



QUAREIA—THE ADEPT
Module V—Advanced Magic
Lesson 8: The Voice of the Bell

BY JOSEPHINE MCCARTHY

WELCOME

Welcome to this lesson of the Quareia curriculum.

The Quareia takes a magical apprentice from the beginning of magic to the level of adeptship and beyond. The course has no superfluous text; there is no dressing, no padding—everything is in its place and everything within the course has a good reason to be there.

For more information and all course modules please visit

www.quareia.com

So remember—in order for this course to work, it is wise to work with the lessons in sequence. If you don't, it won't work.

Yours,

Josephine McCarthy



QUAREIA—THE ADEPT

Module V—Advanced Magic

Lesson 8: The Voice of the Bell

In adept ritual, both religious and magical, the voice of the bell is a major tool that can be deployed, once tuned and activated, to open gates and call contacts and powers; and to clear spaces and protect.

Like a lot of adept magic, this relies heavily on the power and contact already within the magician; and when an adept works a bell as a magical tool, all their contact, experience, power, and vibration wake the bell and enliven it.

As an aside, bells can also be trained and used by adepts when they lose their voice for some reason. For example, in women who have gone through the menopause, the vocal cords and throat muscles start to shrink. The level and speed of the shrinking depends on the base hormone levels remaining in the woman's system; and if the hormone levels are very low then the woman's voice can change dramatically, losing depth, strength, and projection.

A myriad of illnesses and injuries can also affect the strength of the voice; and in such cases the bell can step in and take over.

A magician's voice is their most powerful tool, as it mirrors the Divine act of utterance. But when that voice fails, the bell becomes the magician's best friend. Bells can also be used in many other ways that have nothing to do with losing one's voice, methods which we will look at and work with in this lesson.

The sound of a bell comes from vibration—the purest way to mimic angelic sound or ‘angelic voices,’ as such beings produce sound not as words but as vibration. The pitch of the sound, or its key, defines what power it pulls in and wakes up. Often an adept will work with a few different bells with different tones to connect, awaken, and affect different types of beings.

In churches and temples around the world and in various religions, bells play a major part in the ritual acts. Their sound not only calls the people, but it can also push out beings who cannot stand the sound/vibration and so are repelled. It also calls other beings to the gathering or building, and can be used to herald a shift in the ritual—a good modern example is the use of the bell in various stages of the Catholic transubstantiation ceremony.

In some religions and some magical systems, bell ringing has devolved down into a symbolic act of sound that marks a point in the ritual. Bells and their use are so much more than that, and the deeper inner function of the voice of the bell seems to have gotten lost in the mists of drama and psychology. Because of this we will work with bells magically, so that their true actions can be restored, and worked with properly.

Before we get into the magical dynamics of the bells, here is a very short summary of the history of bells, so that you have some starting points for any further research.

A short history of bells

Bells were used in sacred structures all over the world. We know they were present in Egypt, mainly as hand bells. They often had faces on them, especially of gods like Bes, and very small bells would often be hung around the necks of children to keep them safe by driving away evil spirits. Some of these bronze bells, and the bell casts to make them, can be seen in the Cairo museum in Egypt, and in the Petrie museum in London.

They were, and are, used extensively in various Far Eastern countries, and we can see them used today in various temples, including Hindu and Buddhist temples and shrines. In Hindu temples it is customary to ring the bell at the shrine door to let the deity know you are there. Bells are also rung at Puja, and a hand bell is employed in meditation and prayer.

A certain mantra is sometimes used along with the *Ghanta*, a ritual hand bell made of five different metals to reflect the *pancha bhoota*, or the five great elements. Here is the mantra:

Aagamarthamtu devaanaam gamanaarthamtu rakhasaam, Kurve ghantaaravam tatra devataahvaahna lakshanam.

“I ring this bell indicating the invocation of divinity, so that virtuous and noble forces enter; and the demonic and evil forces, from within and without, depart.”

In Christianity bell use first emerged, as far we know, in 400 A.D.. By the eleventh century in France, a church’s bell or bells were often baptised like a human would be, and they were charged with a duty to “put the demons to flight, protect from storms, and call the faithful to prayer.”

Throughout the world from ancient times, bells were used to drive away destructive spirits and forces, and to remind people of prayer. They kept time, indicated the times of the day prayer should be uttered, and warned the locals of coming danger. Bells were, and still are, an integral part of the community in many ways.

Now let us switch to looking at the magical aspects of the bell.

Deep vibration bells

Large bells give off deep vibrations. The bigger the bell, the deeper its resonant sound. With very large, deep bells, not only can they be heard over many miles, but their inner effect can spread for miles, too. Rung regularly they keep an area free of invasive, dangerous, or destructive beings and spirits; and the vibration flows down into the Underworld, creating a vibrational barrier between it and the world of the living.

These very deep bells can also call to the area beings of the land involved in the suppression and removal of troublesome beings. Like all powerful bells, these affect the air, and send vibration over a large distance. This can affect and buffer, to an extent, the effects of the beings that flow in with storms or destructive tides.

Recordings of bells do not have quite the same effect. In an enclosed space a *lossless* recording—e.g. flac, wav, or a CD; *not* an mp3—can still affect the space, just not as well as a real bell.

Here is a picture of the large, deep vibration bell in the bell house of Todai-ji in Japan. Todai-ji means “eastern great temple” and it is one of the most powerful of the seven great temples of Japan.

Unless you live in a very large building where you can do what you like, it is unlikely that you will have a chance to work magically directly with a larger bell. But you can still use recordings, though they are getting harder and harder to find. I spent hours looking for a clean recording of the Bonsho bells, to no avail. But if you find any recordings of large bells—on CD, rather than electronic files—then experiment with them in your work and living space, as the results can be very interesting.



Figure 1: Todai-ji Shoro Bell House

High vibration bells

High vibration bells, usually smaller ones, hand-held bells, or ones not too big to hang in a temple space, are the bells that magicians can really get down to serious work with. And that is what we will focus on.

Different tones have different effects, call in different types of beings, and can be used with a differently-toned bell for each of the directional thresholds. The quality of a bell’s voice is very important, and it is worth

taking the time to find a high quality bronze or bronze mixture bell, or bells. It should have been well cast, not cracked, and not overly decorated. Brass bells do not usually have a good tone, and it is better to work without bells at all than with poor quality ones.

It can take a little time to find decent and affordable bells, but it really is worth it. You will also find that once you tune into the idea of working with the voices of bells, you will be helped to find one or more. I started working more seriously with bells a few years ago. I had been given a really high quality old bronze bell from Tibet, and once I discovered what it could do, I started looking with focused intent for other bells with different voices.

A week later I found a beautiful high-quality bronze bell in a charity shop, just sitting waiting for me. The lady at the counter remarked that she had not seen it, and she did not realise they had one for sale. The ticket price was two pounds sterling, about three dollars at the time. I was over the moon. Its voice was clear and resonant, and its chime rang out for a long time after I had stopped ringing it.

And that is one of the hallmarks of a good bell. Ring it once, and it should carry on vibrating its sound for quite some time. The bell felt at home in my hand—in fact bell and I felt like long lost friends.

And that is another clue with magical bells: they have their own spirit personalities. They are not only tools; they become friends, guardians, and extensions of your voice. Eventually you and the bell become one voice.

Over about two months I came across various good quality bells, and I hoovered up those I could afford. The last bell which found me is a large heavy bronze one with its name engraved on it. It became the temple bell, and its deeper sound reverberates around the house and garden when struck. It flattens everything out and wakes up any guardians drifting to sleep.

When you embark on a magical search for bells, look in junk stores, car boot sales, yard sales, and online in places like eBay. It is remarkable what you can find. Ideally you should aim to build a family of bells with four different tones for the four directions, a high frequency clear bell for the centre, and a larger, heavier bronze bell to guard your magical work space and/or house.

Preparing the bell

Wash each bell you get in consecrated water—no salt. Rinse it very well afterwards, and dry it carefully. Anoint it with frankincense oil, wrap it in a clean, plain white cloth like a towel, and place it under your central altar for a week or two so that it can soak up your balancing or service work.

Once you feel ready, get it out and place it on the central altar. Leave it on the altar while you open the gates and do a balancing ritual. Then return to the central altar, sit, and go in the Inner Temple. Do a brief circling meditation in the Inner Temple.

When you have done that work, the first step is to align the bell with your voice. This is done very simply. Open your eyes and ring the bell, and as the resonance of the tone keeps going, sound out that tone with your voice. Do this a few times so that the bell leads the tone and your voice follows. Then switch it around. You sound the tone, then ring the bell, so that the bell is sounding the tone after your voice.

Hold the bell in your left hand and place your right hand over the bell to silence it. Now go back in vision to the Inner Temple. See yourself seated before the central altar with the bell in your hand. Now physically sound the bell while holding the vision in the Inner Temple, and physically sound the tone of the bell with your voice. Feel how the Inner Temple reacts to the sound.

You will become aware of the Inner Temple walls, the angelic patterns within them, and the patterns reacting and moving slightly to the sound of the bell. Once the temple is alerted to the bell, it is time to discover which direction it works best in, and which type of angelic being responds directly to it.

Get up in vision, wash the bell in the water that flows around the temple, then go to the east altar. Go and stand before the east altar of the temple and hold up the bell to the air gap of the Breath. Ask the powers gathered around the east to “give voice” to the bell.

Watch as the wind flows out of the air gap and over the bell. In vision you will see the bell spring to life, and you will also see the angelic shapes and patterns around the east move and form a shape. Remember that shape. You may also hear the name of the bell in your mind: it will be a name of function rather than an obscure name of identification.

Say the name of the bell physically and in vision, then physically ring the bell and hold it near your forehead so that its sound resonates through your head. When the bell has silenced, say in vision and physically:

“I welcome you, (name of the bell), into the family of the Inner Temple.”

Open your eyes, get up, and go to the east altar of your work space. You will go around each of the directions, including the centre as a direction. In each direction you will ring the bell. As soon as you have rung the bell, close your eyes and, using inner vision, look to see how the directional threshold reacts.

One direction will react a lot more than the others, and in one direction an angelic being will step up to the threshold. That is the magical outer direction the bell belongs in, and works with. This may happen straightaway, or you may need to go around the directions a few times. Each time, ring the bell, close your eyes, and observe.

When an angelic being steps up to the threshold at the bell’s call, hold out the bell physically towards the angelic being, close your eyes, and watch what happens. The angel will lean over the threshold and write on the bell with their finger. They are writing the chant of the bell, a connection between the voice of the bell and the angelic power. When the bell is rung, besides the sound it makes, the angelic script on the bell will also resonate a chant that draws the power of that angelic being to the sound.

Wait until the angelic being withdraws, then place your right hand over the bell to silence it. Your left hand always rings it; your right hand always silences it. Step back from the direction, bow, and place the bell on the central altar. Leave the room with the lights going to give the bell time alone in the work space.

While you are waiting, get a piece of white cloth, like a large napkin, and write the name of the bell on the cloth. When it is time to go back in the room, wrap the bell in the cloth and find it a home.

Repeat this magical act with the other bells until each direction and the centre has a named bell belonging in that direction. Each bell has its own cloth with its name on, and they are stored together in, or near, the magical space.

Working with the bells

The bells are not ‘callers’ of the angelic beings; they are creators of sound that resonate with a particular quality of angelic being. As a particular bell sounds, that resonant vibration sets up a wave pattern that reaches or ‘awakens’ the angelic power. The two begin to resonate and vibrate at the same frequency, and that brings that angelic power and vibration right into the work space, or wherever you are working. Having that awakened angelic vibration in the physical world brings in the angelic power without having the full force of the angel spilling out into the world.

This, as an aside, also helps you learn how to work more deeply and authentically with angels. It moves you further away from the idea of an angel being an individual person, and more towards the understanding of angelic beings as being light/sound/shape/vibration that can affect things very deeply and powerfully.

These bells are not used to ‘summon an angel’ so that you can harass it with silly questions and requests; rather they bring in a different level of power, and a very high one, that can then be worked with in construction, exorcism, and long-term projects that require a layer of angelic work.

Sometimes you will work with all five bells, their sounds mixing in harmony. Remember the angelic and planetary harmony of sound in the act of creation and conception? The bells are a lower, weaker octave of that. All five bells bring together the physical directions, which creates a vessel for power, from above or below, to fill. So you should be able to work out from that what acts of magic would need, or work with, the five bells.

You can also use these bells in combinations. They work similarly to having inner contacts or beings on the thresholds in a working, and you can work with one, two, three, or four bells in various ways in ritual to bring defined power to a directional threshold for power and presence.

The central bell is always the fulcrum, regardless of whatever else you are doing. It can even take your place as a fulcrum in a ritual, but it would not be needed if the fulcrum is already manifest in the ritual in some other form.

You can also experiment with working with opposites and unions. A bell can work opposite a human in a polarised ritual, and it can also leave

its own direction to bring the power of that direction to another one. So, for example, if you needed to link or move power, or threads for weaving from the east to the south, then you would use the east bell in the south.

This is a whole forgotten side of magic and there are many ways of working with it. It can be very powerfully built up once you have the right bells and they have been switched on in the Inner Temple, and have been worked with in practice for long enough to establish their power.

You will do a series of exercises to build your connection with a bell or bells, and build the power of each bell.

The bell as the voice of the planetary spirits

Before we get to the exercises and other details about using sound in such a way, I want to talk about the bells working with planetary spirits. Just as bells can be aligned to the vibration and frequency of angelic beings, bells can also be used in basically the same way to align to and resonate with the various powers of the planetary spirits.

You would need a separate set of bells kept specifically for working with planetary spirits, and you would attune them similarly, but with some magical differences. The work to awaken the bells would be done in the planetary temple accessed from the main Inner Temple, and you would work with seven bells for the seven classical planets.

This involves working with the sun and moon within the planetary temple, something you have not yet done. If you wish to work with a set of planetary bells, it would be a good idea to first work in that temple with the spirits of the sun and moon.

The sun and moon are very different from the planetary spirits and yet they work in harmony together. The sun and moon powers are far more immediate in their effects on us, and are also far more powerful, so caution is urged.

Or you can forgo that pattern and work with the planetary spirits including the ones not included in the classical system. So you would have bells for Uranus, Pluto, Neptune, etc.: eight bells in total. They are then worked with in conjunction with the planetary sigils on the floor to build resonant patterns in the work space. Again you can work in various combinations to bring certain planetary powers and spirits to the fore in a working.

If you wish to explore this avenue of working with bells then experiment, and keep notes of successes and failures, and of your experiences. You will be working in largely unexplored territory in a magical sense, and your findings, developed techniques, and ritual workings can benefit the next generation.

Other instruments

Once you develop working methods with the bells and have got them working properly, it can be tempting to explore the use of other instruments. Deep drums or single-stringed instruments can be very interesting to work with, but you have to think in terms of pitch and tone and what that attracts and/or triggers. High and very high vibrational instruments work best with angelic and planetary beings; low/deep vibrational instruments resonate better with Underworld and ancestral beings.

They do not work on human or once-human inner contacts, or on a lot of other types of beings, and some tones can seriously aggravate land beings. You have to experiment, make mistakes, take hits, and get in messes to find out what does what and to whom.

The one instrument I would really caution against using is the horn, and in particular the ram's horn. This is used in Judaic ritual to declare and call. However, in adept magical hands and with all the patterns within the adept, the ram's horn can trigger the herald of destruction. The horn will call to arms beings who destroy everything in their path—and they are beings that you cannot control. So it is probably best to leave the ram's horn alone.

Exercises for building up the bells and their power

These various exercises will teach you how to use the angelic bells, and how they can be applied. They are just a taster of this work; the rest you can discover and work out for yourself once you have the basics in place.

Always remember that each bell has been enlivened by the breath in the temple, its naming, and by the angelic inscription written on it by the angel. These three things turn it into a vessel that becomes a reflection of the angelic consciousness. The individual naming of the bell not only

helps you focus its identity and function, but it also triggers a bridging being to reside within the bell and mediate between the powers and yourself. It can take a few weeks for the bridging being to fully take up residence within the bell: such processes take time and happen slowly, like a pregnancy and birth.

You will know when the bridging being is fully in the bell, as the bell will start 'talking' to you. When you talk back to the bell, remember you are talking to the bell itself, not the being that resides within it. The being is merely the interpreter.

The Fulcrum

Before you work with the directional bells, get used to working with the fulcrum bell. Start off by getting used to its power in a neutral working. Do a stillness meditation holding the bell in your left hand, with your right hand over it to silence it. When you are ready, open the gates in your work space, greet the contacts, and circle the directions a few times, all while holding the bell in silent mode.

When you have finished circling, stand by the central altar, facing south. See in your mind the path ahead, beyond the south threshold. See the adept power pattern around you, and feel in the Limiter power in your arm. This is where you learn that the sword power also has a voice: the Limiter is air, and the power of the Limiter contains and limits the power of the voice of the bell so that it works with necessity, as opposed to having free rein to express its power.

If the bell had magical freedom to expand its power without checks and balances then the angelic pattern it forms through sound could begin to expand exponentially, so the power of the Limiter in your arm puts limits on the 'voice.'

Hold the bell in your left hand in front of you, with your elbow bent and lifted to the side, so that the bell hangs in front of you near your solar plexus: the fulcrum bell must be on the centre-line of the pattern when rung. Give a single strong ring, and let the vibration spread around the room.

On the second ring, see the line of power from above to below, and below to above, run straight through you. Feel it anchor in the depths of the earth and the height of the stars. Feel the line vibrate with the tone of the bell.

On the third ring, as it vibrates, see the line from north to south pass through you, and feel in your mind its expanse in the future, south, and its anchor in the past, north. You are the centre where the lines are equally balanced, and where above and below, and future and past, come together. Your centre is the centre of everything, and the bell vibrates its tone to that centre.

This is a sound meditation that ‘trains’ the bell to its job; and trains you to understand the bell. Repeat the sequence of the three rings, each one done slowly. Each time, wait for the silence to return before you make the next ring. Each round of three rings should be: awaken your centre, vibrate the above–below axis, and thirdly, vibrate the future–past axis.

Each time you focus on the two furthest points of the line, and the centre within you, and the centre point where the lines come together. Repeat the process ten times—so thirty rings in all—until you can ring the bell once and instantly ‘feel’ your centre, feel the two lines in their extreme, and feel the two lines coming together in your centre and flowing through you.

Wait twenty-four hours, then do it all again; but this time, as you bring the two lines together, on the third ring of each round see the two lines as an equal-armed cross with you standing in its centre. Instead of your arms being the arm of the cross, the arm of the cross runs through you from back to front.

Strengthen that feeling and visual pattern, until as soon as you ring the bell you can see the cross pattern, feel the expanse and centre of the lines of power, and have a strong feeling of your centre. Once you have built up that shape in your mind and connected it with the sound and feeling, you have a strong sigil of the fulcrum within you to work with, as well as the bell. That + is also the sigil of the fulcrum bell.

Adding the directions

Once the + is embedded within you, you can move on to adding the next axis of the bells. To do this, you first have to have the individual directional bells tuned inwardly to you and their directions.

Here are the tuning workings for the directional bells. Do each directional bell standing in front of the directional altar where it belongs.

East The Bell of the Wind.

The first ring is tuned to the feeling of the Breath or wind on your face coming out of the east. To do this, stand in front of the east altar and tune your mind to the east altar of the Inner Temple with the air gap. As you ring the sound of the east bell, feel the wind/Breath touch your face from the east. With the second ring, be aware of the above–below axis flowing through you, and on the third ring, feel the line come out of the east, pass through your centre, and go to the west. Build up that pattern in your mind by repeating the three rings, allowing the bell to fall silent between each ring. Do this ten times, as you did for the fulcrum bell, so that you really get the tone and feeling embedded within you. Ensure that as soon as you ring the east bell, you feel the wind on your face and are aware of the east–west and up–down axes.

South The Opener of the Way.

On the first ring, feel the sun on your face and be aware of the Companions on the path before you. On the second ring, feel the above–below line, and on the third ring feel the flow from north to south. Only the fulcrum feels the flow both ways from south–north and north–south. Work the bell as you did for the others until you have a clear sense of its tone and power.

West The Bell of the River.

On the first ring, feel waters flowing from the west and swirling around your legs as if pulling on them—the tides of the river of death. On the second ring, feel the above–below, and on the third ring, feel the line flow from the west, through you, and to the east.

North The Caller of Silence.

On the first ring, feel darkness, and being enclosed and silent. On the second ring feel the above–below axis, and on the third ring feel the line flow through you from south to north.

Work all four bells using the method outlined for the fulcrum bell, working repeatedly in focused intent and vision, so that each bell is firmly established in its own power, and established within you. This will take

some time, at least a week, as you spend at least one session on each bell. If you want to take longer, do so, as it is worth it.

Eventually you need to get to the point where you can recognise what bell it is, and feel its power trigger within you when rung. Rather than line them up and ring them in turn to learn them, work intensively with one bell at a time so that you create a bond and connection with each one individually.

If possible, mark the name of each bell on it. You can paint it, engrave it, etc. Do not put anything on it that would alter its voice, so be careful. You can use the formal name of each bell—Caller of Silence, for example—or a functional name that comes to you from working with it. The formal names I have listed tell you the overall function of that bell, but you may be given a name from each direction that reveals a more focused power for that bell.

For example, the bell of the north, whose formal name is the Caller of Silence, as it triggers the absolute silence and stillness of rock, may be called something like The Room Silencer, or The One Who Sends in The Silence, or The One Who Binds in Silence, or The Sleep Maker.

These are all powers of the north vibrations, but they do different things. A north bell called Sleep Maker will trigger things to go ‘to sleep,’ which means to go into energetic hibernation. Room Silencer will force any being in the room to fall silent and will essentially flatten the room’s vibration.

These types of subdivisions of a directional vibration power usually turn up when the adept has begun to focus on a specific, specialised path in magic—exorcism, national or land service, construction, and so forth, and the adept is in need of more focused tools.

But in general the bells tend to have overarching directional powers of vibration, and these are reflected in their formal names.

Once you are fully familiar with each bell, then it is time to expand the groundwork with them.

Patterns of Sound

Remember, back in your apprentice days, when you worked with mediating energy/power threads from one direction to another? You

learned a basic exercise where you receive power from the east, take it to the centre, then from the centre to the south, from the south to the west, from the west to the centre, and from the centre to the north.

That is the basic template for energy circulation that intersects with, and moves it around, time. It is a good basic working to get power moving and flowing in a room in a healthy way, and the power from above to below, and the reverse, as well as the centre flame, which was the fulcrum. That very simple basic pattern holds a great deal within it as a foundation for a whole body of magical work to stand on, and when you learn a new layer of magical expression or mediation, it is often a good idea to revisit basic patterns in new ways.

The stability of the basic pattern, and the working knowledge and experience within you, will let you use that base to experiment and practice new skills. Now we will use that foundation base as a template for learning to work the bells in harmony to create a power flow in a space.

Essentially the sound of each bell replaces the human bridging and mediating done between the directions. It also slowly highlights for you an interesting energy dynamic that you may or may not have picked up on.

When you go from direction to direction accepting, holding, and dispensing power, then each action creates a vibration or frequency of power. We see this as lines of energy that make up patterns. But they are also vibrations of sound, as well as light frequencies, pulses of time, and so forth. With the bells, we work with the vibrations of sound; and just as the lines come together, overlap, and intersect, so do the vibrations of sound. They make harmonies.

These harmonies are patterns, magical patterns, angelic patterns, Divine patterns... What sort of pattern the harmonies create largely depends on the tones of the bells, and their magical tuning and 'enlivening.'

What you are working with are angelic bells that work angelic harmonics. These are the 'sound' versions of the angelic solids and patterns that you see in the walls in Inner Temple construction. As different bells ring, and their sounds are allowed to overlap, they create harmonics: magical patterns that 'do things.'

However in practical terms you need five magicians to sound the bells and hold them as they vibrate so that the harmonics can come in full power... unless you find a way to ring a bell and leave it vibrating while

to ring the next one.

So, back to the basic energy directional pattern from your apprentice work. You will work that pattern again, but instead of using your body to move around the directions and carry energy, you will do it all through the sounds of bells.

We will start with the expansive action, then condense it down into a tight power harmonic.

Set up your workroom, put the directional bells on each of the respective altars, open the gates, circle a few times, and then ring the fulcrum bell at the central altar while facing south. See the line of power running through you.

Then do the following in a quick, but measured way. Walk to the east, ring the east bell. Go back to the centre and ring the centre bell. Go to the south and ring the south bell. Go to the west and ring the west bell. Go to the centre and ring the centre bell, then finally go to the north and ring the north bell. Immediately return to the east and do it all over again.

While you are doing this, also focus on the first aspect of each bell: wind, path, water, silence, fulcrum, and the flow of power.

If you find a way to suspend each bell so that it can continue to vibrate then you will get to hear and feel the full pattern of vibrations of the power pattern... so for you engineers, you have a problem to solve!

For those adepts in contact with other adepts nearby, this is something you could do as a group experiment.

Contraction

The contraction of the last working teaches you how to enact a flow of power in a very small space to affect something. Use a large enough surface for the central altar—like a table—to hold all five bells and a stem glass of water.

Fill a stem glass, like a wine glass, with water and place it in the centre of the table. Place the fulcrum bell next to it, then the directional bells in each of their directions on the table. Work with no candle in the centre: the water takes the place of the working element.

Go around the directional altars and open the gates, greet the contacts, then circle a few times while seeing yourself circle in the Inner Temple. Briefly align the two spaces together. Your intention in this working is to redo the energy flow of the last exercise, and to have that energy flow imprinted in the water. When you have finished, pour the water out onto the land. It will act as a reminder to the energy of the land of the balanced flow of power in and out. This helps nudge anything stuck.

Once you have finished circling, stand before the altar, facing south. Focus on the fulcrum within you and the + pattern that flows through you, heading south.

Start with the fulcrum bell, which you ring over the water. Every time you ring the fulcrum bell, hold it over the water so its vibration is directly above it. Do the directional pattern again, with each bell rung directly over its direction on the altar, and use both hands so that at least two bells are vibrating at the same time.

So for example, ring the east bell with your left hand, and keep holding it as it vibrates while you ring the fulcrum bell. As the fulcrum bell vibrates put down the east bell and ring the south bell, and so forth, so that two bells are always vibrating at the same time.

This can end up a bit like a tongue-twister for the hands, as you are constantly swapping hands back and forth with the bells. But get yourself into a rhythm and keep it going, repeating the pattern over and over. This will build up a pattern of sound around the water which will imprint on the water.

While you do this, keep your mind silent. Because of the speed of the work, you cannot try to focus on the quality of each bell at this stage.

When you feel that the water is ‘full’ of vibration—and you will feel it, though it is subtle—then stop and silence the bells on the last north tone. Immediately take the water outside and pour it on the ground, earth, sidewalk... whatever.

If this type of work really interests you, then you should know that it has a whole avenue of magic attached to it that you can explore. The bell can replace the voice, bridging, visionary making of patterns, and so forth, in many areas of magic. You can work exclusively with bells and vision on many projects, or you can simply use the bells in ritual and vision to deepen work you are already doing.

But if you want to get very deeply into working with bells, then you need to do the directional exercise of ringing each bell on its directional

altar, that you did earlier, daily, as a form of meditation. You can shrink it down and do it on a central table, but each bell needs to be rung separately from the others, so that you really get its tone, direction, and quality of power embedded in your brain.

Doing the three rings for each bell, with the three understandings, and doing it accurately and in a measured way, over a long time, will really engram the sound and power in your brain. Eventually you will be able to ring them at speed and with overlap, and still mentally focus on the quality of each bell's power in your mind as you hear it. Eventually you will recognise which bell is what power simply from hearing it, and the power pattern/quality will immediately be forefront in your mind.

That sort of disciplined training over time really rewires your brain to a focused point, so that you become a 'magician of the bell.' You gain the ability to work with sound and vibration to achieve the same power of result that you would expect from ritual and vision.

Given years of that sort of work, you can become the exorcist who walks into a space, rings a bell in a magical way, and the problem is dealt with. The same goes for construction: you can construct and switch on a space simply by using bells in gnosis. But that level of work takes years of deep practice and regular practical application work with the bells.

The person who taught me about bells was at that level, and I was amazed by what he could achieve simply with bell and voice. I never got to his level, as he focused on that method exclusively for three decades. But I have spent twenty years working in lesser, but still focused, ways with bells, and I include them as a major part of my magical practice. I must say, it really is interesting what can be done with them.

Rewriting a ritual for bells

In Adept Module III, Lesson 8, you had to construct and do a visionary ritual, ensuring all the necessary elements were included. Go back to those notes. Remap and rewrite the ritual for use with bells and a stone from outside that will be put back where you got it.

Do not use the magical tools; instead use the adept power pattern within you. And do not use your voice in the ritual; use the bells instead. Essentially, take apart the whole ritual that you wrote and put it back together, inserting the bells where they will work. Create the pattern, put it in the stone, then dispense the stone.

How and where you use bells is totally up to you. Experiment. See what can be taken out and replaced with vibration. Look at how you worked in that ritual, and see if you want to change things, insert more or less vision work, more or less ritual, and so forth. This sort of work is always needed, as we are living in destructive times.

Write up your notes on computer and keep them in a file for discussion with your mentor. If you are not being mentored, it can still be very interesting to look back over old notes and see how you expanded, developed, or evolved your rituals, particularly when you add a new element to them.

If there is anything else you have learned between doing module three and doing this working, and something you wish to include so that you can experiment with it, do so. The deeper you get in adept training, the more important it is to experiment, change, and evolve your work.

Now do you recognise the bell in the Dürer engraving? I highly suspect that the bell in the image, with its engraving, is pointing to the same method of working with bells, or one very like it. I may be wrong, and it may be a chiming code inscribed on the bell, but I really suspect that Dürer was exposed to this sort of work.

I wondered what connection Dürer may have had with magical bells, so I did a bit of digging. One bell in particular stood out, but I could not find a direct link between it and Dürer. But I did find other interesting things along the way.

The bell that stood out was reputed to have been owned by the Jesuit thinker Athanasius Kircher, a very interesting man. He was a polymath and authored many books, including one called *Musurgia Universalis* (Rome, 1650). In chapter two of his book he outlines in depth the making and proportions of a bell, as part of a section on the construction of musical instruments.

It is obvious from reading the book in translation that he was very interested in the most miniscule details of bell construction, so it is no surprising that he was given an unusual bell as a gift. This gift was a bell constructed in a cup shape, 'wreathed' by four serpents, and decorated with magical symbols. Inside the bell were the signs of the zodiac as well as more magical script, and the clapper hung down from Capricorn. This description, along with a basic provenance of the bell, is listed in *Telepathie Okkulte Krafte* by E. Hellberg, 1921. It was said to be a magical bell made by Enrique deVillena (1384–1434), a Spanish noble who was very interested in magic, astrology, and philosophy. Villena penned

many books, including *Los Doce Trabajos de Hercules*, as well as a translation of the Aeneid.

Villena had a reputation as a necromancer, and on his death his belongings were scattered among various people and many of his books were burned. The bell he made turns up about a hundred years later, then owned by Gianbattista Della Porta (1535–1615) the Viceroy of Naples, and the founder of the *Academia Secretorum Naturae* in 1560. The ASN was a secret society interested in natural magic, astrology, and so forth. It met in secret in the caves of Naples until the Pope ordered it closed in 1578 for suspected sorcery.

Porta was another friend of Kircher, and they shared a love of natural magic and curiosities. Porta had a private museum in Naples of his curiosities and discoveries, a museum which Kircher visited on more than one occasion. It inspired Kircher to create his own museum in Rome, and through this close relationship the bell passed from Porta to Kircher.

Could Dürer have known about the bell, or indeed come in contact with it? We hear nothing of the bell between Villena's death and it coming into Porta's hands, and in that near hundred year gap, Dürer was in Venice.

Because of the Peace of Lodi in 1454, and the peace agreement of The Italian League in 1455, a lot of people travelled frequently between Venice, Naples, and Sicily, and not only traders, but also nobles, thinkers, artists, etc. That would have allowed ideas to flow back and forth, and it certainly would have contributed to the very interesting community that Dürer later stepped into in Venice. So he may well have been exposed to ideas about magical bells, or even the Villena bell itself.

I just found it very curious that a little-known aspect of magic, the "voice of the bell," showed up in his engraving—and even more interesting, the repeated S that marks Dürer's bell. It may well just be the 'signum' marks, but I do wonder...could it be there to indicate 'serpents'? We will never know, but it makes for an interesting mystery!

Module V summary

This module has been a bit of a hodgepodge of different techniques and subject matters. As we go deeper into adept work, there is a lot left for you to find out on your own. I give you pertinent triggers to explore

deeper aspects of your foundation work, as well as techniques to which you have not as yet been exposed.

Some other modules in the remaining adept training will also be like this, particularly for those subject matters in which you already have foundations. There you simply need to look at, and work with, offshoots of those foundations, as well as learn standalone techniques that do not need a whole module to themselves.

You have plenty of elbowroom for your own experimentation and discovery. Such expansion of work on your is a vital part of adept development, and is where the dynamic of “the magician is given ten percent of knowledge and is expected to find the remaining ninety percent for themselves,” really comes into its own.

Some things in the adept training will not interest you too much, so there you learn the basics and move on, but at least you know about it. Other things will really catch your eye, and these are the subjects to expand on by yourself, doing your own work, research, and experimentation.

The more you experiment and push the boundaries of your work, the more you will learn and develop into the role of the adept.

QUAREIA

COPYRIGHT

© Josephine McCarthy 2016

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.