

Creating the Blade of Arte

Introduction

The Blade of Arte' is an important tool within many schools of Witchcraft. Even in traditions which do not explicitly call it by this name or place heavy reliance upon it, the concept of empowered ritual blades and other tools used within sacred spaces seems to cross both cultures and time. Gerald Gardner referred to this tool as an 'Athame', and examples of similar concepts can be found throughout the solomonic grimoires and in earlier, pagan and occult practices. Many of these have practical origins, tools used in sacred rites of sacrifice or blood letting, but today this tool is in the main, used to direct and control energy.

In the Trident Witchcraft, a magickal dagger can be used as a primary tool for many actions both within and without the circle space. It can be used in the construction of the circle itself, used to open magical gates, used to earth and direct power, used to cleanse, banish and heal. As such it is an important companion to make use of to increase the effectiveness of rites, a veritable 'swiss army' knife in its applications. It can also be used for practical purposes, with some caveats.

How one is constructed, treated and used is usually down to personal preference, dictated by personal preference and tradition. This document lays out my own approach whilst working within Trident Witchcraft, as guided by the spirits of this craft. My hope is it will help others on the path construct a tool they can depend on that harmonises with both themselves and the Gods, that will last a lifetime.

Basic Construction of the Blade

The Blade of Arte can come in many shapes and sizes, being created from a wide variety of metals. It is not uncommon to see double edged to single edged designs made up of anything from steel and iron to even copper and bronze. The only commonality seems to be that they are short, ritual knife that exceeds usually no more than six inches in length, designed primarily for ritual use.

The construction and quality of the blade to be used for ones own Ritual Knife is extremely important. This is a tool that, once correctly empowered, will be a permanent fixture in ones magickal arsenal. As such, it is important that one is chosen that is not only well built, but suits the intended recipient.

When it comes to blades, in regards to physical construction, the first main important issue to consider is the *tang* on the blade. The *tang* refers to the back part of the actual blade that extends into the

handle. Tangs come in many shapes and sizes, but can be roughly divided into two types – partial or full. Partial tangs are just that – these tangs only extend a certain amount into the handle. In this case, the rest of the space is made up of either the same material as the handle, filled with filler or left empty. The other type, full tangs are the opposite – the blade runs the full length of the handle and is usually secured with two or more strong connecting features depending on the type of blade.

High quality blades are, in the main of the full tang variety. Any ritual knife I stress, should be full tang. Many store bought or otherwise non custom items are almost always guaranteed to be a partial tang as this cuts down on the material costs, making the entire blade cheaper to produce. The reason for the full tang requirement is simple – a full tang blade is structurally much stronger, able to dissipate the physical forces of impacts, cutting material etc through the full length of the handle. This makes it much less likely to snap, or otherwise come away from its housing. For reasons of safety, skimping on a blade and buying one that is likely to fail under stress cannot be recommended, and if you have any intentions of using your blade of arte for physical work you should not settle for a dangerous tool. It is better to save up the money, source a smith, and have a small knife that is constructed to be sturdy than buy a fantasy inspired replica that is not fit for purpose.

Whilst the Blade of Arte seems to traditionally be a straight double edged, European style dagger complete with sword hilt, this does not mean that single edged, curved, or otherwise different designs are not fit for purpose. As long as the blade can be manipulated fine with one hand and has at least one cutting edge it should suffice.



Example of a Traditional Athame / Blade of Arte

Note that there is a lot of discussion as to whether the Blade of Arte should be sharp or blunted. My own Blade of Arte is sharpened as far as the edges of the blade is concerned, with the tip being blunted. This allows it to be used for practical application, such as cutting cords in knotwork or other kinds of magick. In some traditions using the blade of arte to physically cut objects etc is limited or forbidden. However I have found that this has not held true for me magically speaking have found it actually appropriate to use it to cut knots, binds etc in workings alongside using it for energy work. As such I find having a sharp, functional edge useful, and more in line with how ritual knives would undoubtedly have been used in the past. If you are not going to be using it in this fashion, you may opt to have the entire blade blunted which is as valid.

The material the sword is made from, in the case of the main blade of arte should be of the martial variety that can direct force. Martial metals include such metals as iron, and steel. My own blade of arte was constructed out of reproduction Damascus steel. I suspect this particular blade is made by pattern welding, which is a common technique to produce it, which is a welding together of both iron and steel to create a distinctive pattern. This has proven to be fine for the blade of arte.

The importance of martial metals is that whilst a subtle tool the blade of arte needs to be authoritative, and be able to command powerful currents. These materials are excellent for directing, channelling and even, when necessary, nullifying current. Blades for other purposes, such as cutting plant material actually suit the opposite, with a material such as copper being more suitable.

With the material and shape chosen, the next main consideration is the handle material. A dark wood, such as ebony is ideal, which is what my own blade of arte uses. Many other woods may also be appropriate, and should be evaluated on a case by case basis of its occult properties and if it fits the practitioner. Oak, Rowan, even Apple would be suitable. There is such a huge range of options here that this should really be something that is well researched before a choice is finalised, as it will add to the unique character of the tool and give it unique properties. Bone can also be used, but extra consideration must be carefully given to the type of animal chosen, and how it was obtained, before it is chosen for use.

Other considerations of style, are entirely down to the practitioner as long as the above are considered. Type of guard, pommel if there is one etc do not greatly matter, but should be in harmony with the rest of the blade. The last, but no means least, important ingredient is the marking of the handle. This again will depend heavily on tradition, but the markings used in the solomonic grimoires such as the *Grimorium Verum* will work wonders. For working with the Trident however, Hecate specified to me a particular set of simple sigils for my own Blade of Arte. These consist of two standing and inverse pentagrams and the mark of the trident on one side, and for the other, her name written in Theban script. These basic markings are more than adequate to properly prepare the blade for working the the Trident Gods.

Note there are many physical ways the handle can be marked with the selected sigils of power. Ideally these would be carved naturally into the hilt, but they can also be painted or applied later as the practitioners skill allows.



The Markings of the Blade of Arte

Empowerment

With the physical form of the blade of arte ready, thought must be given as to how it will be empowered. For a tool such as this, it should be properly consecrated, undergoing full preparation for the tasks it will need to carry out. This consecration does not need to be overly elaborate nor complicated, and consists of one ritual.

Firstly the blade needs to be ritually cleansed three nights before the next full moon, using a few drops of a prepared solution of water/salt that has been consecrated in Hecates name. After this, the blade needs to be passed through the smoke of sandalwood incense, and thus re-energised in her name. This helps cleanse and align the blade in preparation for the further work to come. The blade is then to rest on , within or under the altar until the full moon night.

On the night of the full moon, an oil must be prepared in front of the activated altar, with which the blade is to be coated. This oil should be formed using olive oil as a base, no more than half a tablespoon should be necessary depending on the blade being consecrated. To this, are added a blend of plant derived essential oils, to create the final anointing oil.

The type and number of essential oils that could be used here are limitless, and are personal to the

person who is consecrating the blade. Thought must be given to the magical significance of the number of oils used, as well as to the magical properties of each plant essential oil itself.

Simply reading information on the internet is usually not sufficient to gauge the nature of an oil or plant, which often also presents conflicting information as sources often attempt to distil different cultural approaches into one larger amalgamation. As such it is highly advisable to carry out your own research, testing and experimentation with various oils before attempting to create this mixture.

Working with Hecate in intuition or other means, you will be directed as to the type and number of oils to use with certainty. A various combination of hot, cold etc oils will be necessary to create the necessary elements for your blade.



Ginger Root, a powerful fiery ingredient

My own oil , as directed, consisted of four distinct oils, that comprised of the following:

- *Ginger Essential Oil*
- *Clove Essential Oil*
- *Lavender Essential Oil*
- *Patchouli Essential Oil*

These were added to the base oil in a total of 3 small drops each, before being thoroughly mixed together. Finally, a tiny pinch of consecrated salt was added to this oil before the completed mixture

was bathed in sandalwood fumes.

Once completed, the circle is opened in front of the altar as according to tradition, with Hecate being invoked into the flesh and the circle sealed. From here, Hecate must be positioned to SEAL the circle against all others, except herself. She is invited to partake of the practitioners flesh, who offers themselves entirely to her embrace in sexual magickal union. This call can be, and should be one that is personal to the practitioner. However, those who have access to it may utilise the one as given in the '*Queen of Hell*' as it is more than effective in itself or as a base to derive your own.

At the height of this sexual possession, the practitioner is to direct all resultant energy into the blade in focused visualisation. A small amount of the sexual fluid, imbued with the power of the Hecate and Witch combined, is to be mixed with the oil. The resultant, highly charged oil is to be applied to the blade at this point with a old rag.

All the time as this action is carried out, personal calls for Hecate to empower the blade are made, interspersed with the traditional call of the Ephesian Letters. This is carried out until the blade is adequately quenched, which should be again based on intuition. The blade should appear to strongly glow, and vibrate to the third eye by this stage. This part of the work is carried out in a state of frenzied possession, and it is important to not resist the currents that flow here.

Call of the Ephesian Letters

'Askei kataskei erōn oreōn iōr mega samnyēr baui x3

Phobantia semne x1'

With the blade thus prepared, what remains is to charge it from within the circle with the energies from the Princes of the Directions, as well as that of the energies of the Infernal and Empyrean Spheres.

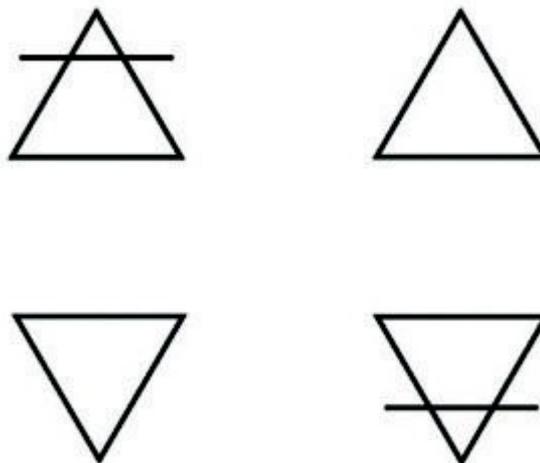
Starting at the altar facing east, the forces of the East are implored to direct their energies into the blade. The work is best performed in the relevant quarter facing outwards, so it is important that the blade is not thrust beyond the circles edge here. The call is similar to the opening of the elemental gates for the construction of the circle and again should be personally constructed.

This process is repeated for both the southern, western and then northern quarters before you return to the centre, operating in a sunward (deosilic fashion).

Here, standing at the centre of the circle, you will perform a limited opening of the Trees of both Life and Death to finalise the attunement of the blade.

Firstly, the sphere of *Malkuth* is opened, as you raise the blade above you. A call is given to the effect of invoking the first sphere of the Tree of Lifes energies into the blade, in the name of Hecate. The name of the Sphere is vibrated, causing the energies to increase and be drawn into the blade. This continues until the blade is visualised as glowing, and by this point it may feel very hot to the touch.

As this energy reaches a crescendo, the blade is pointed, almost plunged downwards to the ground, and the energies of The Tree of Death, through the Sphere of *Lilith* (also known as *Nahemoth*) are petitioned to be released by Hecate. The name of the sphere is repeated, and a reverse, polar energy will be felt drawn, sucked even in the blade as it rapidly cools, collects and condenses. The mind may hear a sound akin to hissing as the energy flows into the blade. This is continued as before, until the energy reaches a nadir and the blade reaches a certain feeling of balance as both energies soak into its being.



The Four Elements

At this point, a call to seal all the gathered energies into the newly born tool is made in her name, and the blade is pointed to the East. A promise to use the tool only in her name and in her service is sworn, and with this the energies will rapidly solidify and cool.

From here, the blade is to be placed back on the altar or at the foot of the altar. Further sexual magickal work may now continue with Hecate, until the rite is done and she withdraws / lets it be known it is time to end the rite. The circle is then deconstructed as according to tradition, and the blade is left on the altar disturbed. By the time of the following sundown, the blade will be ready to begin its new life as a primary tool of the Arte and the practitioner can be assured that the blade has been tied as closely and as powerfully to the current as possible.

Aftercare

The blade of arte will serve as a vital companion henceforth. This process can be repeated for as many blades as possible, as is required in case one is damaged, lost or needs replacing. Also note this process cannot be carried out for another: the blade must be consecrated for individual use, as all uses of the tool will be assessed in the eyes of the Gods and resulting actions ascribed to the one who originally consecrated it. When not in use, it should live on the altar or at its base, bathing in the incense from offerings given. When it needs to be stored, it is to be sheathed and then wrapped in black silk, and bound with red or white wool cord.

Periodically, on the Sabbats or Esbats as deemed necessary, the blade should be reenergised with an offering of the original essential oil mixture. Further offerings of sexual fluid will also aid in strengthening and attuning the blade further. It is first advised to use a clean cloth to remove the old build up of oil, before fresh offerings are applied to its surface.

Note that if constructed of a non stainless metal, failure to oil the blade could cause it in time to rust or otherwise corrode. If the above is not followed diligently this could accelerate this process and damage the blade.

