

Askei Kataskei

the official Covenant of hekate ezine



issue 4

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Editorial

In a few weeks time I will be participating in the forth annual Rite of Her Sacred Fires, joined together by word and deed with hundreds - thousands - of people from all walks of life coming together to honour our Torchbearing Lady!

I can hardly believe that as we move towards this exciting time, I'm putting the finishing touches to the forth issue of this publication. A true reflection of the dedication and devotion of many individuals, working together as one to share experiences and creativity and to work towards a common, community-centred goal. It truly is a living, breathing - evolving! - reflection of the praise we have for Hekate.

We are also heading at full speed to the second Hekate Symposium being hosted in Glastobury, which I will be attending along with lots of people the world over and a host of wonderful speakers (for more info check out Sorita's editorial on page 5). I am personally very excited and have many fond memories from the first, ground-breaking Symposium in 2011 and I look forward to meeting up with friends and acquaintances - old and new - as well as with my readers from an editor's point of view.

This issue we have - as ever - a great selection of content, thanks to all you lovely contributors out there. There is a brilliant interview with artist and sculptor, Jeff Cullen (p.11)! For the ritual foodies amongst us there are a couple of fabulous pieces about *Hekate's Foods* (p.8) and *Octopus Gallegan Style* (p.15). Florian Schlie shares with us two pieces on the topic of the crossroads (p.22 & p.30) and lots more!

I've also tried to take on board the comments that had come through about layout, style, fonts etc in a way that hopefully makes the publication easier for some to read without losing too much (if any) of the aesthetic style - as always, I'm always happy to hear from our readers with ideas, suggestions and content.

We are four issues in now and the next issue is already set to have some great content! Thank you once again for everyone's continued praise and support - may everyone continue dancing in Her Sacred Fires!

En Erebus Phos!

Kenn



PS: There is now an official Facebook page for Askei Kataskei:
<https://www.facebook.com/AskeiKataskei>
containing news, previews, links, submission guidelines and much more to come.

What is the Covenant of Hekate?

The **Covenant of Hekate (CoH)** was born out of the desire to create a community and centre of study for those who share a passion for the history, mysteries and magic of the Goddess Hekate. This desire was dramatically demonstrated on 27th May 2010 when thousands of people worldwide performed the Rite of Her Sacred Fires ritual created by Sorita d'Este in a unique act of devotion to the goddess Hekate.

Within the CoH we view the Goddess Hekate as the Cosmic World Soul. Hekate is a liminal goddess who often expresses herself through Triplicities of form and power, such as her three bodies facing three ways, her control over land/sea/sky, birth/initiation/death and divination/dreams/oracles. We believe that she is a natural force whose power extends through all realms and whose formless fire illuminates the path of the universal mysteries, where she is both our guide and initiator.

Within the CoH we explore the Mysticism and Magic of the goddess Hekate through the practice of theurgy ('divine-working') to achieve henosis (union with the divine), through contemplation, experience, intuition, divination, meditation and ritual within the realms of the Western Esoteric Traditions.

The CoH is rooted in firm foundations of knowledge and practice from the traditions of the ancient world which honoured Hekate. This knowledge and practices form the basis of the modern manifestation of Hekate's worship in ways relevant to this age and accessible to all who seek her mysteries. The torchbearers of the CoH are individuals from around the world who through their actions and studies are shining the light of Hekate's torches and expressing the spirit of the ancient mysteries.



ENCHANTMENTS FROM THE KEYBEARER

Greetings!

Here in Glastonbury we recently celebrated a marvellous May-day festival, with people from many different spiritual traditions from all over the world converging, joining in and being part of the fun and frolics. This is only my second May-day (Beltane) here in Glastonbury, but I was made to feel like a “proper” local after several tourists approached me to ask me what the fuss was about! It also made me realise just how strange ceremonies sometimes appear to outsiders, the costumes, the singing, dancing and movements are certainly not mundane! If you celebrated, I hope you had a marvellously magical May-day!

On Saturday, 1st of June 2013 dozens of Hekate devotees, priests, priestesses, magicians and others interested in the Mysteries of the Torch-bearing Goddess of the Crossroads will be gathering again for the Hekate Symposium. The facilitators include authors, artists and scholars such as Georgi Mishev, Emily Carding, Sophia Kirke, Hazel, Orryelle Defenestrade-Bascule, Amelia Ounsted and a team of devotees from the Covenant of Hekate who will be facilitating and leading meditations and ceremonies on the day. If you are interested in finding out more, you will find a program and more information at www.theurgia.co.uk . I am confident that it will be a day like no other, for a Goddess like no other! The day will be ended with an ecstatic oracular ritual in which all attendees are welcome to participate.

The Rite of Her Sacred Fires 2013 is being facilitated by a team of devotees and torchbearers from the Covenant of Hekate this year. This is the fourth year in which people from around the world with an interest in Her mysteries will be united at the Full Moon of May in a simple rite in which they will light a candle for the Goddess as an act of devotion as part of the Rite. When I wrote the ritual in 2010 and made it available I had no idea that so many people would

join in, nor that it would continue to be celebrated into the future. This year the rite is available in 18 languages, you can find out more at:

<http://sacredfires.co.uk/rite-of-her-sacred-fires/>

Or

<http://hekatecovenant.com/rite-of-her-sacred-fires/>

Where copies of the text are available. It's free to participate and you can do so from anywhere in the world, by yourself or with friends (you are welcome to set up group gatherings for the event within your local Magical/Pagan community).

There is a Facebook group for finding out more, asking questions and sharing details of community events, see links given above for details.

And in conclusion, as I start preparations for the ceremonies at the Hekate Symposium 2013 my mind turns to the intent of ritual. Because of my own background in western esotericism, I tend to think of the purpose of rituals to enact change on both the individual and their environment, to awaken to the subtleties of the world around us in the context of "as above, so below". The intention of the rites dedicated to Hekate at the Symposium will hopefully achieve that, but also the additional role of bringing people together in Her name, sharing in an experience in which Her illumination will lead us securely

deeper into the Mysteries, eyes wide open, without fear of what today holds and tomorrow brings.

Dancing in Her Sacred Fires,

Sorita d'Este
Glastonbury, May 2013

Blessings...

Sorita d'Este

www.sorita.co.uk



Invocation to Hekate as the Cosmic Soul

I call upon Thee Hekate

Atalos tender one, ease my pain

Phosphoros bring me the light as I am lost in darkness,

For I am your child, Kourotrophos, teach me how to walk.

I kneel before you,

O cosmic Soul

great Mistress of heaven, earth and sea

O sacred Nymph whom even Zeus adores above all.

I call upon thee.

HAIL HEKATE!

From my first breath, I inhale Thee.

Until my last breath I will breath from you.

Forever and ever

O Guardian of the crossroads who is crowned by oak-leaves,
Surrounded by diamonds snakes and who holds twin torches.

For I am your Devotee

I give you my Love, Krataeis

My blood, Prytania

My hopes, Soteira

My secrets, Klêiclouchos.

Hail Hekate!

Life giver

Death Mother

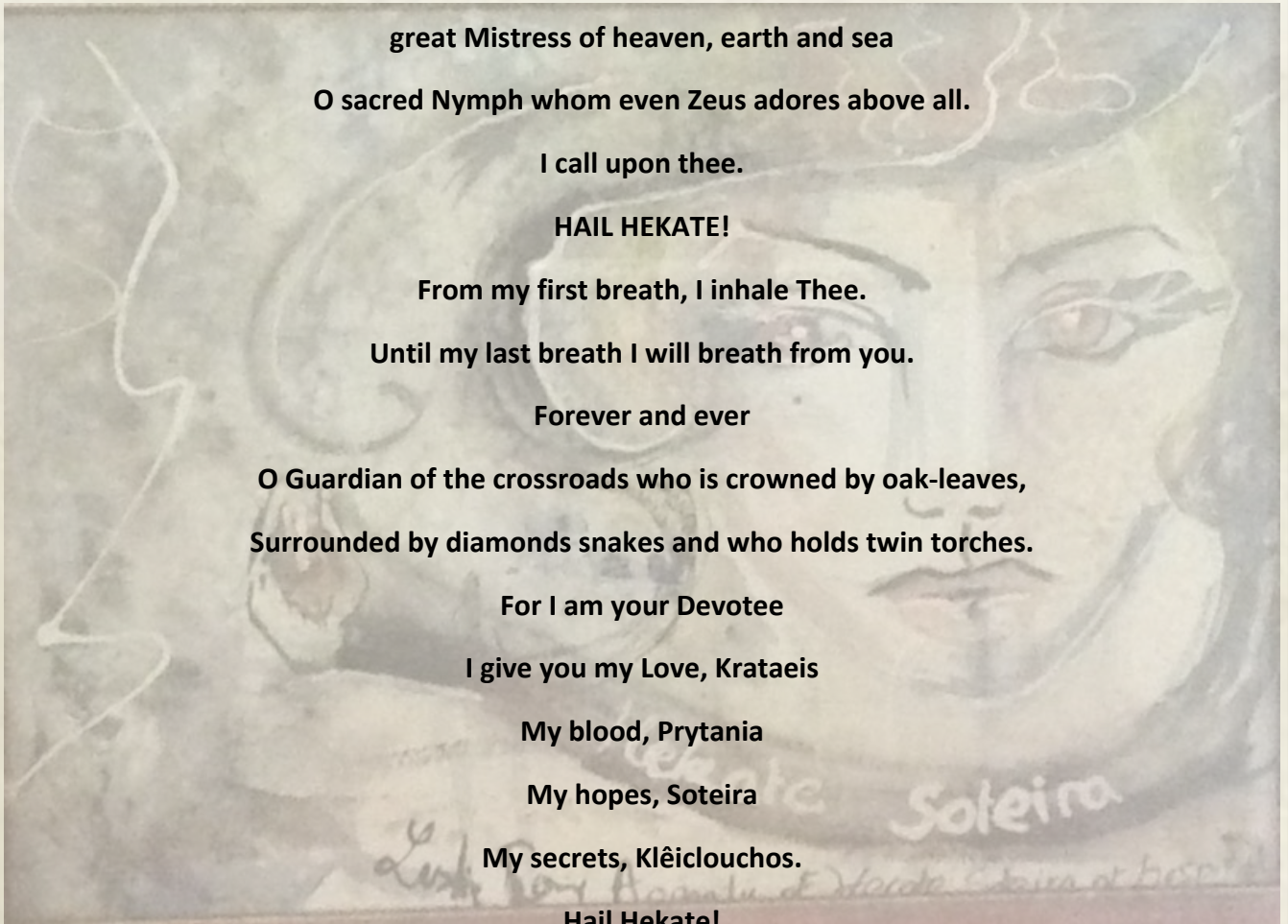
my Soul savior!

For I am your child

I call upon thee!

By Leslie Samé

Image courtesy of Leslie Samé



HEKATE'S FOODS

by Mabli Savage

When I have been drawn to celebrate a feast day for Hekate, I have always ended up doing several dishes; one of meat, one of vegetables, and a desert that always involves honey at some point. The last big feast I “shared” with her was succulent mutton, slow roast with garlic and herbs oozing from each morsel; a ratatouille made of huge chunks of Mediterranean vegetables alive with colour and bursting with flavour; crisp and fluffy potatoes roasted in olive oil and mustard, and a delicate cake with a honey sauce dripping all over it. This food seemed simple and balanced, yet indulgent, and fit for a queen, or indeed a goddess. It made me wonder what it is about these types of food, and some of these individual foods specifically, that makes them appropriate for Hekate?

Hekate has many different aspects and I think it is appropriate that therefore she has many different associations, including various foods. She is strongly associated with eggs but it is hard to find where this actually originates. Selene (who is closely related to Hekate in imagery and her triple nature [*“To You, wherefore they call You Hekate” PGM*]), is strongly associated with the bull and imagery of the bull, and the ingredient for spells associated with her called “Bull’s Semen” is actually the egg of a particular type of beetle, showing the power associated with certain types of egg.

The egg is pretty much universally a symbol for new beginnings, and also of sacrifice; a life that could have been, but has been given up or taken away. It also symbolises things hidden, perhaps forever, and therefore mysterious; you can crack the egg to find what is within, but then you have no egg, so is it better to live with the mystery, or get your answer at any cost? This highlights the magic of mystery and the power it has over us.

Garlic is another strong association and I think a really useful one because you can cook with it; you can use it medically; you can grow it as part of a garden and you can use it as offerings on altars easily either as a whole bulb or individual cloves. Sometimes garlic used as offerings on altars will sprout but what I have tended to find is that it gets bizarrely preserved and even after being thrown out, doesn’t seem to rot, or grow, but remains static, as if fossilised. I like to think this is because the garlic-ness of it has been sucked out by the visiting goddess- what do you think? Presumably sprouting garlic is her leaving a gift.



Image courtesy of © Rhondar | Dreamstime Stock Photos & Stock Free Images

Other foods that are commonly associated with Hekate are::

- ~ Honey
- ~ Almonds
- ~ Saffron
- ~ Cumin
- ~ Olives
- ~ Olive Oil
- ~ Onions
- ~ Sesame seeds
- ~ Fruit with stones
- ~ Goat meat and mutton
- ~ Red Mullet
- ~ Cheese



Some of these foods are recorded as being involved with magical practices and some are recorded as being part of the “Suppers” left as offerings at crossroads or outside front doors in shrines. I am sure that there are many more that could be added here, and it would be good to start an exhaustive list of foods people have found successful as offerings and why.

For example, blackberries from near my house end up being preserved and never rot when I put them on her altar. I think she appreciates the gesture of the effort gone into retrieving the fruit and the fact that it is seasonal and therefore a snapshot of the world right now. When I have participated in rites for Hekate we have almost always finished with a shared “floor banquet” of Greek style goodies including hummus, vine leaves and olives; all subconsciously throwing our minds back, not to the birth place of Hekate, as that is debatable still, but to the lands where she was revered most at the previous height of her power as a titan and goddess. Perhaps as she becomes a part of our lives all around the world, we will find a whole new range of delicacies to her taste that we can record for the next generations of devotees.



Images courtesy of © Alexanderd | Dreamstime Stock Photos & Stock Free Images (top) and Sorita d'Este (bottom)

BOOK & AUTHOR WORDSEARCH

G Z C Z W K W N M Y T Q U G R E G C R O W F O O T V M W P D
F E A H X Y L P R S I M O S B F H L N L W G C K E R Q L O S
K A O Z C F P P M A D K A T I A C F E A H C A V I M Q Y H T
Z R I R F S W A W U H C B J S D N F L I M I N A L R I T E S
G I D T G H R E C A U R G F W Y B P W L C B X V B C N P B R
D E H S B I U O X B T Y P C O Y L L D T A R A S A N C H E Z
L T M Q T B M S P Q H F L Q V S R V P Z A X R Z C U B A O J
B O E H P R B I W J F X Z F V I U N R Z G B O C P M L M X G
G S D D I S L E S J D E T S E D A T I R O S P L E Q O L H P
J E G O C W N Z K H N A N O R N E H P E T S I D I W M L P W
U T N N G I S M R P E U X H V I F Z D T Y Z L B Z P R C L Y
E A K A R C V I N S S V E L T E B D A V I D R A N K I N E H
D K U V K H L R L V N R D E T F D K L Y C E I M M A Z F Z P
X E W Z Z G O I T N S E N E T C B Z D P M Q B H Z A J W S A
P H E S R K Q K Q A A A X X E P E I C Y Q A E J F R L H A W
Z S L T R N G T C O Z Y F J M D P C D B F M W W X C M O R Q
S Q Q K S S V R K G F T W A P C G F I Y N Z Q V S A P C B L
D H R A Y K E O I U K D I L L K F C X D K N O L W N V R V U
I S E X C D E Z N Z J X E W E A V B M I M R G O R A O O U E
C S U Y F U O Y C G I L J L O H I X R Q B J R X H M U S B A
X L S I S S O X H M G D E P F N Q K W K Z U G A Y U L S I L
Z O R O H K U W X P K G N W H B I K X S M C G E W N J R B G
G E K N N R E M B G U O Z Y E I S B O E G A G Y O D S O B C
S V G I J Z H P T U Z W M R K W X K A M F Z B Q E I Q A V H
N H S N C W I O E L O U G N A L C G Y R X Y C J A G N D M X
Z Y X S J U T K K V D O S H T T Q I G A B L T L O M Z S S H
R I G V J C K M I M S O C L E U F Q K Z R O D G A A Q T V Y
A T F O D Z A C W W S K K W C I G A M N A I C A R H T U G N
Z Z V D H K D Q V A E A I Z N N P O M N P M Z A V H J E U V
U I H Z Z W N A T W S K T W R R K C B V T L S V J Y F S J V

TEMPLE OF HEKATE
LIMINAL RITES
HER SACRED FIRES
HEKATE SOTEIRA
ARCANA MUNDI
THRACIAN MAGIC
CROSSROADS
SORITA DESTE

DAVID RANKINE
STEPHEN RONAN
JACOB RABINOWITZ
GEORGI MISHEV
GREG CROWFOOT
SHEY SKEPEVSKI
TARA SANCHEZ

INTERVIEW WITH *Jeff Cullen*

VISIONARY SCULPTOR, ARTIST, WITCH AND DEVOTEE OF HEKATE, JEFF CULLEN SHARES WITH US INSIGHT INTO HIS CREATIVE PROCESS, THE BARE-BREASTED DEBATE, FUTURE PROJECTS AND MORE.

Askei Kataskei: *How did Hekate come into your life and how has your life experience and journey on your Path evolved since then?*

Jeff Cullen: I feel as though Hekate has been with me since childhood but She actually called me to Her in 2004 or 2005. It was through my art that I discovered Her. I was commissioned to do a statue (in fact this was my first commission professionally) of Her but when I handed it to the client She began to fall apart. I apologized and told the client I would resculpt Her. I did and had every intention to dispose of the other one but was compelled to fix it. I did and set Her in the middle of my altar to see how the repairs looked and felt a wave of energy as if She found Her place, as if I found my calling. I then began to look into



Hekate in a more academic way and began to understand the meaning of several aspects of my childhood, the hidden symbols that I missed. She completely changed my life. I then began to research Hellenismos, Hellenic traditional religion, and my entire practice and view of the divine switched. She opened me up to my religion and made it whole where once it felt incomplete. The evolution of my path went from a practice to a religion I feel so connected to and fulfilled by.

AK: *Your work has a superbly unique and potent quality that is proving very popular the world over; without giving away your personal "trade secrets" could you shed some light on your creative process?*

JC: Whenever I am sculpting a deity I first look into scholastic sources about who that deity is and compare that to what the client is looking for. I then sit in my altar room and lose myself in the imagery and attributes of that god or spirit. I try to channel the deity and an image starts to form. It usually starts as a setting and a form is made out of it. Once that is materialized I consider the image and make sure it evokes that deity's purpose. I will typically get a feeling similar to my first encounter with Hekate, a rush almost. Then I begin to sculpt. I want the statues to look alive so every aspect from the amulet used to ensoul the statue, to the selection of stone for the eyes is ritually

Image courtesy of Jeff Cullen

done, most often based on traditions from selected academic works from occult history, primarily Greco-Roman. Then when the statue is done I “wake it up”.

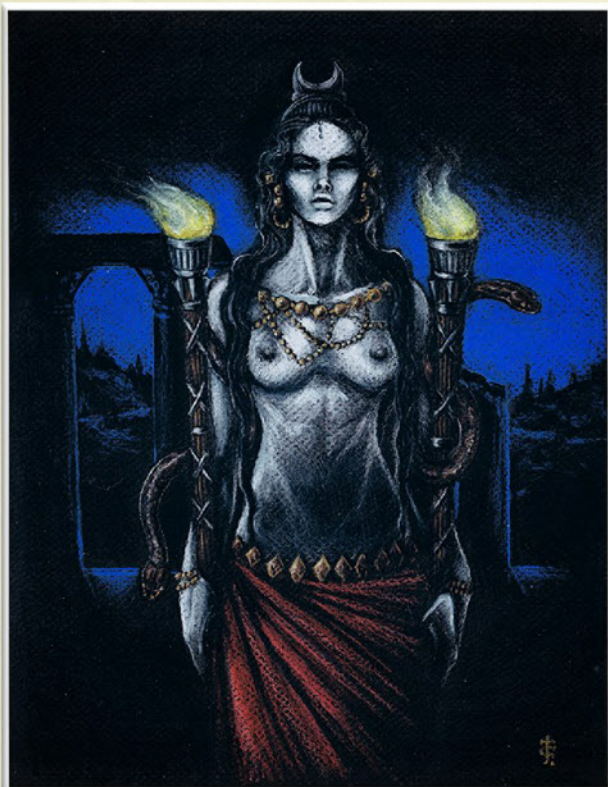
AK: *You recently wrote and published a small introductory booklet on Hekate for sale through your website The Vodou Store; are there plans for you to write an in depth book on Hekate any time in the near future?*

JC: That is definitely a plan for me and I am currently compiling some very compelling sources and information. I want it to be like nothing available currently or after.

AK: *You’ve been at the forefront of the “bare-breasted” issue online, one you speak quite passionately and vociferously about. What is it you think makes it is such a hotly debated topic?*

JC: I think the primary problem is a lack of understanding of Hellenic art and symbolism and the wide variation of cult function in the ancient world. While the opposition will adamantly debate that these images are “false” or in some way not traditional, I assure you they are more than appropriate. Not only are there several examples of Her priestesses baring their breasts in Her rites (Seneca, Medea 787), we have it depicted on Her altars (Altar of Hekate, Istanbul), goddesses compared to or syncretized with Her bare their breasts (5th century Kalydonian gold and ivory statue of Artemis with exposed breast, as well as several

depictions of Selene), and She is often depicted in an obviously sheer chiton on statues and vases with Her breasts visible. The symbolism of bare breasts is strongly influenced by the Underworld. Several Underworld goddesses expose their breasts such as Persephone, Demeter, the Erinyes, and Nyx. This is highly symbolic of death, mourning, and rites of witchcraft that invoke chthonic gods as demonstrated by Medea. One thing these people tend to forget is that there are and was a variety of cults for an individual god in the ancient world. Often times these cults were vastly different from the others even though veneration is toward the same god. Just because one claims something is wrong, perhaps they even have secret texts one claims can prove this, which does not represent ALL cults. The simple fact these texts are secret would indicate that these myths are for that specific cult only and do not



represent the entirety of Her doctrine. There was once a time when Hekate was sculpted single form. She still guarded the triple crossroad but had never been depicted as such, that symbolism was never manifested. Then Alcamenes crafted a three-formed Hekate for the Acropolis. He saw fit to manifest Her image in such a way as to literally represent Her watchful eye on the triple crossroad. That is what I am doing, I am manifesting Her chthonic and occult associations in my *eikons*. There is absolutely nothing wrong with this, and it is perfectly in line with ancient practice. Also, a lot of the sources who have a problem with my depictions themselves want to be the authority on Her and what better way to assert themselves than to fabricate false orthodoxy. I do not syncretize Her with any Christian or Catholic deities and I do not let Christianity influence my understanding of the human body and how it relates to sacred religious art as others seem to. It is almost as if they are still burdened by the Abrahamic view of nudity which dilutes their understanding of such imagery. The ancients did not think as society thinks today, my critics seem to have let Catholic guilt influence their cults.

My first vision of Hekate was in a dream, She was fully clothed in a long crimson dress surrounded by asphodel on the wayside of a road. She was beautiful and powerful and I addressed Her as my Queen. This vision of Her was welcoming and beautiful. I sculpted Her fully clothed at first and my first 3 Hekate statues were fully dressed in typical long chiton. Something began to seem different about that iconography and the more I tried to connect with it the idea started to slip away and I didn't know why. The next time I had a vision of Her the previous image slipped away and She presented Herself more terrifying. Her serene smile was gone, the wayside was abandoned and the scenery was darker, I couldn't see Her eyes whereas before I could, and She had bare breasts. There were snakes twisting on the dark road around Her and the sound of dogs howling in the distance filled the air. Among the light of the stars there was a meteor shower and I could feel the restless dead, attracted to Her torches, closing in around me. She walked slowly as the chains of Kronos rang around Her waist. I opened my hand and there was a small object in it, an object that would be placed in every statue of Her that will remain secret. This image was so powerful for me that I knew it would define my cult. I created Her in physical form right away and have connected to Her in a much more profound way.



AK: *Personally, is there any deity/spirit or depiction thereof that you would be uncomfortable or flatly refuse to create?*

JC: Any deity that is depicted in a blasphemous way I will not sculpt. I do not mock the religions or gods of others. I also stay away from images that may cause miasma, obviously offensive images,

Image courtesy of Jeff Cullen

etc. Other than that I will sculpt any god, goddess, or spirit from any path or tradition unless that path dictates such images should only be created by ordained or initiated priests.

AK: *Where do you see yourself and your work in ten years' time?*

JC: That is a good question. I have never thought I would be where I am now so I can't even imagine where I will be in 10 years. All I can say is the more I sculpt, the more I improve so the possibilities are endless! Hopefully it involves larger than life statues.

AK: *Who/what are your inspirations for painting/drawing and sculpting?*

JC: I love classic imagery whether Greek, Egyptian, pagan, or Christian. The symbolism in these works inspires me in my own. I am a huge fan of occult artists like William Blake, Gustave Moreau, and Johfra Bosschart.

AK: *Hekate is undoubtedly your most popular subject matter, one would assume. Do you ever wane in your passion for creating multiple depictions of the same deity?*

JC: Absolutely not. In fact it is quite inspiring. Whenever I sculpt I feel an immense connection to the deity as well as the client. I often cannot believe I am so lucky to be able to create cult statues for devotees around the world.

AK: *What are your current projects?*

JC: I have several things on my plate. I am currently working on an occult-themed graphic novel, statues for next year's PantheaCon in San Jose, and perhaps that book is already in the works...but you didn't hear that from me.

*"Mine are the keys that open
the gates to all the Mysteries,
and Mine is the chalice of Lunatik
wine that intoxicates and
liberates the spirit from oblivion
and awakens the true self.
Kneel before Mine most holy face
of night, and I shall shatter the
illusions that mask thy mind, and
grant thee the ecstasy of Divine
vision!"*

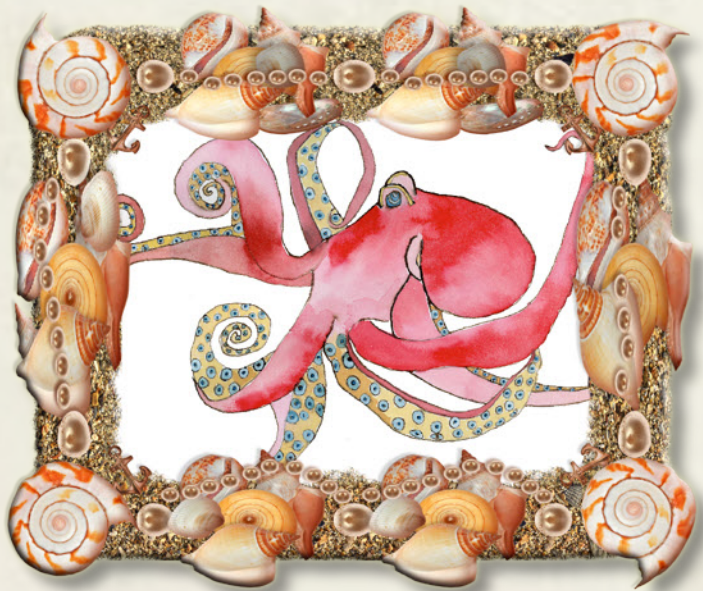


Image courtesy of Shay Skepevski

Octopus Gallegan Style

By Sacerdotisa del Mar.

I'm a water person... Somehow I wasn't surprised that I ended up being a Sea Priestess. I was born in a little island of the Mediterranean. I also spent my childhood by the ocean, in a coastal village in Granada province, Spain. Being the daughter of a Marine Scuba Diver and Surfer it's not hard to imagine that I spent a lot of time by the sea. I was able to scuba dive and surf before I was 7. It was then that my relationship with Octopus started. While in my lone snorkelling adventures I used to fish for snails and clamps. I never took with me more than a net to put my catches in. I never liked harpoons or the tridents.



I will never forget the first time I caught an Octopus. I saw him (or her) by the rocks trying to hide and I kicked my fins fast to be able to reach him. I managed to get hold of one of his tentacles and he was big. I pulled and he jump to my arm, trying to bite me, the rest of his tentacles were quickly tight around my arm but I knew what to do. I had seen my father kill dozens of octopus before.

I went up to the surface to catch some air and I grabbed his head and turn it around to pull out his little brain and he died quickly. I was so proud, he had really pulled a fight. My right arms was all covered with little red spots of blood, cause of the suckers. I put him in my bag together with the snails and mussels and headed over the beach. I remember my mother shock when I showed her my capture, he was big. I was that time like a hero among the other kids, my brothers and cousins. Since that day I became the official octopus fisher in the family. I would always go hunting in the rocks and come back with one if I could get hold of a tentacle, so we could have an octopus dish back home. I loved Octopus.

Very often we used to go to Galicia to visit my family there. Galicia it's a bit like the Andalucía of North Spain. People is open hearted and warm, though the weather is not as warm as in the South. Two of my uncles had married Gallegan women. Galicia is a place of old magic and mysteries, land of the Meigas, Gallegan Witches. Octopus is a very traditional dish there and I found myself many times in the kitchen spying at my aunts cooking octopus. It always mesmerized me to see the way it was prepared. Always the big saucepan, boiling like a cauldron and the way they held the octopus by the head high over the water and dip him inside 3 times...

Image courtesy of Sacerditosa del Mar.

I always asked why they had to do it and the answer was, that it was a way to make sure his soul was far gone or to scare his soul off before it was cooked. I found it fascinating... As a grown up, I kept loving octopus. I stopped fishing long time ago, because the coast law changed and now it is illegal to hunt for them. Also as the years passed people started to really go wild on fishing them and it was very hard to see them. I was pleased that they were under law protection now, as people was just abusing from the sea resources in the area. It's very easy to find them in supermarkets and markets anyway. They come mostly from the Atlantic coast, also Galicia, where they have plenty.

I cook Octopus Gallegan style now only for special occasions. Even though is not a difficult dish, I find it too special for an everyday meal. Here I share with you my own turn of the recipe. My aunties would roll their eyes at my addition of some of the spices but the result it's absolutely delicious and very fragrant.

I have cook this dish now twice as an offering to Hekate. A sea dish, it's also looks lovely with the Paprika sprinkle on the top, when it's finished. It makes an impressive and colourful offering. And I know Hekate loves it.

Octopus Gallegan Style (personal variation)

Ingredients:

~1 cleaned octopus, it can be fresh or frozen. You need to go for a big one, the octopus will shrink during cooking and you don't want to go to the table with an almost empty plate.

~Cumin

~Cloves

~Paprika (sweet or spicy up to you)

~A full head of garlic

~Bay leaves

~Coriander seeds

~Black peppercorns

~A good quality extra virgin olive oil

~Potatoes

~Salt



Preparation:

Bring a very large pot of water to boil with salt and add the spices by pinches and half of the garlic head. I tend to smash them a bit before I add them to the water. In the original recipe nothing is added to the water but salt, but one day while experimenting I realized the flavour was much richer with them. Dip the octopus into the water. The water will stop boiling. Lift the octopus out of the water. When the water returns to a boil, dip it into the water again. Repeat three times. After the third dip, I leave the octopus to boil by saying, now your soul is free, thank you for being my meal.

Image courtesy of Sacerditosa del Mar.

A good Galician octopus is mostly judged by its texture. Achieving the right texture can be very tricky. Should never be chewy but neither too soft, just in the middle. Depends also of the octopus how long it will take to cook as some are harder than others depending of the specimen. I tend just to check time to time with a fork. If I'm in a hurry and I see its taking too long I will just split some of the legs. The water will turn red while cooking.

Just before the octopus it's almost done, peel the potatoes and cut them into big chunks. Add them to the water for them to boil. They will turn pink and fragrant from the spices.

Slice the octopus at bite size. Also slice the potatoes.

In Galicia normally they serve this dish on a wooden plate with the potatoes at one side. They sprinkle the paprika on top. I put the potatoes on a plate, and I spread the octopus on the top, trying to cover the potatoes. Then I sprinkle the paprika and the olive oil, I called it octopus pie.

You can heat the lefts overs (if there are some) the next day by heating a bit of the olive oil in a pan or wok. I then add some garlic sliced and when it's just crunchy and golden I add the octopus and the potatoes. I add a bit more of paprika and it's yummy...

I hope you give it a try. It's delicious and easy to cook and makes indeed a very special offering.



Image courtesy of Sacerditosa del Mar.



**KEEP
CALM
AND
WORSHIP
HEKATE**

Image courtesy of Kenn Payne

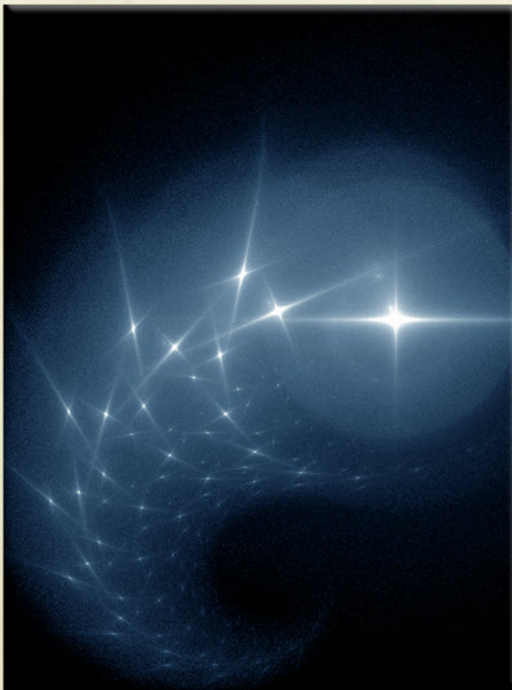
GODDESS ASTERIA

Mother of Hekate

by Georgina
Ford

Pindar, Processional Song on Delos (trans. Sandys):

"Hail. O heaven-built isle, most lovely scion of the children of bright-haired Leto, O daughter of the sea, thou unmoved marvel of the spacious earth, by mortal men called Delos, but by the blessed gods of Olympus known as the far-seen star of the dark-blue earth."



The Goddess Hekate's mother was often given as the Titan Goddess Asteria, meaning 'starry one' or 'of the stars', also 'falling star' due to the myth of her pursuit by Zeus, where she fell to earth from the heavens to become the Island of Delos, the probable origins of the word asteroid. She was the wife of the Titan God of war and destruction, Perses and sister of the Goddess Leto, the mother of Apollo and Artemis. She appears in Hesiod's *Theogony* as "Asteria of happy name, whom Perses once led to his great house to be called his dear wife. And she conceived and bare Hekate whom Zeus the son of Kronos honoured above all." Asteria was the Goddess of the oracles and prophecies of the night, such as prophetic dreams, astrology, and necromancy (communication with the dead.) She was also closely associated with the proto-genic Goddess of Night, Nyx.

Nyx and Erebus (darkness) are sometimes given as Hekate's alternative parentage. According to the poems of Orpheus, Nyx occupies a cave like her daughter Hekate, in which she gives oracles. Her twin sons Thanatos (death) and Hypnos (sleep) could be said to represent the night as a liminal realm between the worlds of life and death, hence the idea of receiving oracles and prophecies during the night in dreams and from the dead who have access to the spirit world.

In the myth after the fall of the Titans, Asteria fled the advances of Zeus, tricking him by turning herself into a quail. Zeus pursued her as an eagle but she further outwitted him by leaping into the sea and becoming an island, ever wandering, to escape the pursuit of the God Poseidon who then took up the chase. Zeus turned his attentions to Asteria's sister Leto, whose veiled beauty he glimpsed accidentally, and it was on Delos Leto found refuge from the jealous Goddess Hera, to give birth to her divine offspring Artemis and Apollo. From Callimachus, Hymn 4 to Delos, "And Hera was grievously angered and spake ... But against Asteria am I not wise angered for this sin, nor can I do to her so unkindly as I should--for very wrongly has she done a favour to Leto. Howbeit I honour her exceedingly for that she did not desecrate my bed, but instead of Zeus preferred the sea.'

The name Delos means 'to emerge from water' a reference to the seabed which under the protection
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of the unborn Apollo, rose up to root the island. There was no agriculture on Delos, it was mostly barren, but it became wealthy and was celebrated as Apollo's birth place, with a temple built on the Island to the God. The Goddess Asteria was often shown in Greek vase paintings with the other Delion divinities, Leto, Artemis and Apollo. According to Pliny the Elder, some of the older names of Delos also include the very Hekatean Cynethus meaning Dog Island, and Piriyphe, Fire Island, because fire was first discovered there. The women of Delos also worshiped an ancient Goddess Brizo (to slumber) who could also be associated with Asteria, being a Goddess of prophetic dreams and in common with Hekate, a protector of mariners, sailors and fishermen.



The mother of Asteria was Phoibe (or Phoebe) a Titan moon Goddess associated with the Greek word phobos meaning 'bright' or 'radiant' and 'to give prophecy'. She was the third goddess after Gaia and Themis to hold the Oracle of Delphi, which she gifted to her grandson Apollo on his birthday. Her father Koios (Coeus) meaning 'query' or alternatively 'Polos' (of the northern pole) was Titan god of the axis of heaven around which the constellations revolved, and was probably a god of heavenly oracles, just as his wife Phoibe presided over the oracles of the axis of earth at Delphi. Together, the couple may have functioned as the primal font of all knowledge. It could be said that Asteria and her sister Leto presided over the two main branches of prophecy, Leto and her son Apollo presided over the prophetic power of light and heaven, whereas Asteria and her daughter Hekate presided over the prophetic powers of night, chthonian darkness and the ghosts of the dead.

There is little written about the physical appearance of the Goddess Asteria but interpreting the myths, in contrast to her sister Leto who is described as 'dark gowned' meaning she was covered or veiled, and could also according to Antoninus Liberalis, appear in the guise of a she-wolf, Asteria's beauty was visible, aspirational, and radiant and ultimately unobtainable, like the stars in the sky but like them had a powerful yet distant effect on destiny.

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www.theoi.com

Spiral Dance

Poem

Hekate

Nyktipolos, Enodia, Phosphoros



Thrice named goddess I call your name as I walk the path you have shown me. Where Ancients once tread I follow; Priest and Priestess, Devotee and Magician; echoing their songs of praise. I follow in their footsteps down this branch of your hidden crossroad.

Through darkest night to bright new dawn, passing through the wild places where your realms combine, I walk. Liminal lands of blessed power. You names and honours, all beyond counting, I sing; until the Land Sea and Sky echo with your divine power.

I reach the shore, your luminal realm, drawn by your sacred flame. With your sepulchral host I rejoice and join their spiral dance. All who have ever answered your call dance to your honour, spinning points of brilliant light, each an echo of your divine knowledge burning deep within.

At the dawning of the new day I pray; Goddess be my guide, where your torch leads shall I follow. You have set my feet upon this path and I walk it in your name on my lips and your song in my heart. Triple Mistress, you are the flames within me, may your Light shine for all to see.

Hail Hekate!



By Vicky Newton



FEEDING THE SPIRITS ON HER SACRED CROSSROADS

By Florian Schlie

For many modern devotees of the Goddess Hekate the crossroads are a sacred place of the Goddess. And to many of us, the crossroads are a symbol of the decisions we have to make in our lives. During our lives we come again and again to places where we have to make a choice, which path will I follow, to where will this path lead me, what will I have to leave behind when I do choose this path or that path? We come to the crossroads of destiny and have to choose our fate and walk the path that we have chosen until we come to the next crossroads where a new choice will wait for us.

This symbolism is very powerful and the Goddess has adapted this symbolism as one of her many spheres of influence in our modern world. But this view of Hekate as a Goddess of the choices of the crossroads in our lives- is a very modern one.

In many cultures and religions the crossroads are special places, places of great power, but at the same time spooky places. Witches do gather on crossroads to weave their spells, necromancers not only conjured the spirits of the dead on nightly cemeteries but also on the crossroads, the leftovers from spells are buried on the crossroads in many magical traditions and in many religions it is believed that the spirits are lingering on the crossroads. And all this views we can also find in the Greco-Roman world.

In ancient times the crossroads didn't have our modern symbolism as a place of choices. In the Greco-Roman world, the crossroads were places of spirits, doorways to the other world(s), places of magic, spells and necromancy and also places of purification. And Hekate was weaved strongly into all these symbolisms of the crossroads.

In the sources about Hekate that are from the archaic time, the crossroads are not mentioned as a symbol of Hekate. But Hekate was in this time also connected to liminality. For example she appears in the pseudo-Homeric hymn to Demeter- there Hekate dwelled in a cave during Kore's abduction and appeared to Demeter in the dawn while she was searching for her lost daughter. The cave and the dawn are both thresholds- liminal times, thresholds between the earth and the underworld and night and day. And during the time Hekate was also connected to other thresholds- like doors, entrances, portals and later crossroads.

Since the archaic time Hekate has as strong connection to liminality. She was seen as a protector of liminal places- and at the same time as someone who can lead humans or gods through these places of liminality (for example Hekate gets the companion and guide of Kore on her yearly journey into and



out of the underworld). Crossroads were seen in ancient Greece and Rome as liminal places, places where the world of the spirits met the world of the humans. When you stand on a crossroad you are on all roads and on none at the same time.

The people believed that the restless dead lingered on the crossroads and gave them offerings, so that they will not hurt the living. And people who wanted to interact with these spirits went to the crossroads to commune with them.

On the crossroads the rites of purification were done (like the dog sacrifices* to Hekate) so that the Miasma** of a person, household or family would be banished to the crossroads and the person, household or family would be clean again.

The crossroads were also connected to witchcraft, magic and necromancy. People went to the crossroads (or to other liminal places) to interact with the spirits and to work magic. And at the same time people went to the crossroads to get the aid of Hekate, so that she may protect them against curses, the evil eye and harmful spirits or to free them from their influences.



And during the days of the dark moon the liminal character of the crossroads got more powerful. The days of the dark moon were a liminal time- the month began when the first crescent after the dark moon was visible again. The month ended with the dark moon. So the month has ended but the new month had not begun. In this liminal time between the new month and the old month, the people cleansed their homes and brought the left over from these rites to the crossroads. They gave offerings to the restless spirits- to feed them and to make sure that these will not hurt them. They gave the Deipnon (offering meals) to Hekate, to

get the aid of this liminal goddess in this liminal time and on this liminal place. Maybe they asked for her protection- against curses, the evil eye and the restless spirits. Or asked her to free them from their Miasma. And I can imagine that at the same time, witches, necromancers and other workers of magic asked her to aid them in their workings.

The magic of the ancient world was strongly connected to spirits. In the Greek Magical Papyri and the Curs Tablets- the restless dead and the spirits and gods of the underworld were asked to influence people or situations. And it was easier to connect with these spirits on liminal places (like crossroads or cemeteries) or on liminal times (like dawn, dusk, midnight, midday and most powerful on dark moons).

Adaption for modern times:

Many modern devotees already adapted the Deipnon to Hekate- here sacred meals, that are bought on the dark moon to the crossroads. For many it is a time to connect with Her, to thank her for her blessings, her guidance and her protection during the last lunar cycle and also to ask her to bless and protect them in the new lunar cycle.

Image courtesy of Sara Croft

I also give offerings to the spirits. In ancient times these offerings were most often given to the restless spirits- the spirits that still linger on the earth. I also give this offering to them, but also to all other kinds of spirits, that do surround me (for example nature spirits, daimones, angeloi).

First I lay down the offerings to Hekate on the crossroad, connect myself to her, thank her and pray to her. And then I give the offerings to the spirits. I ask them to feed on these offerings, to accept them as an act of friendship. And to banish harm from me and to protect me. I do bless this meal for the spirits in Hekate's name, before I give it to them. I ask her to bless the spirits and to show the way to the lost ones so that they may find peace. And then I do feed the spirits in the name of Hekate.

You can give the same offerings to the spirits that you also give to Hekate. Many of the traditional offerings to her in her Deipnon- were also traditional offerings to the spirits. You can give them milk, honey, oil, cakes, cheese, bloody meat, eggs, onions, garlic. All these were also given Hekate in her Deipnon. I also use the smoke of wormwood, cypress and lavender in these offerings. Wormwood and cypress are traditional herbs in spirit work and lavender brings a kind of protection to your workings- without banishing all the spirits around you. The spirits also love the smoke of green mints or oils infused with green mint or wormwood.

And the dark moon is also a powerful time to clean you, from negative energy, negative influences or harmful spirits. Clean your home with sacred water and incense. I do use onions, garlic or eggs to project all negativity from my home, my body, my soul and spirit into these. Then take them with me to the crossroads and I do lay them on the ground after my offerings to Hekate and my feeding of the spirits. But I don't use *these* eggs/onions/garlic as offerings afterwards. They are impure threw the negative energies that they contain now. I do leave them on the crossroads and then I walk away without turning back, to leave all negativity behind, blessed and cleansed by the light of the Goddess and with the friendship of the spirits.

Why do I feed the spirits? For me this feeding of the spirits is a kind of communication. I focus my awareness to them, to feel and experience them. I do work and interact with the spirits in my rites and my magic. I do give them offerings to feed from them regular (not only on the dark moon). I get their friendship and help threw these offerings. I ask them to watch over me, my husband and our home. To protect us and bless us. The feeding of the spirits gives them the energy- to manifest themselves in my life.

But the time of the dark moon is for me their special time of the month. From my personal view the doors between the worlds are very thin in this time. I give offerings to all the spirits around me and feed them, I show them my respect and acknowledge that they are around me, even if I sometimes may not be aware of them.

I think even if you don't work with spirits, the offering and feedings of them once a month can help to get into contact with them, to get their help and friendship or to keep their anger at bay.

If you do your rites to Hekate on the dark moons indoor, give only offerings to the restless spirits, if you are capable in rites of banishing. It is safer to feed them on the crossroads- if you are not experienced in banishing rites. And do wear some kind of amulet to protect yourself during your offerings to them.

I live near an old gallows hill. Before the region got Christianised this hill was a Germanic cult place. After Christianisation it was changed into a gallows hill. The last execution there was in the middle of the 19th century. Today there is a small wood on this hill. I make my Deipnon Rites on this hill on a triple crossroads. The place got a powerful place to interact with the spirits and with Hekate. I do use this

place since three years now. And Hekate got very present on this hill over time, it is like she has adopted this place as her own.

Before I had moved into the village where I now live, I have used another crossroads, over many years (since I was 14). This crossroad never got the same kind of “Hekatean Energy” over the time, like the gallows hill did.

Notes:

** The dog sacrifices were rite to clean the family, household or a person from miasma. Everyone touched the dog, then it was brought to a crossroad and then it was sacrificed so that Hekate took away the Miasma from the family. The dog got something like a scapegoat- the Miasma was transferred to the dog and then it was killed to get rid of the Miasma.*

*** Miasma is a concept from ancient Greece. Miasma is a kind of impure energy. You get into contact with Miasma threw sex, blood, death, birth, anger, hate, strife and other things. The Miasma separated the humans from the gods.*

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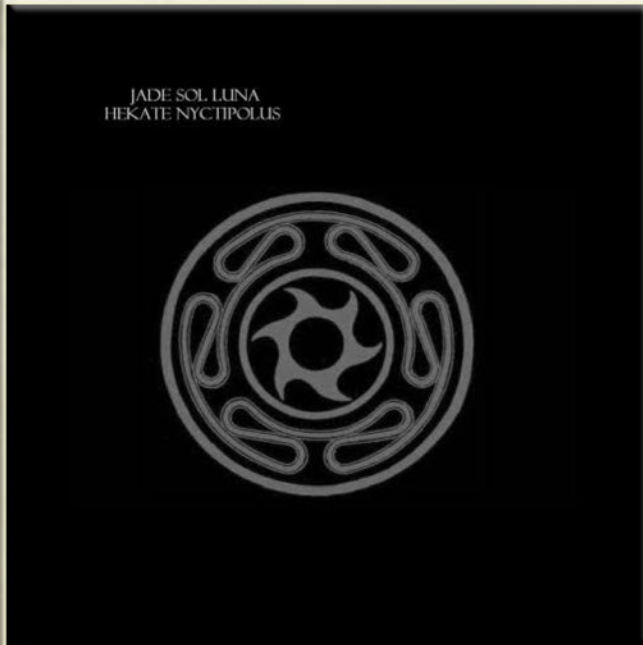
Stephen Ronan: Hekate



Image courtesy of Robert Podmore

Hekate Nyctipolus

Album by Jade sol Luna ~ Reviewed by Kenn Payne



A devotee of the Goddess Hekate, visionary writer and astrologer Jade Sol Luna released his phenomenal chanting album Hekate Nyctipolus, which reached the top 25 on the Greek International Music billboard during its first month of release!

So I was more than humbled (and a little nervous) to be approached by Jade himself on Facebook and asked to review this new album, being privileged to receive all the tracks via e-mail before their actual release. I also took the opportunity to find out a little more about the Nyctipolus project itself.

As per all of Jade's CDs, there was much invocation and meditation on the Goddess Hekate from which Jade used his experiences to bring his music to life.

"I create the ambient music and the chants," said

Jade of the process. "Then send it to the Mediterranean group Egyptian Ritual and they sample their music over my dark ambient."

Six months in the making, this album reflects the inner experiences of Jade and he feels that this CD is perhaps his most successful to date, for that purpose alone. "Love it or hate it, a deep part of my connection to Hekate is experienced; I have never had a relationship to my CDs like this one."

So it's not altogether surprising that I have taken my time reviewing Hekate Nyctipolus [yes, life has thrown plenty of obstacles in my way but I've been working slowly on this review for some time since being asked]. Like a true musician, this album is part of Jade and his own experience and I have taken each track on its own and as part of the bigger picture, listening to the tracks many times and using them in my own ritual and meditation.

Having not heard any of Jade's previous chanting albums, the whole sound and concept was new to me but my devotion to Hekate was something I could relate to through the seven tracks. I have found Nyctipolus to be a door opener to yet more facets of Hekate, with its chaotic symphony of sounds that come together in a unique and empowering way, conjuring a shared experience that each person can interpret differently within themselves.

Enodia, taking its name from the epithet meaning "Of the Roads", is a fitting piece to kick start our journey and with Jade's own reading of the Orphic Hymn to Hekate, it feels like a transitional piece, laying foundations to a powerful collection of inspirational music. This track has familiarity in as much as the Hymn carries its visual imagery in words from across the ages, having that innate quality of being recognisable even set amidst new sounds.

Image courtesy of Jade sol Luna

As the lilting sound of lyre plucks fades, *Aidonoaia* (Lady of the Underworld) begins. This is perhaps my favourite track of the album and I find it extremely powerful. Haunting with its authentic background vocals and instruments, it takes the listener back to a time lost, inherently visual of ancient rites that contain an undercurrent of Bacchic frenzy; and all this is punctuated by the power of Jade's own recitation of the petition for Hekate's patronage from Hippolytus' *Philosphumena*.

Truthfully, *Hex* was at first my least favourite track of the album but when the candles flicker and the incense smoke curls all around, this is the Keeper of the Keys; I have found this opens doors on all levels to Hekate. Dark, ambient chanting permeates throughout and long after *Hex* has ended will it resonate in body, mind and soul.

Night Wanderer, the epithet translated from the album title, despite an initial "simplicity" to its sound continues that permeable resonance with its sepulchral tones. Deep and primal, this track conjures Hekate through Jade's vocals from within the self. This is where Hekate ascends into the mortal world, serene but full of dark mystery; the echo of chamber sounds, finished by distant chimes and pipes bringing to my mind an image of Hekate as She collects her midnight offerings from the Crossroads on the darkest of nights.

Hekates Whip is the track I like to play as loud as I can. The sensation of each and every syllable of Jade's potent chanting all around brings out this track's deep mystery. By now the listener should be no stranger to the dark air that travels within these pieces, but here you are almost guided down to your own personal darkness. Like the title suggests, it's like a musical scourging that allows the mind to free itself to the Shadow Self. With its sense of the Kthonic, the sound of bats, resonating horns, the tinkling of chimes, Jade's own unique synthesised sounds create a truly profound listening experience.

With an air of shamanistic trance, *Antaia* (the One in Front) instantly fills you with its beat, urging you to move; here Hekate is urging you to walk the Path before you. Once again Jade's vocals stir up a power that unlocks those inner Hekatean energies, allowing them to spiral up as the rattles, drums and other percussion free your mind. The repetitious chant is focusing and empowering and played against the backdrop of heady incense and soft candle light can easily be a doorway to an altered state, where Hekate holds the key to the subconscious. Next to *Aidonoaia*, this is easily my next favourite track.

The last track, *Storm Goddess*, I have found it the most difficult to write about. Not because I don't like it or that there is anything negative to say about it, but just that somehow words escape me. Calling upon Hekate Perseis (Destroyer) the presence of the new sounds with the old, Jade's personal flare for potent chanting and the imagining of Hekate in this capacity as Storm Goddess create a truly unique experience. Somehow fitting as the closing track, there is a sense of the self in the drumming, reminiscent of one's own heartbeat. Again if taken on its own, this is a very useful track for ritual and/or meditation, with its soft synths and steady beat, permeated by distant cymbals.

Overall, this is an experiential, visionary and energising collection of sounds that reflect one man's relationship with Hekate as well as being capable of allowing each new listener to relate to the Goddess and/or the darker aspects of their being. The seven tracks invoke Hekate's power to find the balance in our own potential by unleashing visions of a multi-faceted Diety to which more and more people are experiencing and devoting parts of their life to.

For more information on Jade and his music and books check out www.jadesolluna.com

CONSECRATION RITE FOR SANCTUARY OF HEKATE'S CROSSROADS

By Tina Georgitsis

On the 30th November 2012, The Sanctuary of Hekate's Crossroads which was formed by myself as Torchbearer within the Covenant of Hekate was sanctified through the completion of the Sanctuary Consecration Rite. The day was chosen due to it being the sacred day of Hekate at the Crossroads and my sanctuary having a connection to this sacred day due to its namesake made it the perfect time for this divine rite.

In preparation of my Sanctuary Consecration Rite I had abstained from animal products the week before and fasted on the day with purified water being the only thing consumed before the ritual itself. Other preparations had been made during the weeks and days proceeding the ritual which included: sourcing wonderful organic produce from a local farmers market in the form of honeycomb, almonds, olive oil, rock salt, and milk, obtaining the black pillar bees wax candle from a local candle maker (which I had embellished with a flaming key I had specially procured from an overseas trip and surrounded by 3 handcrafted modern coins of Hekate which were gifts to the sanctuary along with a silver coronet which has a crescent moon as the centrepiece), the making of an authentic Hekate incense recipe from late antiquity, crafting the shrine cloth which included several types of white material (one of which I would go on to make a dancing veil in honour of Hekate after the rite), making and baking honey and olive oil infused fresh Greek country bread, extracting and steeping rose water from my home own grown roses, creating a necklace made for the Goddess which contained symbolism of all her realms, collecting flowers from my garden in the form of blossoming sage, blossoming balm of Gilead and calendulas which were in season and a three foot in length piece of red wool thread which I had embellished with some sequences.



Pride of place and the icon of Hekate used for The Sanctuary of Hekate's Crossroads was one of the first images of Hekate I had received when I first started to pay honour to Hekate and was gifted to me by a long term friend and student which had been appropriately cleansed before the sanctuary consecration rite. Along with my icon of Hekate I also had other gifts of a flower etched glass container given to me by my godparent, a copper cauldron from my partner and my ritualistic bulleen I gifted myself due to the deepening herb, plant and tree crafting I have been refining since Hekate entered my life.

Images courtesy of Tina Georgitsis

The ritual commenced after the shrine had been properly prepared by the establishment of sacred space, which was followed by a declaration of the ritual intent. Then the ritual proceeded as per Sorita's instructions detailed in the rite itself. The atmosphere was electric when Hekate's hymns were spoken, whilst much energy was raised during the sing song chanting in Hekate's name and the ceremonial movements, acts and words were enacted which resonated a strong power, soared through my heart and vibrated right down through to my bones.

After the Consecration Rite the Hellenic outdoor brazier which a member of the sanctuary and dear friend had hand made was lit in Honour of Hekate's light coming into my life and showing me the way which contained environmentally sourced firewood from the tree of eucalyptus and herbs of bay laurel, rosemary and wormwood which I had collected and dried from my own garden. Also after the rite was complete a feast of thyme infused roasted lamb, herbed fish, garlic potatoes, Greek village salad, Greek country bread and a local red wine was partaken in and enjoyed.

The next morning during my morning rites on Hekate's Chthonic earthly shrine I discovered that in my garden several of the Californian poppies I had planted during a previous ritual to Hekate had blossomed as well as many of the plants and herbs dedicated to Hekate seemed to have bloomed for the first time or appeared in the height of bloom and radiated a wonderful glow.

I thank Hekate for her wonderful blessings and I look forward to continuing to serve as her Torchbearer within the Sanctuary of Hekate's Crossroads (COH) and as her Priestess within the Hekate Community as a whole.

Tina Georgitsis

Torchbearer and Founder of Sanctuary of Hekate's Crossroads

<https://www.facebook.com/groups/thesanctuaryofhekatescrossroads/>



Image courtesy of Tina Georgitsis

Hekate Trioditis A Devotional Project

BY FLORIAN SCHLIE



Trioditis is an epithet of Hekate and means three-ways. In antiquity Hekate was strongly connected to the three-ways, crossroads which form three ways around you, when you stand in the middle of the crossing (like a Y or T for example). In later times Hekate was also connected to other types of crossroads or crossroads in general. Crossroads are liminal places, when you stand in the intersection you are in all roads and on none at the same time. Crossroads were seen as places between the worlds, between the world of the spirits and the humans. Places to contact spirits, to weave spells

and to work magic. And to worship the Goddess Hekate.

Three years ago I moved with my husband in our house (that we have bought) and moved from the village in which I lived since my childhood into the village where we live now. I have used a crossroad in the former village since I was a teenager in my workings with Hekate. And first I thought about to drive to this crossroad from my new home to make my rites- but this felt wrong.

So I searched for a new crossroad near my new home. I have found three good crossroads and started my rites and devotions to Hekate and one of these crossroads felt very powerful. And I use this crossroad now since three years in my rites and in the rites and workings of my witch-group. I have brought my offerings to Hekate to this crossroad after my devotions on my shrine(s) at home. I have made rites alone there in the night and with my group we made many rites together there over the years. In the warm time of the year I do organize open Deipnon rites on this crossroad and I use this crossroad to bring Hekate's blessing over earth, sea and sky, to the spirits and the people (like I have explained it in the article "Noumenia - drawing down the new moon", featured in Issue #3).

This crossroad is on the Todtenberg (that means hill of the dead). The Todtenberg was once a Germanic cult place, before the region where I live was Christianized around the 8th century.

After the Christianity the hill was used as a



Images courtesy of Florian Schlie



gallows hill and as a place for other executions until the end of the 19th century.

Today there is a very small wood on top of the hill and many people use it to go with their dogs for a walk. The Todtenberg is a kind of threshold between the village and the fields and forests next to this hill. And many people still are afraid to go there in the night, because the hill is rumored as a haunted place (in the middle ages and renaissance there were also people who claimed that werewolves roamed there) and since I live there I never met someone in the nighttime.

A few weeks ago I had the idea to build a stone pile for Hekate there. I collected three stones and put them together. And on every time I went up this hill, I collected three stones again and put them on the pile. Over the time a shrine evolved out of this. While I put down the first stone I pray to Hekate and ask her to bless the place and its spirits, while I lay down the second stone I ask her to bless the people who move through the crossroad. And when I put down the last stone I also ask her to bless the dogs, that mover around the crossroad. And I will do this, whenever I walk to the crossroad from now on.

I also put a statue of her to this shrine and a cemetery light, that I do light on wet days for her.

I make devotional walks to her crossroad, bring her offerings from nature (or from my rites at home) and care for her shrine there. Or I just stay there and connect myself to her, feel her presence on her crossroad and stay for a while in this state of connection with her.

A few days ago a woman met me near the crossroad and asked me



about the meaning of the stones. She saw me a few times when I walked through the fields and collected stones. She asked me if one of our dogs died and if I had buried him there. She thought that the stones were a marking of his grave. I told her that the dogs are well and that the stones are a shrine to a Goddess. She was very open minded and interested in it and I told her a little bit about Hekate. After the conversation she said that she didn't know that there are Goddesses, too. Or even people who believe in other gods.

I am very curious how other people from the village will react to Hekate's shrine there in future.

Join this project:

If you want to join this project, search for a crossroad near your home. Bring some offerings to honor the local spirits there and after this, just bring your offerings from your rites there. Search for some stones and put them together onto a small pile, ask Hekate to be present on this place and to bless the place and the people. And whenever you go there, put some more stones unto the pile and let it grow over time.

You can bring her offerings to this crossroad on the Deipnon (on the days of the dark moon), to the Noumenia (when the first crescent is visible after dark moon) or to the full moon. Or just when you want to offer something to her on this place. You can lay down flowers, feathers and other things that you find on your walking and over time this crossroad will transform into a sacred space, a modern place to meet with Hekate and to bring back her "cult" into our time.



Image courtesy of Florian Schlie

THE RITE OF HER SACRED FIRES

A unique global celebration of the mysteries of
The Goddess Hekate

Hekate, Key-bearer to the Mysteries of
Life, Death, and Rebirth

Full Moon, May 25-26 2013

sacredfires.co.uk

Image courtesy of Sara Neheti Croft ©

HEKATE & THE DARK MOON

Twin lights of heat and cool
Passion and reflection
Knowledge and wisdom
Common sense and uncommon insight.

Life force within us all
Creating and destroying
Beginning and curtailing
In equal measure.

Dark is the pond
But the surface still ripples
Deep is the pool
Empty silence that cripples

Doubt, insecurity, that which we think dark
Is not true dark. This is dark;
Black velvet of hidden luna
Empty disk only visible
By the stars she curtains.


Rest in the navy of night
Let eyes fail and mind expand
Paths unwind; now see a hand
Twin lights are so much brighter
In the dark.

BY MABH SAVAGE

Feast Day of Hekate & Hekate Sea Magick

held by the Sanctuary of Hekate's Crossroads

By Tina Georgitsis

 On the 2nd February 2013, through The Sanctuary of Hekate's Crossroads I run as Torchbearer, I held a picnic feast and sea magick workshop in the name of Hekate. The day was chosen due to it being the Feast Day of Hekate and the weather was ideal for sea magick since it was in the middle of the southern hemisphere's summer.

Attendees came from all over the state which consisted of a witches dozen (13) with some new faces as well as some old. After informal introductions to all assembled, everyone assisted in setting up the shrine to Hekate within a liminal natural formed rock cove on the beach. Various offerings and sacred tools, jewellery and other objects to be charged were lovingly placed upon the chthonic shrine along with the image of Hekate and other items I use as part of my sanctuary practice, like the candle I have

been using since the first Hekate: Her Sacred Fires ritual I held years ago.



Sacred space was established and standing before the shrine with all attendees standing vigil on the top of the rock formation surrounding the shrine, I read out the long list of Hekate's epithets which became a sort of trance-like chant. As soon as I was finished the waves took on a stormier aspect which could be seen and heard crashing along the shore before us and the clouds veiled the glaring sunlight giving us a sense of awe and confirming that Hekate was indeed with us.

We then proceeded to put our spread out for the feast above the cove of rock, each sharing each other's picnic blankets and even food. I brought freshly baked feta and spinach pita spirals which I had made that morning and I was brilliantly flattered when they were devoured within minutes as I love to share my family's recipes with people. Everyone got along so well and was so heavily engrossed in their conversations and discussion on Hekate that it made my heart sing.

After the meal was finished the workshop aspect of the gathering commenced after I had revisited the shrine and recited one of my favourite Hymns to Hekate (the Orphic Hymn to Hekate) to the assembled attendees. The workshop was broken into various sections and covered wave, sea water, sand and shell magick and consisted of releasing, cleansing, blessing and gathering/bringing in within the context of specific magickal spell/ritual work I had created myself with symbolic actions, gestures and words.

When the workshop was completed, we all conversed amongst one another for a while before thanking Hekate and dismantling the shrine. I received some really positive feedback from those gathered afterwards and I will be holding more similar gatherings in the future.

Image courtesy of Tina Georgitsis

I want to personally thank everyone who travelled to my favourite beach to attend the Hekate picnic and magick sea workshop. It was lovely to honour Hekate with fellow devotees and I look forward to working with you all again.

In her name,

Tina Georgitsis

Torchbearer and Founder of Sanctuary of Hekate's Crossroads

<https://www.facebook.com/groups/thesanctuaryofhekatescrossroads/>



Image courtesy of Tina Georgitsis

READER'S SHRINES

CONNECTING WITH HEKATE THE WORLD OVER



Image courtesy of Shay Skepevski



Image courtesy of Sophia GoldenEagle



Image courtesy of Rick Derks



Image courtesy of Kenn Payne



Image courtesy of Sara Croft

THE RITE OF HER SACRED FIRES

THE RITE OF HER SACRED FIRES WAS CONCEIVED AS A WAY IN WHICH TO CELEBRATE THE COMPLETION OF THE BOOK PROJECT HEKATE HER SACRED FIRES. IT WAS WRITTEN BY SORITA D'ESTE AND DISTRIBUTED AS AN ACT OF DEVOTION TO THE GODDESS HEKATE. THE RITE OF HER SACRED FIRES IS A UNIQUE MODERN ACT OF DEVOTION TO THE GODDESS OF THE CROSSROADS, OF HEAVEN, EARTH AND SEA – HEKATE, THE TORCHBEARING GODDESS OF THE MYSTERIES.

LISTED BELOW ARE A SELECTION OF GATHERINGS FOR THE ROHSF AS WELL AS A LINK TO THE MAIN INTERNATIONAL LISTING.

Rite of Her Sacred Fires 2013 (Internatioal)

Saturday 25th May 2013

Annual celebration of the Mysteries and Magic of the Goddess Hekate. RSVP to be reminded nearer the time! Information at <http://sacredfires.co.uk/the-rite-of-her-sacred-fires> (including ritual text in numerous languages!)

For more information visit: <https://www.facebook.com/events/365526390170131/>

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Sanctuary of the Voice and Flames of Hekate

Sunday 26th May 2013, 6pm; New Addington in Croydon, United Kingdom

This sanctuary is open to all those who wish to explore Hekate's path, revel in her flames and receive her guidance. Our next meeting is May 26th at 6pm on the full moon to take part in the Rite of Her Sacred Fires.

Please get in touch at alison@shamanicspirit.co.uk or call Alison on 07952 041477 to book your place as spaces are limited. The sanctuary is a part of the Covenant of Hekate

For more information visit: <https://www.facebook.com/events/330591547063313/?ref=2>

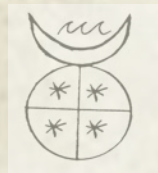
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Hekate: Her Sacred Fires, Melbourne, Australia by The Sanctuary of Hekate's Crossroads

Saturday 25th May 2013, 2.00pm; Sandringham Beach in Sandringham, Victoria

Join us for the annual Hekate: Her Sacred Fires Rite which is a free public ritual gathering held in the Melbourne SE suburbs close to public transport - Sandringham.

For more information visit: <https://www.facebook.com/events/524994887539653/?ref=2>



RoHSF - Sanctuary Nykterian Crown of Hekate

Saturday 25th May 2013, 12:00 in UTC+10; Behind Sportsmans Bar 11 Altona Road Seaholme, Vic, 3018 Back Beach

The Sanctuary Nykterian Crown of Hekate welcomes you to the 4th anniversary of the Rites of Her Sacred Fires. This is an open public ritual, for devotees of Hekate in Australia. The Ritual is a free event, all I ask is for those attending to bring an offering for the Ocean. Ritual will begin 12.00pm sharp so please arrive on time.

For more information visit: <https://www.facebook.com/events/441649745903086/?ref=2>

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Rite of Her Sacred Fires

Saturday 25th May 2013, 19:00 in UTC+12; Foxton, New Zealand

Deindera and Wayne will be hosting Hekate's Rite of Her Sacred Fires in thier new Temple.

For more information visit: <https://www.facebook.com/events/159856290841994/?ref=2>

DEDICATED TO THE GODDESS HEKATE

The Rite of Her Sacred Fires - www.sacredfires.co.uk

The Covenant of Hekate - www.hekatecovenant.com

The Hekate Symposium - www.theurgia.co.uk

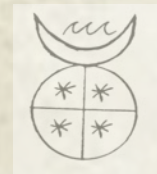
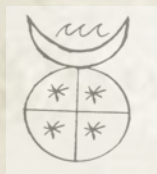


Image courtesy of Robert Podmore

SUBMISSION GUIDELINES

Askei Kataskei will be a quarterly publication centering on the Goddess Hekate and the goings on of the CoH. Readership will be made up by – but not limited to – Covenant members, including individuals from a variety of religious faiths and spiritualities the world over. What our readers have in common is a shared passion for the history, mysteries and magic of the Goddess Hekate, viewed within the Covenant as the Cosmic World Soul.

Submissions can include, but are by no means limited to:

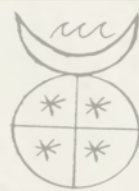
1. Historic articles (at least 500 words long, and no more than 3000)
2. Poetry (between 125 and 600 words long, ideally)
3. Recipes for incense, food, oils etc (between 250 and 600 words, ideally)
4. Experiential essays - especially in relation to CoH Ritual experiences (at least 500 words long, and no more than 3000)
5. Reviews of books, gatherings, events etc (at least 300 words long, and no more than 850)
6. Photography (shrines, ritual gatherings, creative offerings) and artwork (drawings, paintings, prints)

Full, in-depth guidelines for submissions and contributions can be found on the CoH website.

All members are encouraged to contribute material; representing in so doing their different spiritual paths and their different cultural flavours to the Zine. Contributions should ideally help towards achieving the goals of the CoH, which can be found on www.hekatecovenant.com

All submissions should be the original work of the author/artist. We prefer receiving submissions via email sent to:

editor_coh@mail.com



Please note: By contributing you give the Covenant of Hekate permission to use your material in our eZine and on our website. All contributions will be credited and remain copyright to the individual contributor. Also please note that your contribution will be visible both to members, and non-members (the eZine will be made available to visitors on our website www.hekatecovenant.com), so please keep this in mind when sending in your contribution(s). If for any reason you do not want your true name to be published alongside any of your contributions, please supply a pen name/alias you wish to be published under.

Contributors this Issue...



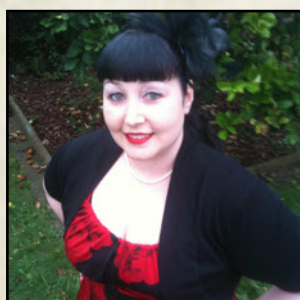
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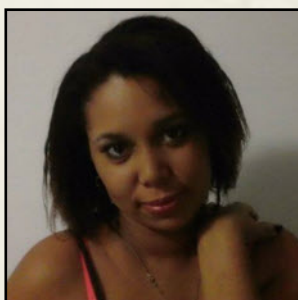
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FOR FURTHER DETAILS ON CONTRIBUTORS PAST
AND PRESENT GO TO:

[HTTPS://WWW.FACEBOOK.COM/ASKEIKATASKEI](https://www.facebook.com/ASKEIKATASKEI)