are the Samal, Yakan, and Badjao (Orang Laut) tribes. On Palawan Island there are the Palawani. On Balabac island just south of Palawan are the Molbog. The Jama Mapun inhabits the islands between Palawan and Sulu, called Cagayan de Sulu. The Maguindanao inhabit the Western portion of Mindanao primarily in the Cotabato region. The Maranao are also found in Western Mindanao near lake Lanao. Other inhabitants of Western Mindanao include the Iranun, who occupy the area near Illana bay, and the Tiruray, who inhabit the northern portions of the highlands that separate the Pulangi Basin from the sea. In South Central Mindanao are the Bagabo, Tagakaolo, Kulaman, B'laan, and T'boli tribes. These tribes are primarily non-Muslim. In Eastern Mindanao can be found the Mandaya, Agusan Manobo, Ata, Mansaka, and the Dibabawon tribes. The Kalagan inhabit the area near Davao. In the Zamboanga peninsula

**Moro Datu Abdul**



DATU WARRIOR OF SOUTHWESTERN MINDANAO  
THE COLLECTION OF PHILIPINE ARCHIVES



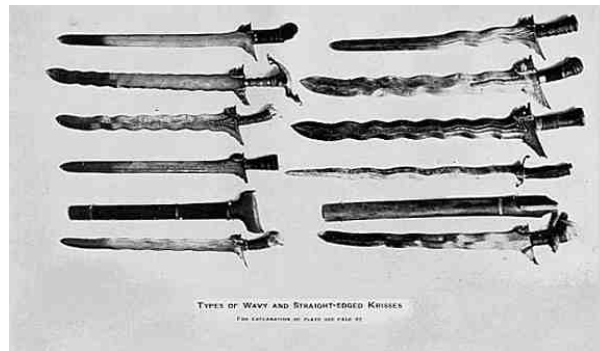
**Moro Village Cotabato coast  
Mindanao Philippines**

are the Kalibugan and the Subanen tribes. On Sarangani Island off the tip of southern Mindanao are the Sangil.

The Moros have a long and proud history of bravery, independence, and faith. Their culture being one of the most advanced/sophisticated in the region, their artistic merits next to none, and their bravery as warriors unquestionable. Revisionist history, death through statistical genocide, as well as strong prejudism are threatening today's tribes. However, the Bangsamoro (Moro nation) still perseveres holding fast to their culture and traditions.

## Kris

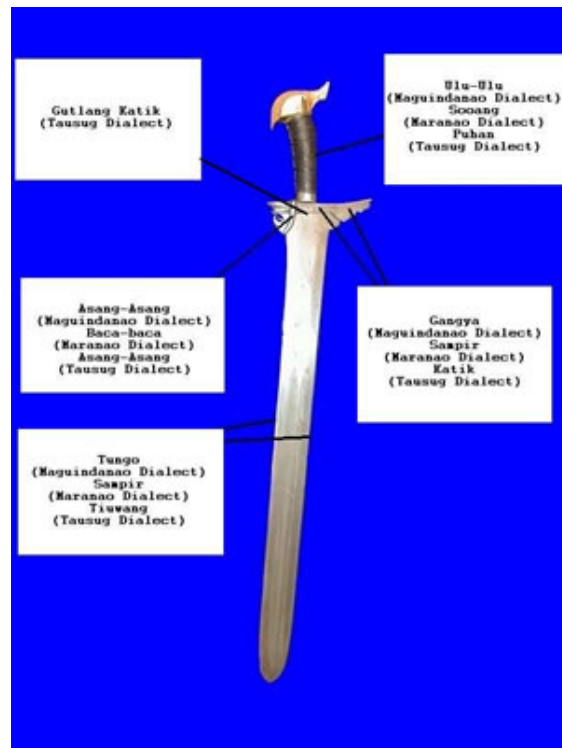
The kris is undoubtedly the most famous of Moro weapons. Variations of this distinct sword are found in every Moro tribe. Besides being a superbly balanced and effective weapon, the kris was also a key symbol of a man's status/rank in society, as well as often bearing strong talismanic properties as an anting-anting (talisman/amulet). The kris was a key part of the everyday wear of a man's dress, and it was often felt that to be without a bladed weapon was akin to being naked (a sentiment shared by many native groups in the Philippines). This custom often conflicted with later attempts by colonial invaders to disarm Moro society and led to many unfortunate conflicts.



The kris blade is defined as one that is wide on the base and double-edged. It is capable of delivering both chopping and slicing cuts. While many assume the traditional form of the kris is the fully wavy blade, the half-waved half-straight, as well as the fully straight blades, are equally if not more common, as straight blades were more practical in combat. The waves in older kris were fewer in number and of deeper/wider distribution, however as time passed waves started becoming tighter and more frequent in placement. Kris blades with many waves demanded excellent skill in use since if cuts were improperly made they would merely bounce off target or worse become stuck in the bone of an enemy. However it is said that a higher number of waves increased a kris's potency as a talismanic object. Often one can find as a testament to their usage as talismanic objects, totemic like engravings (often filled with an inlay of brass, silver, or nickel) on the blade, generally in okir (jungle motifs such as tree and leaf) designs, but occasionally one will find Islamic script instead. Many kris blades are also forged with meticulously crafted fullers, ranging from a complex webbing of multiple full-length fullers, to a single elegant fuller running down the latter third of the blade approaching the tip. Near the gangya (guard) on some kris, are ceremonial spear/arrow head like incisions that have been carved into the blade. Unlike their Malay cousins, Moro kris blades are primarily cutting swords, and generally were not used as thrusting blades like the Malay dagger keris. This is evidenced by the rounded state of many kris points. Moro kris blades generally range in size from 18-26 inches, though as with all Moro weapons there are exceptions.

Generally however, the larger blades are found on later pieces, while the oldest Moro Kris tend to be of smaller stature. Damascene pattering is sometimes evident though often not as controlled as seen in the complex pattern welding of the smaller Malay Keris. However, just because no pattern is immediately seen, it must not be assumed that none exist. Since many Moro kris were taken by American's as exotic souvenirs, and in order to "enhance" their appeal to the American aesthetic of what a sword should be (mostly influenced by Hollywood), many kris were polished by their foreign owners on a buffer till the original pattern disappeared, and all that was left was a shiny piece of steel. In some extreme cases, one can even find kris blades that have been chrome plated.

The gangya (guard) of a kris blade is made in such a manner that their lines flow very elegantly into the blade, never interrupting in continuity from transition from gangya proper to blade. Antique kris (kris made before 1930) were made with a separate gangya (guard) like their Malay cousins, while more modern made kris lack this feature and have gangya that are in fact integral to the blade. Some newer kris do have an engraved line to simulate the appearance of a separate gangya, but when inspected closely it is evident that this is only a cosmetic engraved line, and not a true separate gangya. However, it must be noted that often the fit of the guard on older kris is so good, and combined with age/corrosion, often the demarcation line that would indicate a separate gangya is not visible without first re-etching the blade. Kris made before the



early 19th century featured a gangya that met the blade proper in a straight line. However, at some point near the early 19th century, gangya started to be made with a distinct 45-degree angle near the terminus. Opposite the hook-like fretwork on the gangya, exists a curved cavity. It has been suggested that this cavity is representative of the trunk of an elephant; others contend that it is the mouth of the naga (serpent) with the blade being the tail, and still others contend that it is in fact the open mouth of an eagle.

Modern tourist kris blades can be distinguished by a number of features that once identified are quite easy to spot. Perhaps the easiest to identify feature of a modern tourist/fake kris blade are the shaping of the waves. Traditional kris feature gracefully undulating waves that are forged deep into the blade to penetrate straight to the centerline of the blade. Tourist kris, on the other hand, feature shallow angular waves, that appear to be cut out of the steel rather than forged into the blade. Also, in order to stand to the rigors of combat, traditional kris are quite thick at the gangya, often approaching half an inch in thickness. However, to maintain its balance, traditional kris distally tapers becoming thinner near the tip. Tourist kris, generally are made of much thinner material,



and are of uniform thickness lacking distal taper. This leads to the flimsy and unwieldy nature of many tourist kris.

The hilt of kris is either straight or slightly curved (most common on cockatua pommel hilts). Pommel variations are many, however the most common are the horse-hoof (the most distinctive variation coming from the Sulu Sultanate) and the cockatua. Commonly the pommel is made of beautiful hardwood burl (such as banati) with the hilt being wrapped in a lacquered natural fiber (such as jute). However on higher end kris, belonging to the upper class, the pommel would be made of such exotic materials as ivory, silver plating, solid brass, etc... with hilts often lavishly bound with silver or swasaa (an alloyed mixture of gold similar to red-gold) bands frequently with braided silver wire interspersing the chased bands. Large junggayan (a Sulu term denoting the elongated style, though elongated styles can be found all over Moro-land) and Danangan (literally meaning decorative, but used most commonly to describe the large embellished cockatuas) style cockatuas appeared in the 19th century, while older kris pommels sported medium to small cockatuas. The oldest krises are found with hilts of a much diminutive stature, with the cockatua versions retaining only vestigial elements of a crest. The axis of the hilt (whether straight or curved) is always at an angle to conform the blade angle, when properly held with the guard up, to the arc of a circle. Thereby the angle of the blade when swung conforms to the cutting arc of the wielder maximizing the cutting potential of the blade.

The Moro kris scabbard shares many common characteristics with their Malay cousins, but are unique in their own style and form. Scabbards tended to be made of wide grain native hardwoods (eg. mahogany, teak, nara, etc...), and lashed together with rattan bindings. Sometimes the crosspiece is a separate piece, with the tailpiece socketed in, but quite often the crosspiece and tail are made of one board. Older scabbards feature wider rattan lashings, and normally only cover small sections (eg. bottom 1/3, 4 inch bands, etc...) of the scabbard. However sometime near WWII, scabbards began to be fully wrapped with thinner lashings. Also it is in this time period that the use of mother of pearl inlays on the crosspiece and tips of scabbards, as well as the pommels of kris, begin to appear. For higher end kris (belonging to those of high rank) more exotic materials were used for scabbard construction. Often the scabbards of the nobility were bound with exquisitely chased and reposed silver or swasaa bands, instead of the rattan bindings found on more common scabbards. Sometimes these bands were so numerous, and socketed in such a fashion as to cover the entire wood core thereby giving the appearance of a scabbard that is entirely crafted out of precious metals. One can even find on such high-end scabbards such opulent features as crosspieces crafted entirely of ivory, horn, bunti, etc...

## **Barong**

The barong is the favored weapon of the people of the Sultanate of Sulu. This single edged, leaf shaped blade is an amazingly effective slicer and despite its diminutive size it has been known to have the ability to cleave a man in two. The blade tends to be thick and heavy with the weight aiding in the slicing capability of this sword. Barong blade lengths tend to range from 8-22 inches (with newer blades tending to be the larger 18-22" range) however like all Moro swords there are exceptions. Damascene patterns are also sometimes evident but again most often not as controlled as the more widely



known Malay keris. Some barong blades were made by Chinese smiths (due to the similarity in style to certain Chinese cleavers) for import into the Sulu sultanate. These blades tended to be of excellent quality and often feature Chinese characters stamped into the forte. While generally barong blades sported a flat grind to the spine with a slight convexity near the edge, some (most commonly Chinese made blades) do sport convex grinds. Some rare blades featured what would appear to be a swollen edge that extended into the blade for about half an inch from the edge. Finally there is also the barong blade style, which sports a spine with a false edge that tends to extend 1/3 of the length of the blade from the tip. This is one of the most rare barong blade styles.

The most common pommel motif is the cockatua (though there are exceptions such as the naga/serpent motif), with a long metal ferrule (commonly made of silver, though copper, brass, swaasa, and on particularly on WWII era barongs aluminum is found) that tend to be around 3" in length (though Yakan barongs tend to have a small ferrule of about half an inch in size, and have cockatuas that resemble those as found on the pira hilt). Often the ferrule will have lacquered braided natural fiber rings to aid in grip. Sometimes these fiber rings were on top of the ferrule, but often what would appear to be a solid metal ferrule would in fact be a number of metal bands that alternate between the fiber bands. Cockatuas tended to be made of banati, however on higher end barongs belonging to those of the upper classes rarer materials such as ivory, carabao horn, kamagong (Philippine ebony), etc... were used. Higher end barongs belonging to the upper classes often had large elaborately carved junggayan (elongated) cockatuas. Barongs for the lower classes, and ones meant primarily for fighting have less elaborate cockatuas of much smaller sizes, often featuring de-emphasized crests or beaks (and on fighting versions mere vestigial elements of the crest and beak motifs). At some point near WWII, cockatua forms changed. Crests became more triangular, and began to emerge directly from the back of the pommel, whereas older cockatua had crests that flowed from the butt-plain of the pommel. Also beaks started to become more massive, and rectangular in form. Of particular note are barongs used by juromentados (those who had taken the rite of Magsabil), often they would sport smaller blades with normal size hilts. These barongs are often mistaken as children's weapons, but are in fact meant for adults.

Barong scabbards tend to be made of to wide grained hardwood boards that are lashed together with rattan. Older barong scabbards tended only to be partially wrapped with large rattan lashings, while newer barong scabbards sport a full wrap of thin rattan. Also, the scabbards of older barongs featured thinner flat boards, where-as post WWII barong scabbards are of much thicker stock, and feature a central ridge line. The terminus on modern-made scabbards





tends to turn upward to a more dramatic degree, often at a near 90-degree angle, and feature squared tips. As with kris scabbards of the post WWII era, mother of pearl inlays begin to appear at the throat and tips of barong scabbards as well.

## Kampilan

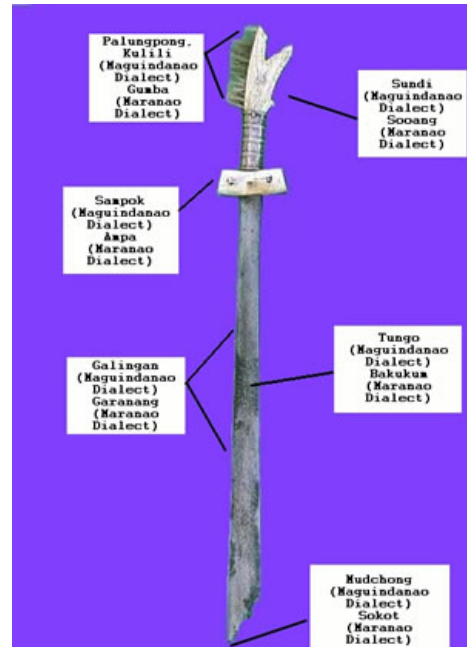


and at total lengths ranging up to 40 inches it is the largest Moro sword. It also is notably the only true two-handed sword of Philippine origin. The kampilan were truly a war sword, and every well-stocked Mindanao arsenal had a number at the ready for battle. While in many court photos, one often sees kampilan bearers, it is eluded that the kampilan was not a weapon of common carry (like the kris, barong, or pira), but rather one of the campaign and court. As such, the kampilan was representative of a Datu/Rulers prestige/power in as much as it was a physical representation of the Datu/Ruler's ability to control violence either positively or negatively.

Related to the parang the kampilan blade is quickly identified by its distinctive taper, narrow at the forte, and gradually swelling in width to the tip, giving the blade profile an almost trapezoidal appearance. The kampilan blade often features damascene patterning. There are many variations to the kampilan tip. Some kampilan blades sport a spikelet at the tip, but it must be noted that not all kampilan have this spikelet. Some were never made with the spikelet, but on certain pieces often due to the fragility of the spikelet, upon close inspection, it is discovered that it has in fact broken off. Some say that the spikelet is purely ceremonial/decorative, but others assert that it serves as a key distraction when countering an enemy blow thereby allowing an effective unimpeded counter cut. Often one will find kampilan blades with decorative holes near the tip. Quite often these holes are filled with brass. Rarer still, some kampilan tips feature kris like fretwork. Some kampilan blades also featured engraved blades, with heavily engraved blades appearing near the late 1800s to early 1900s. It is speculated that these kampilans are perhaps early attempts at creating tourist blades, as the intricate engraving would not be typically be visible as status markers, as it would be a severe cultural faux paux to bare an un-sheathed blade in court, or generally in a non-war related situation.

The hilt form is quite large thereby extended as a counter balance to the large blade. The kampilan hilt is generally bifurcated in what some say is symbolic of the open jaws of a crocodile. However, others assert that this motif is representative of the tail of the swiftlet (a bird common to the area that produce edible nests that are highly valued in Chinese cuisine). There do exist other variants, beyond the common bifurcated hilt. The

The kampilan is the weapon most favored by the warriors of Mindanao. This large single edged blade is considerably noted for its fearsome look

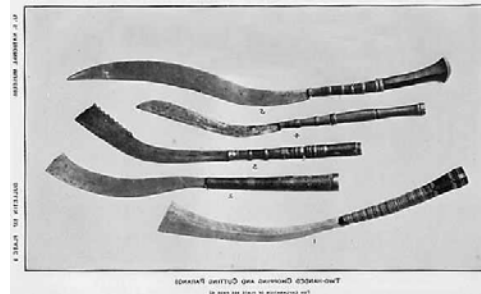


kampilan hilt can be used single-handed but when necessary the wielder is able to use the sword in a two-handed fashion. It must be noted that traditionally the hilt was bound to the hand of the wielder to prevent slippage. The lashings used to bind the weapon were called munsala, and sometimes served as anting-anting as well. However, munsala were not always used for binding a weapon to the hand, and were often decorative or attached primarily for talismanic purposes. Also often there existed a mail, gauntlet like covering that was attached to the hilt during battle via metal staples that covered the hand of the wielder. However, since these metal staples and gauntlets often covered the okir carving on the hilt, they were often removed when not in ready for battle. Kampilan hilts were made of various native hardwoods such as kamagong (Philippine Ebony), but some extremely high-end kampilan hilts were completely silver plated, or made of such rare materials such as ivory or bone.

Kampilan scabbards tended to be very simple. Often when going to battle scabbards would not even be used. However traditionally the scabbard tended to be of two pieces of native hardwood that was held together by a thin natural fiber string or rattan lashing, thereby allowing the scabbard to be cut through in case of emergency. Also there existed a "travel" scabbard made of tubular reed. Some scabbards featured a handle, which allowed the scabbard to be used as a make shift shield if necessary.

## Panabas

The Panabas (also known as Tabas) is a chopping weapon favored by the Moros of Mindanao. Panabases range in size from 2 to 4 feet. While probably originally an agricultural tool, this weapon soon gained its place as a weapon of war similar to the western battle-axe. This wicked weapon can deliver horrible cleaver like blows, and was sometimes used as an execution weapon. As a weapon of execution, like the kampilan, the panabas also came to represent a Datu/Ruler's power/prestige in relation to his ability to control violence. Also, like the kampilan, the panabas was not a weapon of common carry, but rather a weapon devoted either to court/ceremony/execution, or the campaign. It is sometimes said that the warriors wielding the panabas would follow the main group of warriors, summarily mopping up any survivors of the first wave of attack. The panabas blade often features damascene patterning. On the spines of some panabas one will find decorative file work. Panabas hilts were often wrapped in rattan bindings, though some featured no wrap, or had metal collars.

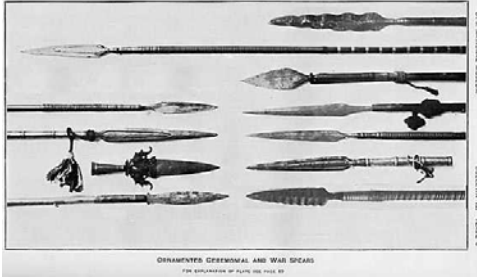


## Pira

The Pira has a thick falchion shaped single edged curved blade. The handle normally has an up curving horn, and is often made of various native hardwoods or horn. However like all Moro swords there are exceptions. Primarily a fighting weapon it is favored by those within the Sulu Sultanate, particularly the Yakan. However more modern piras have evolved into a plainer work oriented blade, with a simple hilt lacking the decorative horn. The blade often features damascene patterning. Scabbards are often similar to

barong scabbards at the top with a flat rectangular bottom, and are often wrapped in rattan bindings.

## Budiak/spears/lances



It is said by some that the spear was the primary weapon of a Moro Warrior, with some warriors having the ability to loft multiple spears at a time thereby confusing/scattering the enemy. Spears were kept in excellent condition (in excellent polish and keenness of edge), and were prized implements in a Moro Warrior's arsenal. Spears/lances were used for war, hunting, and

fishing. Generally war spears were not used for hunting/fishing, and featured shorter shafts and larger heads. Lance heads tended to be made of high-quality pattern-welded steel (though some were made of bamboo, particularly those found in the extreme past), and had iron and/or brass ferrules. Some feature metal butt caps as well. They were often mounted on hardwood shafts or bamboo. Many spearhead variants existed, from the curvy kris to straight fullered/panelled heads. Spearhead lengths can range between 5-24 inches. Again there are exceptions.

## Gunong



Little has been written about the gunong.

However with its dubious place in the modern tourist market it tends to be one of the most prolific of Moro Swords floating in today's market, and invariably often is the first taste of Moro Weaponry for the beginning collector.

The gunong is also commonly known as Punal, or Punal de Kris. This name is more often associated with pieces that are from Mindanao, where Spanish influence/interaction (as seen in their presence in Zamboanga, and at differing times Northern Mindanao), particularly on the Maguindanao Sultanate,

was much more significant compared to the Sulu sultanate. Such influences on vocabulary can be seen in other Spanish loan words such as the title of Kapitan Luwat, versus the pre Spanish Raja Luwat.

Gunongs are often considered to be the dagger version of the Moro kris. With blades that often bare strong resemblance to their larger Moro Kris sword relatives. While many gunong blades are found as double edged either straight or wavy, there also exist gunong blade variants that are single edged, often with more crescent like blade shapes. It is unclear in this author's current level of research whether this is just a variant in blade form of the gunong proper, but it has been suggested that this blade form constitutes a different weapon in of in itself. It is possible that the true answer may be lost to the sands of time. What is clear though, gunong blades, while often resembling kris, lack many features normally associated with the kris blade, such as the presence of a gangya, and in the case of the single edged blades the tapering blade profile intrinsic to the kris form.

Gunong hilts are what distinguish gunongs most from other Moro weapons. Many associate the bulbous pistol grip style pommel, which is often at extreme near right angles to the hilt proper, as being the traditional gunong hilt. However, truly old gunongs feature a straighter hilt, as can be seen in the related picture of old gunongs. At some point between the turn of the century and the 1930s, gunong hilts gradually changed into the more familiar pistol grip. In this time period as well, gunongs start to appear made with much more extravagant fittings and materials. These newer gunongs often featuring beautifully chased bands on their scabbards, with conspicuous Western style belt clips on the top most band. Also, guards start to appear with more frequency, as well as hilts featuring socketed bulbed ferrules that connect to the bulbous pommel.

As to why these changes started to occur are left to speculation. However, there are many factors that may have influenced these changes. First let us gain some background on the usage and intention of the gunong. Gunongs were often worn in the back of the sash, or were hidden in various spots on a person, such as the turban. They were daggers of last minute defense (similar to the Western Boot knife), as well as daggers for common utility. It has been reported in period documents that gunongs were often carried by both sexes, young and old. As such, in daily interaction with the newly colonial aspiring Americans, it is not surprising that gunongs would be commonly exchanged as souvenirs. With the fledgling tourist market, demand for gaudier gunongs would most likely have grown, and given their relatively small size the gunong is ideally suited for both the maker and the tourist for quick and easy manufacture and purchase. Another factor could be as American influence grew in Moroland, US colonial restrictions on the carry of traditional weapons, such as the kris or barong, left a gap in the daily attire of a native population whose culture required the daily wear of bladed weaponry. A gap that the less menacing gunong, could easily fill, thereby existing as an in-offensive item of dress to the colonial fears of the US colonial powers. However, these are only possible factors in the evolution of the gunong. They are by no means definitive, and remain only speculative.

As to identifying the age of newer gunongs, one must rely on looking at such logical identifying features such as material usage, construction method, etc... The usage of German silver, and aluminum become much more prevalent, like with many Moro swords, after WWII. One-piece construction of ferrules and other fittings, versus soldering, also becomes more prevalent after WWII as metal tubing becomes more common in the area in such dubious forms as shell casings. With kris variants one must look at the shape of the luks. Like their larger sword counterparts, more modern tourist gunong blades have much more angular luks. Thinner blades are also more common on newer pieces. Also newer gunongs tend to be much larger than older pieces, with some pieces verging on sword like proportions. This author personally owns a modern tourist gunong that is over 2 ft in size. Ironically, some of the best Moro chasing/repose this author has seen have been on newer, often tourist gunongs. Often these newer gunongs also feature either an inlay down the blade consisting of copper, brass, or nickel. It is my personal feeling that many of the newer gunongs are prime examples of Moro craftsmanship, and should be cherished as highly as their plainer older counterparts.

However one must take caution to consider these more modern pieces for what they are, modern expressions of traditional art, and if the term applies, sometimes a tourist pieces.

Federico Malibago is a Filipino-American with a keen interest in Philippine history and culture. For him there is no artistic match for the beauty that is found in the weaponry of the tribes that compromise the Bangsamoro (Moro Nation). Hopefully as time goes by Federico is hoping to be able to have more information and history about the Moro's and their culture as well as other items of interest. Visit his website **Moro Swords a Webpage** by Federico for a full list of the sources used for this article, as well as further information on this subject, and if you have any questions about Moro swords please feel free to **Email** him.

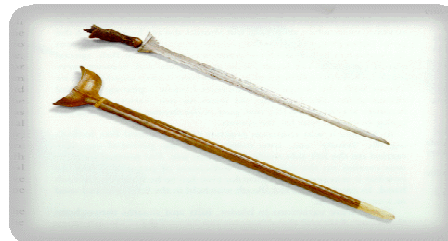


By Ramos Villardo

Before the invention of the gun, the knife was generally regarded as the most used weapon. In its many shapes and sizes, it is found in all nations throughout the ages. In South East Asia, the most widely used and popular knife is the KRIS. It is a very old weapon, which survives even to this day. The kris is believed to have originated in Java, Indonesia in the 14th century by a Janggalo king named Inakto Pali. From Java it was then exported to other places in Asia (i.e., Malaysia, Singapore, Burma, Borneo and the Philippines).

Most importantly, the kris serves three purposes:

1. an object of cult,
2. a fighting weapon; and
3. an execution devise.



Every island has its unique shape or form of the blade, hilt and scabbard. Adding to the confusion, different origins may be found on the same kris. To cite and example, a kris may have a Bali made blade, a Javan hilt and a Sumatran scabbard. However the kris blade is very unique in its general design. A typical kris blade widens out into a sharp point next to the handle on one, or in some cases, on both sides. This point serves the function of a guard and is often notched to catch the opponent's weapon.

The kris blade (wilah) is found in three types of form. Some blades are wavy (dapor loq) while others are straight (dapor bener). Blades may be found with a

combination of straight and wavy patterns. Some blades have waves next to the hilt or the point while some have waves on the entire length of the blade and may have from five to fifteen waves (kris cherita). Contrary to popular belief, straight blades outnumber the wavy variety.

Sizes and weights also vary from six inches long weighing a couple of ounces to two feet long weighing close to two pounds. In the Philippines, krises are much larger and heavier than those found in Indonesia. On the other hand, Philippine krises lack the "watered pattern" characteristic of Java or Bali blades.

The blades of the kris are two types. The first type is made from strips of iron or steel forged together in varying quality. The more valuable and beautiful kind are blades made from alternate layers of steel and meteoric iron, which contain about three percent nickel. They are then twisted, welded in certain ways and then etched with a mixture of limejuice and arsenic to create different patterns on the blade (the watered steel pattern). In Malaya and Southern Philippines, the kris was part of the dress code much like the samurai swords of old Japan. Every man owned at least one and in times of war may carry as many as three of these weapons. These weapons may be a family heirloom, a gift, if married, from his father-in-law and a personal weapon. The last kris is usually carried at the left side ready for immediate use while the other two are carried at the right side and back. During times of peace, the kris is usually carried at the right side only -- for to carry it in any other fashion is considered rude and insulting.



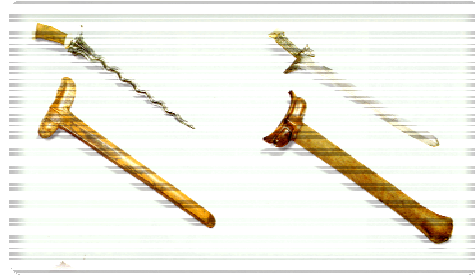
As an object of cult, the kris is much revered as the swords of the samurai. There are many myths associated with the kris. Some of the natives of Indonesia and Malaysia, for example, have confessed that they have seen water drawn from the weapon. It is also believed that the kris could perform amazing feats. The very act of death could be performed by merely pointing the weapon at the intended victim. This power is known in Malay as sorcery by pointing (tuju) and is well feared. The kris is also believed to have the power to jump out of its scabbard on its own accord and engage in a battle with an enemy. It is also believe to be able to rattle on its own scabbard to call notice and warn its owner of an impending danger or threat.

The association of supernatural power with the kris is perhaps linked to the mysticism of the orient in addition to the natural instinct of self-preservation. Hence superior fighting skills have been invariably associated and credited to the supernatural attributes of the weapon. One of the intriguing aspects of the kris is its close association with religion. This association can be explained by their common goal of protecting the believer and owner of the weapon from danger. It is a firm belief that the powers of religion and of the kris could only be manifested for good purposes. In spite of the variety of weapons found on the archipelago, none is closely related to the social and religious ideas than the kris. The average person would feel incomplete without his ubiquitous kris.

The kris is a mark of social distinction and is regarded as an "inseparable brother of men". It is regarded as man's tutelary spirit and a means of communicating with one's ancestors.



In battle, the kris is used mainly as a thrusting weapon. With a single kris, one holds the scabbard in the left hand with the straight part extending along the forearm guarding and shielding it. The blade, held in the right hand, is used to stab the 'soft' targets such as the abdomen, the kidney and the throat. With two krises, the favored kris is taken in the right hand as premier fighting weapon and the other is used as a defending or guarding weapon. In this position, the kris is held against the forearm with the edge and point at the top outward. In this position, the kris is used defensively and a slight movement against an opponent's attack will result in a cut.



Interestingly the kris is also used as the ceremonial and official weapon in the execution of criminals. One method of execution using the kris is to have the condemned man sitting in a chair with his arms extended and held horizontally by two men. The executioner, positioned behind the victim, stabs him perpendicularly above and inside the collar bone, puncturing his lungs and penetrating straight into the heart, causing instant death.

There are few places remaining in the world today where a weapon is an important part of the religion, tradition and culture of the people. In South East Asia, the kris is still regarded and honored as an integral part of person's being. It is believed that his weapon, the kris, along with its power and spirit, endows him with the spiritual and physical virtues to meet the challenges of life.

Ramon Villardo is a Toronto, Canada based martial artist. He is a member of **Bakbakan International's** Toronto Chapter and is a collector of Philippine and Indonesian fighting weapons. Ramon is also a former member of the Japanese Sword Society of Canada (JSSC).



**"Queng leon queng tigre ecu tatacut, queca pa?"**

(Lit. I fear neither lion nor tiger, much less you.)

Pampanga Warrior's Motto

By Reynaldo S. Galang

Pampanga, an area that once encompassed a large portion of the Central Luzon Plain of the Philippines, has always prided itself of its renowned leaders and heroes, the courage, skill and loyalty of its warriors, and its fighting art known as Sinawali (literal translation: woven), a proven combat art noted for its advanced and sophisticated double weapon system of fighting. Contrary to popular belief, the art of Sinawali is not exclusively a double weapon system but also includes the use of single weapons, knives and the long pole or pingga. The present borders of Pampanga were established in 1873 after various sections of the old Pampanga region were subtracted and incorporated into the provinces of Bulacan, Nueva Ecija, Bataan and Tarlac.

The highly advanced method of double weapon fighting art unique to this area has been variously attributed to Malay, Chinese, Japanese and Muslim influences. Historically, any or all of the mentioned sources could be traced, studied and verified. One thing, however, remains unique, and it is that a double weapon system of training and fighting has never been developed to the degree of sophistication and structure as in the art of Sinawali. History will also show why Pampanga, an area now known for its agriculture and commercial strength, was once the source of much-sought courageous and proven fighters and an equally fierce fighting art.

Archaeological evidence suggests long standing links between Pampanga and the outside world, whether with nearby regions or directly with Chinese merchants plying the Philippine coastal and river trade. An early Spanish account concerning the Pampangans and the neighboring Tagalogs reported that "they are keen traders, and have traded with China for many years, and before the advent of the Spaniards, they sailed to Maluco, Malaca, Hazian, Parani, Brunei and other kingdoms." Pampangans were recorded to have traveled to Batavia as late as the first half of the seventeenth century, even after the arrival of the Spaniards. With the influence of the Spanish trading orbit of Manila, they ceased their seafaring ways in 1650 and thereafter became almost exclusively an agricultural and commercial people. The influence of the Chinese arts and sciences gave much to the development of Pampanga. Panday Pira, a well-known Filipino blacksmith and a resident of Pampanga, was famous for his skill in metalworking and in casting cannons, sciences that were gleaned from the Chinese. Elements of the Pampango language and family dynasties can be traced to Chinese influence and presence in the region. Family surnames ending with "CO" such as Songco, Gocheco and Cojuangco, to mention a few, are manifestations of the presence and growth of the Song, Go Che and Co Juang families in Pampanga. The language also reflects its assimilation of the Chinese language. The term "a chi" in Chinese is "atchi" in Pampango and is used in both languages to address an elder sister. The same term is "ate" in the Tagalog regions. The Pampango language appears to have been influenced primarily by the Malay-Polynesian family of languages and, according to David Paul Zorc of the Australian National University, belongs to the Proto-Sulic branch of the Filipino languages. It is believed to be a transitional language between the Northern and Southern groups. Brother Andrew Gonzales of Dela Salle University, Philippines, states: "Pampangan shares certain phonological features with Pangasinan and Sambal, likewise transitional languages."

Pampango food terms, whose origins could be traced from the trade intercourse with Batavia (now Jakarta), Malacca, Moluccas and other Malay settlements, show that Sulipan (Apalit) was an early Malay and Moslem settlement. The terms nasi (rice) and

babi (pork) are common among Malay-Polynesian languages. The term mangan (to eat) is the same in Sulawesi and is makan in Bahasa Malaysia and Indonesia.

At least one community, Lubao, was deemed by the Spaniards to have come under the influence of the Muslim thrust from the south. An official Spanish report published in 1576 cites: "[Pampanga] has two rivers, one called Bitis (Betis) and the other Lubao, along whose banks dwell three thousand five hundred Moros, more or less, all tillers of the soil." Other reports suggest that Muslims may have inhabited Betis and Macabebe as well. In 1571, a force from Macabebe led by their own datu (chief), fought against the Spaniards in Tondo. Rowing down the waterways from Macabebe and Hagonoy to Tundo with several hundred warriors on board 20 or 30 paraos, he jeered at Lakandula and Sulayman for having submitted to the puting mukha (white faces) as he contemptuously referred to the Spaniards. Refusing the offer of peace and friendship from Legazpi, the datu fought valiantly against the Spaniards in the bay of Bankusay. The great Macabebe datu led the opposition and bravely, albeit foolishly, sat at the prow of the leading vessel and was killed by the first volley of the enemy's cannons.

In later years, the Spanish conquistadors skirted the communities of Betis and Lubao and pacified them only after the rest of the province had fallen. This military challenge to the Spaniards may well have resulted from the Islamic presence and influence in those towns.

Recognizing the courage and fighting abilities of the Pampangan natives, the Spaniards recruited local soldiers that were soon to become both admired and derided as the Macabebe Scouts. Many Pampangans from the town of Macabebe served as volunteers in the colonial army alongside the traditional Pampangan mercenaries who remained in the pay of Spain. In 1574 these and other Pampangan soldiers armed with rifles and the ubiquitous bolo, were to fight side by side with the Spaniards to repel the attacks of the Chinese pirate Limahong. Don Juan Macapagal earned Spanish praise and trust when he became instrumental in suppressing the woodcutter's revolt of 1660. He was asked by the authorities to lead (as Master of the Camp) a Pampangan contingent against the threatened invasion of the Chinese pirate Koxinga in 1662. Macapagal was later awarded an *encomienda* by the king for his long and faithful service.

In 1603, the Pampangan soldiers took a major part in a military operation against a Chinese rebellion that amounted to a Spanish-led massacre of the Chinese population around Manila. As a result of their role in suppressing the Chinese, some Pampangans were awarded captaincies in the Spanish army. From 1603 to the end of the Spanish regime, a Pampangan contingent served in the colonial army. In the seventeenth century it fought against the Dutch and served as an occupation force in the Moluccas. It also took part in campaigns against a rebel group in Panay.

A royal decree in 1636 ordered the "pacification" of the island of Mindanao. Two large companies composed of mainly Pampangos and Visayans were part of the force led by Governor General Sebastian Hurtado de Corcuera. This force traveled aboard 11 large vessels with 760 Spanish infantrymen, which were divided, into a total into seven companies. Using Zamboanga as base, the troops underwent rigorous training with the advice and help of Datu Suksukan of Zamboanga and Datu Piatong of the Lutaos.

In 1640 the Pampangans participated in another operation against the Chinese. The greatest Filipino hero of the Chinese revolts was Francisco Laksamana, a descendant of Lakan Dula and commander of the 4000 Pampanga troops in the Spanish army. He

defeated the Chinese rebels in the hills of Antipolo in June 1662 and saved the City of Manila. As a result of his heroic action and brilliant leadership, Laksamana was made commander of Fort Santiago for 24 hours. This was the highest military honor given by Spain to a Filipino during the Spanish era. In the eighteenth century, besides fighting against marauding Muslims, Pampangans turned out in full strength to fight with the Spaniards against the invading British. This operation included a Pampangan commando force that penetrated deep inside the British fortifications led by Francisco Manalastas, who was renowned for his bravery and daring. General Wiliam Draper, who was the primary target of the marauders, recounts this raid in his Journal, "although armed chiefly with bows, arrows and lances, they advanced up to the muzzles of our pieces, repeated their assaults, and died like wild beasts, gnawing the bayonets."



In late 1897 the Macabebe troops acquitted themselves well against a rebel group lodged on Mount Arayat. Because of their fierce loyalty to the governing authorities, the Spanish provincial governor, Jose Canovas, petitioned the government to grant the province of Pampanga the title of "Muy Leal".

As the fervor and spirit of the revolution caught up with the Pampangans, they proudly joined the fight for freedom and redeemed themselves in countless battles. Pampangan historical records indicate June 3, 1898, as the revolution against Spain, for it was on this date that the Pampangans themselves commenced their fight against their colonial masters. Armed with the martial skill, courage and training seasoned by generations of military leadership and experience, the era of Spanish colonialism in Pampanga ended within a month.

The Pampangos were, according to Fray Casimiro Diaz, a historian of the Augustinian order, "the most warlike and prominent people of these islands. [Their rebellion] was all the worse because these people had been trained in the military art in our own schools, in the fortified posts of Ternate, Zamboanga, Jolo, Caraga and other places where their valor was well known."

This independence was, however, short-lived for the war between the United States and the newly formed Philippine Republic broke out on the night of February 4, 1899. Even in the early days of American intrusion and rule, they recognized the value and skills of the Pampangan warriors. As a result an American-led force of 5,000 Macabebe mercenaries was sought, hired and used to eliminate pirates, bandits and insurgents from the swampy areas of the province. They are recorded in American military archives as "fierce and effective fighters."

Developed by and inherited from this breed of warriors and leaders is the art of Sinawali. Despite its brief loss of popularity, the legacy of double stick drills and techniques have been fortunately preserved in cultural plays, dances, family dynasties and regional meets. From the basic to the more advanced forms, the drills and techniques of Sinawali remain unchanged and unchallenged through the years. Preserved and incorporated into Bakbakan International's curriculum of weapons systems, the original

method of Sinawali training and techniques reveal the foundations of the combat skills of the Pampangan soldiers and mercenaries. Using the more readily accepted and understood Pilipino and Spanish terms rather than the original Pampango descriptions and terms, the structure and progression of the art of Sinawali can be easily discerned and appreciated.

Excerpt from the book "Complete Sinawali" by Reynaldo S. Galang. Published by Tuttle Publishing.

## **THE CODE OF KALANTIAW: Philippine History's Biggest Hoax**

Original by: Paul Morrow's - **Website**

Edited by: FMA Digest

After reading this article for those of you who are still unconvinced that the Kali story is as big a hoax as the Code of Kalantiaw, read the full original article [[Click Here](#)], hoping you will be enlightened. Some so-called Kali systems until today capitalize on the Code of Kalantiaw and the Code of Maragtas story as historical basis on the existence of Kali as the mother of the FMA.



The legends depicted in Pedro Monteclaro's book *Maragtas* have long been a part of Visayan folklore and they are a source of fierce pride for many Visayans today. The stories of the ten datos or chiefs have been told for generations and they are perfectly believable, as far as legends go, if we put aside the modern additions such as obviously phony "original" manuscripts and the use of precise but utterly uncorroborated dates from the pre-Hispanic era.

After all, it is not hard to believe that exiles could have sailed from Borneo to settle in Panay. Why not? Even though there are no ancient documents to show that Sumakwel and his followers actually existed, there is much archaeological and foreign documentary evidence of regular trade and travel at that time between the Philippines and its neighbors.

Nevertheless, the line between the familiar legends of *Maragtas* and the hard historical facts was blurred by the misguided nationalism of its author and the blatant dishonesty of other writers. The legends surrounding the famous Datu Kalantiaw, however, were not a part of the *Maragtas* saga. The story of Kalantiaw is more alarming because he was never a part of Philippine history or legend; Kalantiaw was an utter hoax.

Throughout the latter half of the 20th century Filipino students were taught about the vicious and bizarre laws that were said to have been enacted by one Datu Kalantiaw

in the year 1433 on the island of Panay. Many of his commandments contradicted one another and his punishments were extremely brutal, usually having no relation to the severity of the crime committed. Offences to the law ranged from as light as singing at night to as grave as murder. Those convicted supposedly were made slaves, beaten, lashed, stoned, had fingers cut off, were exposed to ants, drowned, burned, boiled, chopped to pieces or fed to crocodiles.

[[Click Here](#)] to see the entire Code of Kalantiaw

So, why should we not believe this story that has been taught as history for so many years in Filipino schools? There are three good reasons.

The first reason is the lack of historical evidence. There are simply no written or pictorial documents from that time in Philippine history. There are no documents from other countries that mention the great Kalantiaw either. There is also no evidence that Philippine culture ever spawned such a barbaric set of laws. The early Spanish accounts tell us that Filipino custom at that time allowed even the most serious lawbreakers to pay a fine or be placed into servitude for a time in cases of debt.

**As the missionary Francisco Colín wrote in 1663:** *In the punishment of crimes of violence the social rank of the slayer and slain made a great deal of difference. If the slain was a chief, all his kinsfolk took the warpath against the slayer and his kinfolk, and this state of war continued until arbiters were able to determine the amount of gold, which had to be paid for the killing... The death penalty was not imposed by public authority save in cases where both the slayer and slain were commoners, and the slayer could not pay the blood price.*

Arbitration is still the custom of those Philippine cultures that were never conquered by the Spaniards.

The second reason is the lack of evidence for a Kalantiaw legend. Many ardent admirers of the Datu, who disdain all historical evidence to the contrary, claim that he has long been a part of Visayan culture and heritage. This is simply not true. The Spaniards never recorded any Filipino legend about Kalantiaw. If they were aware of such a legend they had no reason to suppress it because those Spaniards who were sympathetic to the Filipinos could have presented the mere existence of the Code as proof that their ancestors were civilized, just as many Filipinos do today, while detractors could have pointed to the maniacal Datu himself as proof of their savagery.

It is certain that there were no legends of Kalantiaw before the 20th century. The Aklanon historian Digno Alba was a young man at the start of that century. He looked for Kalantiaw in local folklore in the 1950s but did not find him.

On May 5, 1967 the historian William H. Scott wrote to Alba and asked him: When you were a child, Don Digno, did not the old folks of Aklan have stories about Kalantiaw even before the discovery of the Pavón documents in 1913? Were there no popular legends or folklore that the elders told their grandchildren? To which Alba replied in a letter from Kalibo, Aklan dated May 15, 1967: *I had tried to get stories or legends from the present generations of Aklanons living in Batan... but not one old man can tell me now.*

The third and most important reason to reject the Kalantiaw myth is its source. If Kalantiaw was not a historical figure or a legendary character, where did he come from?



Many writers on this subject didn't bother to mention where they obtained their information. Some, like Digno Alba, simply created "facts" from thin air. William Scott traced the ultimate origin of Kalantiaw back to a single person who definitely did not live in the 1400s. He was José E. Marco of Pontevedra, Negros Occidental and in 1913 he claimed to have discovered the Pavón documents that were mentioned in Scott's letter to Digno Alba. These documents, which contain the Code of Kalantiaw, were in fact Marco's own creation. Kalantiaw eventually became the most successful of many hoaxes in Marco's career of almost 50 years as a forger and fraud.

### **The Origin of Kalantiaw and the Pavón Manuscripts**

Kalantiaw's name first appeared in print in July of 1913 in an article entitled *Civilización Prehispana* published in *Renacimiento Filipino*. The article mentioned 16 laws enacted by King Kalantiaw in 1433 and a fort that he built at Gagalangin, Negros which was destroyed by an earthquake in the year A.D. 435 (not 1435). The article was written by Manuel Artigas who, only a year before, had provided the footnotes to a poorly written essay by José Marco, *Reseña historica de la Isla de Negros*.

More details about Kalantiaw emerged a year later, in 1914, when José Marco donated five manuscripts to the Philippine Library & Museum. Among the documents was *Las antiguas leyendas de la Isla de Negros*; a two-volume leather bound work, which was supposedly written by a Friar José María Pavón in 1838 and 1839. The Code of Kalantiaw, in chapter 9 of part 1, was one of six translated documents that were dated before the arrival of the Spaniards in the Philippines. The original Code was purportedly discovered in the possession of a Panay datu in 1614. At the time of Pavón's writing in 1839 a Don Marcelio Orfila of Zaragoza supposedly owned it. In 1966 the Philippine government asked the government of Spain for the return of the original Code of Kalantiaw by the descendants of Marcelio Orfila but the Police Commissioner there could not find any record of that family in the city of Zaragoza.

For several decades José Marco didn't explain, at least in writing, where he got Friar Pavón's manuscripts but it seems that he had a ready explanation to tell privately. The anthropologist and historian Henry Otley Beyer related this story to his colleague, Mauro Garcia, in the early 1950s.

As the story goes, Pavón was the priest in the town of Himamaylan, Negros in the 1840s. When that town was looted during the revolution in 1899, Marco's father was among some looters who had stolen what they thought was a chest of coins or jewelry but when it was accidentally dropped in the river it became so heavy that they realized that it was full of papers which were apparently the Pavón manuscripts.

However if this story were true, José Marco would have had to explain why he didn't use this wealth of information or even mention these documents when he wrote his *Reseña Historica* in 1912. Perhaps Marco saw the flaw in his story so, when he explained the origin of the manuscripts to the Philippine Studies Program at the University of Chicago in 1954, he said that he had got them from an old cook who once worked at the convent in Himamaylan where Pavón had lived. It was this old cook, he said, who had stolen the manuscripts during the looting and then, evidently, sold them to Marco in 1913.

The Kalantiaw hoax was created by José Marco but it soon took on a life of its own. Frauds and scholars alike began to build a history on the foundation of his artificial

legend. Marco and Kalantiaw instantly attained a veneer of legitimacy when Dr. James A. Robertson acquired the new "discoveries" for the Philippine Library and Museum in 1914. On July 20, 1915, Robertson submitted a paper about the Kalantiaw Code to the Panama-Pacific Historical Congress in California and then published an English translation of the Code in 1917.

In that same year a Spanish version of the Code was published and discussed by Josué Soncuya in six chapters of his *Historia Prehispana*. Soncuya, a native of Banga, Aklan, bestowed upon the great lawmaker the title "Rajah Kalantiaw" and he concluded that the Code was written for Aklan, Panay and not Negros because he had spotted two Aklanon words in the text. He overlooked the fact that the title of the book which told the tales of Kalantiaw was *The Ancient Legends of the Island of Negros* and that it was supposedly written on that island by José Pavón whose manuscripts were allegedly discovered there by José Marco, a native of Negros, and according to those manuscripts, Kalantiaw built his fortress on the island of Negros.

Nevertheless, the Kalantiaw legend was successfully transplanted into the soil of Panay. Perhaps his devotees thought that the better-fertilized land of the *Maragtas* legends would provide him a little more credibility. In 1949 Gregorio Zaide included the Kalantiaw Code in his *Philippine Political and Cultural History* with the words "Aklan, Panay" attached to the title. And even though Digno Alba could find no evidence for Kalantiaw as a legend, he declared in his book *Paging Datu Kalantiaw* (1956) that the Datu had set up his government in Batan and made it the capital of the sakup of Aklan.

On December 8, 1956 a historical marker was erected in Batan in honor of Kalantiaw. In the following year, 1957, the Philippine Historical and Cultural Society converted a former school building in the town into the Kalantiaw Shrine and the Code of Kalantiaw was later inscribed there in brass. The museum even boasts an "original manuscript" of the Code.

In 1966 Sol H. Gwekoh released new details in the *Sunday Times* about the life of Datu Bendahara Kalantiaw, son of Rajah Behendra Gulah. He was born in 1410 and became the third Muslim ruler in Panay at the age of 16. Kalantiaw is thought by many to belong to a long genealogy of Muslim rulers but it is clearly evident in his own Code that he was not even a Muslim. He was an animist. His Code punished offences against anitos, diwatas, venerated trees and animals, and clay idols. Aside from this, it is slightly ironic that Gwekoh gave the exalted Datu the name "Bendahara" because it is actually an old Visayan word which means "prime minister" or second in power to the top datu. It has a similar meaning in modern Malay.

Other unidentified writers are often quoted throughout the Internet for many contradicting stories about Kalantiaw. Some maintain that he was not only the third ruler of Panay, but that he was also the third in a dynasty of rulers named Kalantiaw. His father was not Rajah Gulah but King Kalantiaw I who captured the town of Batan in 1399 with Chinese adventurers. Incredible though it may seem, the elder Kalantiaw I gave his name to both his sons, Kalantiaw II and Kalantiaw III. Kalantiaw II was not the father of the more famous Kalantiaw III but his brother! Even harder to believe is that there is an exact date for when Kalantiaw III supposedly issued his famous commandments - December 8, 1433. Many more stories abound about the life, the loves, the battles, the duels and the death of Kalantiaw. The title of his Code simply called him Kalantiaw, the 3rd "regulo" or "petty king".

In 1970 the popular historian Gregorio Zaide speculated in *Great Filipinos in History* that Kalantiaw's real name was Lakan Tiaw or "Chief of Brief Speech". Lakan is a common prefix to Tagalog names, which once meant "paramount ruler". Incredibly Zaide even reproduced a direct quote from the noble king, "The law is above all men". However the most shocking aspect of Zaide's claims was that he wrote them while knowing full well that the Kalantiaw legend was proved decisively to be a hoax two years earlier.

José Marco continued to produce forgeries almost until his death in 1963 but with ever diminishing success. By the 1950s genuine scholars could no longer take him seriously and despite Kalantiaw's growing renown, a new generation of academics began to question the dogma of a half-century of Philippine historiography.

In 1965 William Henry Scott was a doctoral candidate at the University of Santo Tomas when the bibliographer Mauro Garcia suggested that for his thesis he examine the history of the Philippines before the arrival of the Spaniards. Garcia had received several fake documents from José Marco in the past that made him suspicious of Marco's first discoveries upon which so much early history was based. He only showed a few of these forgeries to Scott so as not to prejudice his research, saving the most blatant fakes until after Scott had formed his own conclusions about Marco's work.

Scott focused his investigation by tracing the original source of every single reference to the pre-Hispanic history of the Philippines in the four standard college textbooks in use at that time. He examined the original documents and searched archives and museums the world over for supporting documents and artifacts. He questioned the top historians of the day about their sources of information. He interviewed the friends and colleagues of José E. Marco and he examined their correspondence with him. In the matter of Kalantiaw, all the information was traced back to a single source, José E. Marco. Scott summarized the results of his painstaking investigation in just two sentences:

The José E. Marco contributions to Philippine historiography... appear to be deliberate fabrications with no historic validity. There is therefore no present evidence that any Filipino ruler by the name of Kalantiaw ever existed or that the Kalantiaw penal code is any older than 1914.

Scott successfully defended his thesis before a panel of eminent Filipino historians, some of whom had formerly endorsed many of the facts of Philippine history, which he had proved false. The panel included Teodoro Agoncillo, Horacio de la Costa, Marcelino Forondo, Mercedes Grau Santamaria, Nicholas Zafra and Gregorio Zaide. Scott's meticulous research was published in 1968 in his book *Pre-Hispanic Source Materials for the Study of Philippine History* and since then no historian has contested his conclusions.

Today the courage and wisdom of Kalantiaw is still solemnly cited with each accolade heaped upon him and the oblivious recipients of Kalantiaw awards. However, a sober look at the Code of Kalantiaw reveals that his magnificent courage was merely brutality and his exalted wisdom was in fact incredible insanity. Kalantiaw's defenders insist that his legend must be true simply because he has always inspired them as a part of their heritage.



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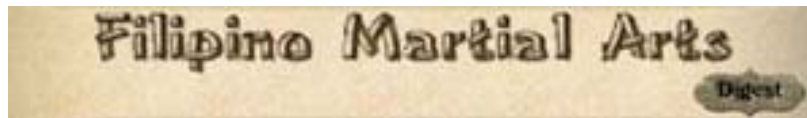
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