

Step Four: Accumulation of the Factual Elements, Elemental Harmony and Silent Rituals

By Rawn Clark 09 August 2009

Today I will be discussing the astral and physical sections of Step Four. As I mentioned in my previous lecture on the mental exercises, there are specific prerequisites that you must have achieved prior to beginning the Step Four work. Specifically, you must have attained an astral Equilibrium of the Elements and must have made contact with the factual Elements as a result of your Step Three work. If you have not established this connection with the factual Elements then you must continue with the Step Three exercises until you do since all of the Step Four work is with the factual Elements.

In Step three, we were using our creative sensory imagination to create all of the relevant sensations associated with each Element. Now however, this should be unnecessary. Having connected with the factual Elements, we no longer need to create these sensations. Instead, we will naturally perceive these sensations as being a natural consequence or effect of the presence of the Elements within our body. For example, when we inhale the factual Fire Element, we spontaneously feel its warming effect without having to create the sensation through imagination.

You will find that working with the factual Elements is quite different than the Step Three work with the imagined Elements. Here you begin work with the real thing, with genuine Universal Forces capable of transforming whatever they touch; and indeed, the astral exercises of Step Four are all designed to transform your astral and physical bodies, to expand their limitations and to deepen your astral Equilibrium.

You are by now quite familiar with the accumulation of the Vital Energy into each of your body parts and you will have noticed the ways in which this practice has subtly transformed your body and your relationship with all of the different parts of your body. You now know your body with a radically different degree of intimacy than you did before, you know exactly where each of your internal organs is located and you can know how each is feeling any time you wish, and you also now experience a much greater degree of control over the health and vitality of your body than before.

Overall, you are now more mentally present within your physical and astral bodies than you were before you began the exercises of IIIH. This heightened presence implies an equally amplified sensitivity to your internal physical, emotional and mental state on a continuous basis. Both of these changes – an increased sense of presence and a heightened internal sensitivity – are absolutely necessary for the Step Four work with the factual Elements because this work is all about perception instead of creation. You must now perceive the effects of the Elements produced by your accumulations instead of perceiving the sensations produced by your creative imagination. For example, when you accumulate the factual Fire Element into your right leg, you perceive the fact that your leg feels warmer and that it feels more vibrant and energized; you do not need to create

these sensations with your imagination since they arise spontaneously as a natural effect of the accumulated factual Fire Element.

Since you are now working with the real Elements, there is need for respectful caution here. You can damage yourself if you are foolhardy, which of course is yet another reason why the astral Equilibrium of the Elements is an absolute prerequisite to Step Four. In the same sense that your work with the Vital Energy has transformed your bodies and has challenged your maturity, this work now with the factual Elements takes that transformation a significant step further. If you work recklessly and without respect for the great power of these Universal Forces, you will harm yourself. While it was difficult to seriously damage yourself with the Vital Energy, that is not the case here with the factual Elements. With the Elements, it is relatively easy to do serious harm, so be careful and above all else, respectful. Don't rush this transformation process. It must proceed at a smooth, natural pace in order for it to result in a positive transformation.

As you are accumulating an Element within one of your internal organs, for example, you must pay very close attention to how the Element is affecting the organ. You must at all times be sensitive to the organ's limits in regard to the density of the Elemental accumulation. The instant that the organ starts to show signs of discomfort; you should stop intensifying the accumulation and thus give the organ time to acclimate to that density of accumulated Element. Then, during your next experiment, you will increase the density of your accumulation just a little bit more and in this way gently increase the capacity of the organ in respect to the Element. This will greatly strengthen the organ without damaging it in any way.

It is during and through this intimate work with your own internal organs that you learn about the effects of the Elements upon bodies in general. This is not information that a true magician learns from memorizing a list in a book. The true magician learns through direct personal experience and perception. So it is here, in the course of these exercises that you will learn what effect filling each organ with each of the Elements will have. You must therefore pay very close attention to how each organ feels when filled with an Element, what effect it has upon the organ, is it positive or negative, how much does it take to cause an effect, etc.

In order to truly learn about the Elements in this way you must set aside all your preconceptions about the Elements and simply observe without prejudice or bias of any kind. In other words, you must let the Elements reveal themselves to you and let them teach you about their nature.

Having mastered the Step Three work with the Vital Energy, the Step Four astral exercises are very straight forward and easy to understand. The first exercise consists of accumulating an Element within your whole body through pore breathing and then condensing and directing the accumulated Element into a single organ or body part. The only use of the creative imagination is in the process of shrinking the whole-body accumulation down and moving it into the chosen organ. Simply will it to happen and then visualize it occurring.

Decreasing the size of the accumulation will increase the density of the accumulated Element and will thus increase the potency of the accumulation. In other words, what feels like a mild accumulation of the Fire Element within your whole body, will feel like an intense accumulation when it is constricted to the much smaller size of your right eyeball. So it is important at first especially, to slowly infuse the smaller organ with the accumulation and stop letting more enter the organ the instant any discomfort is experienced.

After a few moments of letting the organ acclimate to the accumulated Element, release the Element from the organ. Bardon described two methods for performing this release of the accumulation, both of which need to be mastered. First is to let the accumulation re-expand so that it once again is dissipated throughout the whole body evenly. Then simply exhale the Element through the whole-body pore breathing technique until you are completely free of the accumulated Element.

The second method is to release the accumulation from the organ directly to the external Universe. Instead of re-expanding the accumulation so that it fills your whole body, let it stream out in its entirety through your flesh, directly from the organ itself, sort of like a volcano erupting. This of course is much quicker, but also more abrupt and harsh so only the first method should be used while the organ is still acclimating itself to the Element. Once the organ has adapted a bit then the second method of explosive release will cause no injury and can be used liberally.

The second astral exercise relies upon the transplantation of consciousness into the organ or body part to accumulate the Element from within the organ itself, instead of accumulating within the whole body and then shrinking the accumulation down to organ-size. This is a much simpler, quicker and much more precise method and you might wonder why Bardon didn't start with this method instead of the more laborious one. The answer is that by starting first with accumulating the Elements within your whole body, you were gently acclimating your whole body, and thus all of its parts, to the accumulated Elements. This is a necessary preparation for the body that further minimizes the possibility of harming yourself.

Of course you worked with the same technique of transferring your awareness into your organs, one by one, and generating an accumulation from the inside during your Step Three work with the Vital Energy, so this technique will be no mystery by now. The only difference here is that you are working with the Elements.

You must systematically work with each of the Elements in all of your body parts and organs, using first the whole body technique and then the transference of awareness technique.

The only exceptions to this are, as Bardon warned, your brain and your heart. You should never accumulate any energy or Element into either of these two organs. To do so

would cause a disruption of their natural electromagnetic balance and would disturb their functioning in possibly quite dangerous ways.

While all of the preceding work has been focused upon the physical body, its parts and organs, you must understand that you have been simultaneously affecting your astral body as well. Your astral body permeates and surrounds your physical body and thus occupies the same spatial location and has roughly the same shape as your physical body. Because they are so intimately connected, anything you do to your physical body has a simultaneous affect upon the same area of your astral body. So, for example, when you accumulate the Fire Element in your physical right leg, you are simultaneously accumulating the Fire Element in your astral right leg and the transformative effects of accumulating the Elements in this part of your physical body will also be manifest within your astral body. In other words, all of these exercises transform your physical and your astral bodies.

This fact is most apparent in the final exercise of the astral section, that of loading the Elemental regions with their Elements. The Elemental regions of the astral body occupy exactly the same spatial areas as the regions of the physical body. So when you do as Bardon instructed and fill each region with its corresponding Element, you are building an Elemental harmony between your astral and physical bodies.

The technique is very simple. Starting with the Earth Element, load the Earth region of your physical body with 7 inhalations. Then load the Water region with 7 inhalations of the Water Element; the Air region with 7 inhalations of the Air Element; and finally, the Fire region with 7 inhalations of the Fire Element. You should remain loaded in this balanced way for several minutes before releasing the Elements. The Elements are released in reverse order; first the Fire, then Air, then Water and finally Earth.

Once you've gained proficiency in this exercise you may begin to dynamically accumulate the Elements in their regions, remaining always conscious of maintaining a balance of dynamism within the four regions. In other words, the intensity or density of the accumulations should always be the same within each region.

This is a very healing exercise, very balancing for all three bodies and I recommend it highly. It's immediately balancing and grounding, placing one firmly in the present moment of time-space. For me, it remains a valuable life-long practice, one that I enjoy immensely.

Its practice at this moment in the sequence of initiation causes an astra-physical transformation that is essential to the work of the next Step. Without having gone through this specific transformation and integration of your astral and physical bodies, the work of Step Five with the so called "center point", the projection of the Elements and the work with so called "passive communication" would prove very difficult if not impossible to master.

Before I move on to discussing the physical exercises I need to add one bit about the Elemental regions of the body . . . In describing the Elemental regions of the physical body, Bardón neglected to mention the arms. Picture a human standing upright with the arms relaxed and hanging down. The hands and wrists are naturally part of the Earth region; the forearms and elbows, part of the Water region; and the upper arms and shoulders are part of the Air region. Each of these parts should be included in the loading of the four regions. For instance, when loading your leg region with the Earth Element, also load both hands at the same time. The practical importance of these divisions within the arms, especially the loading of the hands with the Earth Element, will become apparent in future work with the Elements. An example is the Step Five projection of Elements through the hands – invoking the Earth correspondence of the hands has the effect of condensing the Element being projected through it. Another example in this same vein is the physical section of the Step we're discussing today, namely the work with finger rituals in which the Elements are all present together within the fingers of the hand – this is easier to accomplish when the Earth region correspondence of the hands is considered and incorporated.

Step Four closes with a section on personal ritual. Here, you must be creative and design rituals that are of intimate personal relevance.

A ritual, for the true magician, is a short-cut. All it does is compress the hands-on labor into a short gesture. However, the compression of the hands-on labor takes a good amount of labor itself. In other words, creating the short-cut takes repetition. With the finger rituals for example, the employment of the Elements at first takes time and extra thought, but with steady repetition, the whole process becomes so rapid that all you have to do is move your fingers in the predetermined way and your will is immediately carried out.

Of course, these rituals are completely useless if you are not already capable of manipulating the Elements. They are only short-cuts to the performance of things that you can already accomplish through the slower, hands-on labor. A ritual will not give you more power to do things -- it will only speed up the accomplishment of your will.

The finger ritual technique itself is very simple. If you condense the Elements into your fingers as outlined by Bardón, all you then have to do is touch the appropriate fingers together to release their Elements and thus accomplish your will. This requires that you predetermine how the Elements will interact and how they will be directed to carry out the desired effect. So, there is a combination here of four factors: the condensed Elements; the physical movement; the building of the ideation; and, the explosive release of the condensed Elements. In this way, you can very quickly fill your surroundings with an Element, or combination of Elements, and through their attributes, affect your will.

Just how effective your ritual will be depends upon your abilities. At first you will be able to only affect the mental sphere of your surroundings, but with practice your effectiveness will reach into the astral and eventually, into the physical sphere.

Start with the creation of one ritual and when that has been mastered, expand your repertoire by one ritual at a time. Be sure to master each ritual before you initiate a new one. I recommend no more than four rituals total as this gives you the opportunity to devise a series of rituals that depend primarily upon each one of the four Elements, while avoiding the dispersal of power that too many rituals can incur. It is good to devise enough rituals to meet your needs, but unwise to devise an endless number of them.

A lot of fancy ceremonial is taught in many of the magical groups, lodges and schools, but to the well trained "Bardonian" magician these are relatively unproductive practices. Prewritten ceremony does have its place, but true magic is spontaneous. It must come from the heart of the magician and fit the demands of the moment. The true magician has no need for public display or theatrics -- there may be times when these are appropriate, but the magician does not NEED them to affect their will. This is the lesson to be found here at the end of Step Four and the reason why I've titled them "silent rituals". Perhaps the best, most potent magic is performed silently and privately, without anybody else noticing.

The magical rituals that you create for yourself, no matter how simplistic, will serve you far better than those you learn from someone else. Enjoy yourself, be inventive, and always work for the betterment of all!