

Askei Kataskei

the official Covenant of Hekate ezine



Issue 6

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EDITORIAL

As I'm writing this issue's Editorial, I realise what a liminal point in time and space we currently are in. On the cusp of a new year dawning as well as the start of the new lunar cycle. All change!

2013 was not the year many of us had predicted for ourselves and despite the definite positives out there many of us - myself included - have been happy to say goodbye to the last twelve months.

So what does the future hold? Many bright and exciting and wonderful things I'm sure, but only if we stop resting on our laurels and step up to the plate to grasp them in our own two hands. The time is now to take the power we have within and reach out into the world to achieve our dreams and desires. Sounds a bit like a hippy-trippy resolution, doesn't it? Well, like anything it takes a degree of self-discipline and self-believe to achieve it and make it work. It's easy for us to read the words and know it's what needs to happen - but making it happen is the real skill, and no one ever said things were going to be easy, or did I miss that bit in the Chaldean Oracles? ;)

And so in this liminal issue (thanks to technological mishaps) we once again bring you an array of Hekatean wonders to move and inspire. We interview David Rankine, explore Hekate in conjunction with Poseidon; Torchbearers Tina Georgitsis, Lezley Cunningham-Wood and Hester Aira share with us some of their Sanctuary workings, we showcase two of the Covenant's new Astral Doorway exercises that have been used to great effect on the CoH Facebook page. And of course all your favourite extras including prose, a themed wordsearch, artwork and a featured shrine from a devotee of Hekate.

So without further ado, let me hand you over to the content proper, and wish everyone the very best of everything in 2014!

*En Crebas Phos
Kenna*



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

The Winter Solstice has a unique and delightful magic all of its own. Maybe it is the unique combination of tension, excitement and anxiety which is tangible on every high street as people from all walks of life prepares for the festive season, maybe it is something more esoteric and mysterious. The Roman festival of Saturnalia was traditionally celebrated around this time of the year, starting on the 17th of December it was a week of festivities, which involved eating, drinking and the exchange of gifts between friends and family. The Roman poet, Quintus Catullus (84–54 BC) referred to the Saturnalia as “the best of days”. The Saturnalia festival came to an end on the 23rd of December, marking the end. On the 25th of December it was time to celebrate the New Year, the return of the light and rebirth (birthday) of the ‘Unconquerable Sun’ (Sol Invictus). These ancient Roman festivals clearly live on in the modern day celebrations and activities.

The *Covenant of Hekate* recently turned three years old, but what a three years it has been. The friendships, work and projects we have shared makes it feel like a community which has been around for much longer than that. I would like to thank all those who have contributed to our work over these last three years and in the process of birthing this community, and those who continue to contribute their time, ideas, experience and enthusiasm to the work we are doing together. An excellent team of volunteers are now managing and updating our website, where you can also find out more about Hekate related resources and becoming a member: www.hekatecovenant.com

Personally I celebrate the rebirth of the Sun as the birth of a New Year, just like the Romans and many other cultures did and do. Solstice comes from the Latin words for *Sun* (Sol) and *to stand still* (Sistere). From the Earth it appears that the movement of the Sun stops momentarily before changing direction and for me this marks an important time in my own spiritual and mundane work. It is a time to pause and

reflect on the year which has been, the successes, friendships, good times and bad. It is also a time to pause and start planning for the year ahead.

Reflecting on 2013, Hekate manifested for most prominently me as the companion through the mysteries who leads, as Propolos. With a kind but firm hand she guided me to follow down the pathways she illuminated. Her torches and voice guiding me down pathways I might not have chosen, encouraging me to continue exploring traditions and practices which I had mostly ignored until recent years. I feel good about the work the Covenant of Hekate members are doing, and I also take great delight in seeing how members continue to explore hidden pathways for themselves, whilst sharing in knowledge, experience and inspiration with one another. Moreover, my personal life has been filled with wonderful gifts of friendship, kinship, love and creativity in 2013 – a year to remember!

And then looking towards the rebirth of the Sun into the year 2014. For the *Covenant of Hekate* it will continue to be an exciting and creative time as we will hopefully be completing projects we have been working on as a community. It is my hope that we will complete work on a variety of study programs, as well as visualisation and ritual practices which we are currently developing as a community with the help of members – for members. Plans are also being put into motion for community ceremonies, the Rite of Her Sacred Fires 2015 in May, as well as the Hekate Symposium 2014. Keep an eye on *Askei Kataskei* and our website for updates on these and other projects.

A big thank you to all of you who have contributed to the development of our



community, members and non-members alike. It is amazing to know that we have an international community of individuals who are working towards sharing in wisdom and knowledge,

Many Solstice Blessings,
Glastonbury, December 2013

Sorita d'Este

www.sorita.co.uk

PRAYER TO HECATE

HECATE, GREAT GODDESS OF THE UNDERWORLD,
I CALL TO YOU.

HEAR MY VOICE. (LIGHT A RED CANDLE)

I PRAY TO YOU, SEE MY FLAME

HECATE, GUARDIAN OF THE HEAVENS AND EARTH,
I CALL TO YOU, GIVE ME YOUR KNOWLEDGE AND
WISDOM.

HECATE, QUEEN OF THE WITCHES I OFFER THIS
TO YOU AS A SIGN OF MY DEVOTION.

ACCEPT MY OFFERINGS AND FORGIVE THOSE WHO
MAY HAVE OFFENDED YOU.

HECATE, KEEPER OF KNOWLEDGE

SMILE UPON THESE OFFERINGS AND GRANT THOSE
BEFORE YOU WITH HAPPINESS & PROSPERITY.

HAIL HECATE QUEEN OF THE NIGHT

(SNUFF OUT THE RED CANDLE)

BY SOSANNA

Review: Hekate Soteira

BY HAZEL

Johnston, S. I., 1990 Hekate Soteira: A Study of Hekate's Roles in the Chaldean Oracles and Related Literature. Scholars Press Atlanta, Georgia.

The Chaldean Oracles are a composition of verses presented in dactylic-hexameter which outlines theological, cosmological and theurgical information for practitioners. Combined with Platonic principles, it is written in the first person by deities who initially identify themselves. It is said to have been composed in the second century AD by Julian 'The Theurgist', who credits these writings as being handed down by the gods, particularly Hekate and Apollo. The Chaldean Oracles became an influential piece of literature taking precedence over works by Plato and Aristotle in some Neo-platonic circles.

In this book, Sarah I. Johnston examines the role that Hekate has within the Chaldean Oracles. She is mentioned considerably and in some verses even speaks herself. In this book, we start to see the development of Hekate as the "saviour" (Soteira: Σοτειρα).

In Part 1, we learn how Hekate is the Middle Platonic Cosmic Soul; the intermediary between the world of the humans, the "sensible", physical and the world of the gods, the "intelligible", divine. As the Middle Platonic Cosmic Soul, Hekate creates the physical world by combining together the First/ Paternal power and the Second/Fire/Soul within her Maternal/ womb. It is by mixing these three powers into creating the physical world that she oversees the boundaries between the worlds and therefore faces all three directions from where the powers came. She is described in this book how she encompasses all the worlds and the boundaries, and through this, Johnston explains how she became viewed as the ultimate intermediary. Her intermediary role is furthered in Part 2 where we learn about Chaldean Theurgy. Chapter 6 'The Practice of Chaldean Theurgy' provides a good introduction to its principles and the goals sought

HEKATE SOTEIRA



SARAH ILES JOHNSTON

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by its practitioners. This is followed by chapters giving practical advice on using one of the basic tools of theurgy (Inyx, lynge, Hekate's Top), and how to identify her messages ('The Epiphany of Hekate') which informs the practitioner of additional rites or magical work that is required of them to aid them in their path. Finally, Physis is introduced who as the polar opposite to Hekate as Celestial Saviour, represents the materialistic world and drives us away from salvation.

In the conclusion, Johnston gives an overview of the different types of magic that was conducted in the Classical World and that Hekate was associated with both types; the materialistic and the theurgical.

Combining an extensive array of primary and secondary sources, this book is written academically. It is an intense heavy read that might compel the reader to take it slowly to fully comprehend its messages. It is easy to understand the basic principles which tend to be repeated and re-affirmed in each chapter, but it is the historic and scholarly details that make this book worthwhile in reading and returning to. For instance, very often Johnston provides us with a context of how the Chaldean Oracles were interpreted in varying scholarly circles and even between individuals. Most certainly, this book carves out its distinct niche as part of the Hekate literature by going into depth on one of her most prominent epithets.



INTERVIEW WITH *David Rankine*

AUTHOR, MAGICIAN AND ESOTERIC RESEARCHER DAVID RANKINE GETS THE AK "HOT SEAT" TREATMENT AND SHARES SOME OF HIS WORK AND PROJECTS AND HEKATEAN CONNECTIONS.

Askei Kataskei: *When did you first start working with Hekate and how has your life on your Path evolved since then?*

David Rankine: I would say 1987 was when I first really started doing work with Hekate. She turned up quite a bit in the work I was doing at the time in Oxford, much of which I documented in my essay *Hekate Divine Intervention* in the anthology *Hekate: Keys to the Crossroads* (2005). My life has changed immeasurably since then, at that point I was just starting to write articles, now I have written dozens of books and many hundreds of articles. My perceptions have changed a great deal as a result of working with deities over a prolonged time – back then there was very little published information on Hekate, for example! The way Hekate has burst forth in recent decades really emphasises her power and enduring appeal as a goddess. Back in the 80's I would not have had access to much of the material linking Hekate to faeries, for example (see *Hekate Wears Tartan!* in *Hekate Her Sacred Fires*, 2010), and even since I wrote that essay I have found more links in Renaissance works between Hekate and the faery realms. My practices have changed over the years, though some of the components I used back then still feature in what I do now. The magical 'scene' has also changed immensely since the 1980s, becoming much bigger and more public, and with far greater resources available than was the case back then.



AK: *Why do you write?*

DR: I write because I couldn't do otherwise. Writing is part of who I am and reflects much of my perception of the universe, and my desire for the most accurate and useful material to be available to as wide an audience as possible. I am especially happy when I can make material available that has been forgotten about or ignored or is not easily accessible, or show connections which might not have been previously considered.

AK: *Do you have any future Hekate plans/projects?*

DR: There are several projects I have had on the back burner for a while, looking at the magic of the ancient world, some of which I am currently revisiting. Not surprisingly, more than one of these involves Hekate in one way or another! Sorita and I did start work on another book focusing on Hekate several years ago, so it is possible that we may return to that. Hekate continues to turn up in the most interesting

and unexpected places, and as more material comes together, it may well provide the impetus to get that finished. I may be speaking at the 2014 CoH Symposium, so if I do I will have to come up with something special for that!

AK: Do you ever get 'writer's block', and if so how do you overcome it?

DR: I very rarely get writer's block, and my way of dealing with it has always been to work on at least two or three projects at a time, so that if I get blocked on one, I can focus on another one. And no, I have never got repeated writer's block so I couldn't progress with at least one of the projects I was working on.

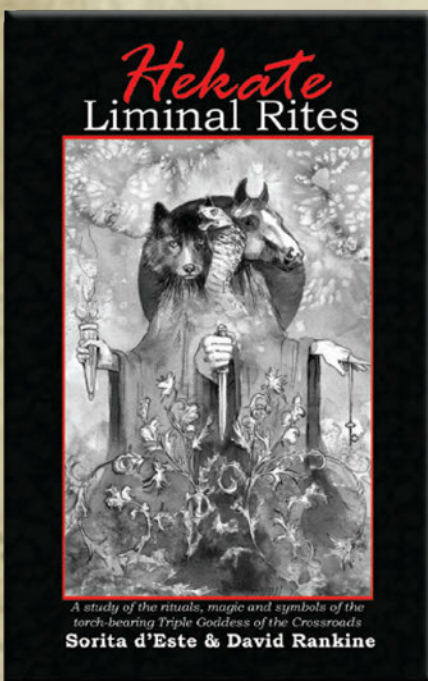


AK: Where and how do you see your work progressing in the next five to ten years?

DR: I am exploring a lot of material from the ancient world, from ancient Egypt and Greece particularly, and at the moment I seem to be returning to an emphasis on practical work, so perhaps my work will be expressed through more practical material. The magic of the ancient world seems to be gaining popularity as more people look back to the roots of practices and beliefs, and this is reflected in the work I am doing as well. With some of the information now becoming available it feels like we are only scraping the surface, and there is much more to be revealed to increase our understanding and inspire more fusion of ancient and modern to fit with the way the world and society continue to change.

AK: What book(s) are you reading at present?

DR: At the moment I am reading *Invoking Angels: Theurgic Ideas and Practices, Thirteenth to Sixteenth Centuries* edited by Claire Fanger, *Traditions of Belief in Late Byzantine Demonology* by Richard Greenfield and *God and Cosmos in Stoicism* edited by Ricardo Salles. Although they might seem diverse, all of these books are part of my work in tracing techniques and ideas back to their routes and showing how they proliferated over the centuries.



AK: "Hekate Liminal Rites" is sometimes coined as a "Hekatean bible", how do you feel about the success of this small, but fact-packed and accessible volume?

DR: I am delighted by the success of Hekate Liminal Rites! Sorita d'Este and I put a huge amount of work into the book, which was the result of years of research by both of us. Over the many years from 2000 onwards that we ran groups together dedicated to Hekate in the StarStone Network, which in some respects may be seen as the precursors to the Covenant of Hekate, we were always looking to find out more about Hekate, and this book is the result of all that work. It also demonstrates the huge range of areas of influence Hekate has had over thousands of years, and shows a lot of connections that are not immediately obvious until you really look into the many sources which



refer to her. That people find the book accessible shows that we achieved what we set out to do when writing the book.

AK: If you had to choose, which writer would you consider a mentor?

DR: This is a tough one as there isn't really anybody who fits into that role. Possibly Cornelius Agrippa, as I was inspired by his writing as a teenager and still admire his achievements. Agrippa's love of knowledge and the way he brought so much material together and had such a huge influence on the development of magic is very inspirational. A lot of ideas which are seen as modern, like reduction sigils, may be found in Agrippa's work back in the sixteenth century. As a teenager in the late 1970s I remember persuading my father to photocopy Agrippa's books on the photocopier at his work,

having managed to get hold of them by inter-library loan!

AK: Of all your projects, which would you consider your favourite and least favourite and why?

DR: I don't really have a least favourite work, but as favourites go, *Practical Elemental Magick* and *The Complete Grimoire of Pope Honorius* rank highly. I really enjoyed working on *Practical Elemental Magick* with Sorita, and I think it is one of the best books I have co-written as a foundation exploring the essential building blocks of magic and how to work practically with them. Even when working on that book Hekate's influence could be felt, through the work of Empedocles, who first synthesised the system of the elements that has been used ever since. The synergy of material and practice that occurred with Sorita during the writing of that book was very inspirational, and her creative talents transformed the book into something neither of us could have written alone. *The Complete Grimoire of Pope Honorius*, with Paul Harry Barron, was a journey of discovery, and there was so much to learn doing the research. I love the combination of material from grimoires and books of secrets within that work, and also being able to emphasise how important a work it was in the development of modern magic. It is one of those works which emphasises how much of modern magical practice comes from outside of Britain, and I hope it will encourage more people to move away from the Anglophile view of magic. Also I always enjoy working with Paul Harry Barron on books as he brings great linguistic talents and magical knowledge to any project he works on.

AK: What is the most demeaning thing said about you as a writer?

DR: Well the strangest thing that comes to mind was hearing that somebody claimed that I degraded the gods by putting so many footnotes in my work! Apparently according to the person the truth of the gods should shine out of every word written about them and so footnotes giving original sources implied doubt in their power! I still find this attitude rather out-of-kilter, shall we say, as personally pointing people to original sources and enabling them to verify the information you provide seems to me to be the best way to enable the reader to continue in their own way the journey you are offering them with a book on such esoteric subjects.

LUGO AND THE SANCTUARY OF HEKATE ANGELOS

Hester Aira

I am writing these lines from Lugo. Lugo is a small city in the North-West of Spain. Now it is not such a well-known city, because for many years, Lugo was condemned to ostracism. But Lugo is placed in a geographical place that had a huge relevance in the spiritual world and in the worship to the Goddess, in pre-roman times and in roman times. And even before!

Here in Lugo, in this sacred place, the Sacred Forest was placed, (it is still placed) an alchemical place where people from all around the world came to receive Alchemy, to get in touch with Aether, the 5th Element, which has always been housed inside us. Next to the Sacred Forest this city was established during roman times as a big Temple and spiritual centre which radiated with high intensity in this part of the peninsula, in the Western area of the known Earth, a liminal place between worlds, where the alive world ended and the dead world began, where the whole Water of the Atlantic Ocean impacted strongly on its shores, connecting heaven and earth with all the Magic of the invisible planes.

The city of Lugo was founded during Octavio Augusto's term of office, who undertook the representation of the three powers: political, priestly and magistrate. In 12 B.C., the city to be founded in the Gallaecia (the current Galicia) received the name of Lucus Augusti, which means "Augusto's Sacred Forest". The city was built following the Vitruvius's guidelines. In Latin, "lucus" is a term that originally meant a clearing in the forest in which a god resides. This term changed and later was used to name the temples and cities that, placed in an existing forest, were built as sanctuary to one chosen divinity.



It is not by chance that the Camino de Santiago passes through Lugo. And it is not by chance that in the time of Augusto he built the city of Lugo, called in that time Lucus Augusti, Augusto's Temple, placed next to the Sacred Forest. This alchemical centre existed before every known civilization. In the time of Atlantis, this place already was the alchemical center of the whole planet. After the Atlantis collapse, Atlantis survivors moved the Alchemical Flame to the area of the Nile's delta and thanks to the Goddess, its legacy and power was preserved. In Egyptian times, they began to move again towards this sacred place in order to reactivate its power; this is the reason why the cult to Isis, for instance, spread so much to the entire Mediterranean region. In fact, they were returning to the Way, the Old Way, all along the 42 Parallel. The Finis-

terre area is the Western point from Europe, from the Heart Chakra of the Earth. Because of this, it was considered the end of the Way, the end of the alive lands.

The heart of the Sacred Forest is Santa Isabel in Outeiro de Rei. I spent more than two years living just there. 500m away of what was my home lies the river, called Miño, and a little piece of forest where we can find a little church, a chapel, devoted to Santa Isabel (Saint Elizabeth, in English), that is, the energy of the Cosmic Mother. Just in front of the chapel, the Miño becomes father, because his affluent -called Ladra- joins him just there. This part of the Sacred Forest, its heart, is surrounded by 12 alchemical and powerful places, representing the twelve tribes and form an alchemical path know by pre-roman inhabitants. The pre-roman inhabitants for this area were

Celtic and were known as “Castrexos”. In the Sacred Forest area, petroglyphs from 5000 years ago have been found.



The alchemical centre for the whole planet is placed just in the Lugo area, just between Sarria, Triacastelo and Samos, where some years ago we experienced an important earthquake. Galicia is the Spanish area with most seismic activity. Now, the alchemical center is completely active and radiating to the whole planet. Finally, the true alchemical and transformation energy, completely sustained by the Sacred Feminine, is having its turn again.

Since my initiation as Priestess of Isis and Hekate early this year 2013, I moved to the augustean part of Lugo city and here I have been working hard for the Temple. In the old times this city was a huge temple, a sacred place

housing several and different temples, and the Goddess Temple was the true heart of this spiritual city.

Now, the heart of the Temple is beating again, lively and bright, and Lugo is shining again as a huge beacon of Light and Spirituality.

In this powerful and sacred place, Spirituality, Culture, Science, Healing, Alchemy, Magic, Art, Beauty, Love and Life were together because it was impossible to be otherwise, it was impossible to conceive the one without the other. And this city was a huge Lighthouse, a large Torch, lighting everyone, inhabitants and visitors. Now the heart of the Temple is beating strongly again inside the walls and is radiating again from inside to outside, like it was doing exactly 2000 years before, even more, and is transcending the magnetism of its walls, which have switched into big shining and expansive gates of Love, joining hearts, instead of splitting. Everyone in this city and the whole world has the right to recover and access the brightness and sovereignty that we all had in old times.

Finally, the Lugo Temple is again active, the Sacred Forest and the Alchemical Center working full power. Thanks to that, I have achieved recovering a devotional space to the Goddess in this sacred city. So, during the magical night of the Full Moon in Taurus, on 17th November, I did the Rite of Sanctuary Dedication, so CoH The Sanctuary of Hekate Angelos is now already conveniently consecrated.

I am really moved with this huge step and commitment I've undertaken. Finally, our beloved Hekate, Magna Mater, Great Mistress of the Night, opens Lugo's doors, to show us Her secrets, to nourish us with Her purity, Her power and Her Wisdom, and to allow us to grow in Truth and in Magic.

As manifestation of the wish of the Great Queen Hekate and by the power of Her Sacred Flame, the Sanctuary of Hekate Angelos has been created in the Goddess Temple in Lugo, devoted to Healing and Wisdom, so all Her sons and daughters and devotees will be able to honor Her and express devotion properly to Her.

I am glad to share with all of you my experience with the magical Rite of Sanctuary Dedication written by Sorita d'Este, because sharing the experience in this kind of commitment is really valuable and useful for everyone involved in Magic and walking Hekate's path.

I have been preparing myself for this rite for some moons. I started developing the idea and preparing all just after my Torchbearer Dedication. This apparently long time (everything is relative, I know), I've learnt a lot and I've also grown in all senses.



Firstly, I had lots of doubts and questions about the ritual. It is a part itself of the rite, all the magic we realize during the whole preparation process, from the idea to the manifestation. I was fascinated about how Hekate was answering all my questions in due time, one by one. And everything was going on time.

The last 15 days of preparation, were really magical and intense. So many insights unveiled, so many messages, so much clear guidance about how and when the ritual had to be done.

The week before, I felt the need to go to a powerful and sacred place in the coast. Last year, on December, I visited Finisterre. And I thought that the Way was over right there. However Hekate had one surprise for me, just in the Costa de San Andrés (Saint Andrew's Coast in English), next to the highest cliff in Europe, a site where the natives say "If you don't come while alive, you must come once dead". The Sunday before the Dedication Ceremony I visited that place, I felt the power of the Ocean impacting on the rocks, I felt the power of the wind and the rain, and the wild and intense energy of that place. I was indeed between worlds and somehow that Sunday Hekate opened a new door for me, this time, to make possible the Sanctuary.

Once returned from my visit to Lugo, every day "strange things" occurred to me or around me. I could describe these "strange things", generally speaking, as "hard movements". It is only now, in the distance, that I can relate these intense movements with the Dedication Rite.

The day before the Rite, I realized that I was nervous, I planned every detail in a specific way, I updated my Hekate's diary and I only needed some items. I spent the whole Saturday before the Rite lost in the final preparation. I had the feeling that something unexpected was about to occur during the Ceremony, but I couldn't guess what.

Sunday 17th November arrived, I could feel the strong energy even while asleep. Once awake, I felt my head muddled. I felt as if I had a hangover, but I don't drink alcohol! I was telling this to my boyfriend, still in bed, when we heard a loud noise. I got out of bed in a hurry to see what happened: my Hekate's altar had fallen down, the altar itself and every item of the altar was on the floor, even the icon! I was horrified... What did this mean? It had never happened to me before! Ok, this one was the first knock.

Early in the afternoon, I started the final set-up and for this I listened in loop to several Hekate chants. I realized that I was really nervous. However, I followed my plan and I wrote in the Sanctuary Book the rite, with the

wording and every detail. I was inspired, nervous, but inspired. About 8pm, the Sun was already gone, and I started with the cleansing and purification. I took my broom and I swept starting from the altar area. In that moment, a big lamp I had in a form of a high column fell down behind me, between me and Hekate's altar, making a loud noise. The light bulb blew. I was horrified again. What was going on? Hum, second knock.

However, I kept on with my plan. But I started to feel sick. The more I kept cleaning and purifying and setting the altar, the more I felt sick. I must confess that I thought that maybe Hekate was telling me something important, maybe it was the wrong day, maybe the wrong place, maybe I was not ready. I remembered that the day of my Initiation Rite as Priestess the same occurred to me: I got sick before. So I decided to keep on.

Everything was set and ready, not exactly as planned but ready. The only thing missing was the necklace. When I took in my hands the necklace, the thread of the necklace broke and all the beads fell down on the floor, loud noise again. Wow, it was enough. What could I do without the necklace? I was really sick and sad. This was a third knock. Was it really a sign that something was going wrong? I took some deep breaths. I removed all the beads from the floor and I decided to take my ceremonial bath and prepare myself. If after my bath I received one more sign complicating the fulfillment of the rite, I would quit. I switched off the music. I was sick, doing everything in silence, breathing deep. The best thing I could do was to take a long bath.

I did it. I kept feeling sick but something inside was telling me "go ahead". It was a quiet but a strong feeling. I prepared myself with my ceremonial red robe and when I was ready, I took the beads again. Fortunately I had more thread, and I started doing it again. I realized that it was the third time I was redoing the same necklace! And suddenly, I felt that the combination of the beads was not convenient. Something inside was telling me how to put the beads, and I replaced in this new way all the beads. Amazing! And the result was more beautiful than the two attempts before. Amazing! I realized that once I did the necklace I was really calm, and the sickness was gone.

So, finally, I started the Rite. Totally in darkness. Totally in silence. Every step was done by me accurately, with a strange precision in me, with a strange power in me. And as the rite advanced, the altar and the icon looked more and more shining and beautiful.

At the end of the rite, in the last part devoted to chants, I simply used "Hekate, Hekate, Hekate", in the usual way I sing it. I spent a lot of time singing this. After a while I felt the need to clap my hands and to hit the floor with my feet. Initially the claps and the hits were slow, but my voice had a different intonation, a different sound. As the time went by, the rhythm was faster, and my voice louder and becoming more different. At the end the wording was unintelligible till there was just one sound and the claps and beats ceased. Then silence. I took some deep breaths, I was like after running a marathon and something big had happened. She was there! I looked at the time: it was 1:11am.

I took my time with Her and in writing everything in the Sanctuary Book. I was moved but really in peace, really calm. I was smiling. I felt happy. Truly happy. Although some things and items for the ritual did not go as I planned, I learnt that Hekate is truly guiding us and we only have to flow, like water. This way all is incredibly more beautiful even than expected. I realized that I was smiling while writing and I didn't care if I crossed out while writing. I think during the rite I learnt one awesome new thing: to be freer. And this is indeed a beautiful gift from Her.

Before ending the ritual, I said thanks to everyone who made this -all this- possible, and I sent a special thought and my thanks to Lady Olivia Robertson, who is now watching us from the Isis boat, smiling and proud of us.

When I ended the ritual it was 2:22am.

Goddess is alive. Magic is ahead. Without any doubt.

Now the Light of Hekate's endless Flame radiates powerful in Lugo and Her power is nourishing and flowing to everyone from these lands. May all receive Her infinite blessings... ¡Hail Hekate!

Hecate & Poseidon

BY HAZEL

HYMN TO HECATE AND POSEIDON

*God and Goddess of the Oceans, I invoke you!
Earth-shaker Poseidon, Celestial Hecate I call to you
Lord and lady who bestow the seas bounty and offer safe
passage
I hail to you!
Teach me the wisdom of the horse
Grant me the magic of the seas
Reveal to me my monsters of the deep
Lover and Mother of the Dog-headed Scylla
I call and ask of you
To help me understand the powers of the Oceans*



Introduction

Poseidon (son of Cronos and Rhea) is the first cousin of Hecate's parents, Perses and Asteria making Poseidon Hecate's second uncle. Once he and his brothers (Zeus and Hades) had defeated the Titans, the three brothers drew up lots. So while Hades and Zeus came to rule the Underworld and Olympus respectively, Poseidon became God of the Sea. Poseidon is famously known for disputes over land possession, the most well-known myth being his argument against Athena for the possession of Athens. He also features in the Odyssey significantly.

Domains of Power

The similarities between Hecate and Poseidon begin in Hesiod's Theogony where it is clear that Hecate shares the domain of the sea with him just as Hecate inherited this domain from her father's mother Eurybia (Evelyn-White, tr. 1914):

“. . . the son of Cronos [Zeus] did her no wrong nor took anything away of all that was her portion among the former Titan gods. But she holds, as the division was at the first from the beginning, privilege in both earth and in heaven and in the sea.”

This passage illustrates what happened amongst the Gods after their battle with the Titans; Hecate, who fought on the side of the Olympians, retains her powers just as the new King of Heaven (Zeus) dictates. The next passage from the Theogony further emphasises the connection

between Hecate and Poseidon as deities who share the role of distributing bounty that comes from the sea and protection of those who cross it:

“ . . . and to those whose business is the in the gray uncomfortable sea, and who pray to Hecate and the loud crashing Earth-Shaker, easily the glorious goddess gives great catch and easily she gives it away. . . ”

Sacred Animals

As part of the associated domain of the sea, fish are sacred to both Hecate and Poseidon. Red mullet is actually a common offering to Hecate, the Greek name of which *trigle* is recognised as a symbol of Hecate's three-fold nature (Von Rudloff, 1999). Marquardt (1981) also notes that red mullet is an appropriate offering for Hecate during the Eleusinian Rites. She notes the inclusion of fish on a painted amphora (Marquardt, 1981, pg. 254) where Hecate's outfit has a fish patterned on it. Marquardt (1981) mentions that while Hecate is typically associated with wild animals, and because fish is not usually a wild animal, it therefore looks slightly out of place.

Another animal that is sacred to both deities is the horse. This is also mentioned in the Theogeny (Evelyn-White, tr.1914):

“ . . . and she [Hecate] is good to stand by horsemen, whom she will.”

Hecate is said to appear as a horse in the Chaldean Oracles. The Chaldean Oracles is a set of theological literature providing practical information for the masses to practise theurgy; a spiritual method to prepare the practitioner for integration with the divine (Johnston, 1990). Mentioned in these Oracles, is a set of words/phrases that Hecate “tells” the theurgist to say to invoke her presence to receive further information on theurgical practise. Upon saying such words, Hecate is said to appear in the form of a child and/or horse (Johnston, 1990 pg. 111):



“ . . . you will see a horse flashing more brightly than light, or a child mounted on the swift back of a horse, a fiery child or a child covered with gold . . . or even a child shooting arrows, standing upon a horses' back.”

As part of invoking Hecate in particular spells, horses have in been included in such invocation (Betz, ed. 1992): PGM IV 2441-2021 and PGM VII 756-794; and utilising their power PGM III 1-164. Such associations have led to her

being illustrated as a horse (D'Este and Rankine, 2009, pg. 138). Quite a few of the Olympians have their own chariots. In the case of Poseidon, his horses have been described as white with bronze hooves and golden manes. When Poseidon rides out on his chariot, storms would halt and the monsters of the ocean would flock around him, as this passage in the Iliad Book 13 (Rieu, 1950 pg. 234) indicates:

“There he [Poseidon] harnessed to his chariot his two swift horses, who had brazen hooves and flowing golden manes. He clothed himself in gold, picked up his well-made golden whip, mounted his chariot and drove out across the waves. The monsters of the sea did not fail to recognise their King. On every side they issued from their caves and gambolled at his coming.”

Parallels can easily be seen with Hecate in this case, as similarly Hecate would have had a trail of monsters as she emerged from the Underworld, namely the torch bearing Lampads and the Empousai (Atsma, 2000-2011). Horses are also associated with Poseidon's birth. One version of his birth states that he was swallowed by his father Cronos, once Rhea had presented Poseidon to him (Graves, 1992). Another version states that instead of handing the infant Poseidon over, Rhea presented a young horse to Cronos. Consequently, Rhea had Poseidon reared by a nurse known as Arne (Atsma, 2000-2011). However, Poseidon's association with horses is more commonly known by his role within the myth of Persephone as the creator of horses (see below).

The Abduction of Persephone and Eleusis

When Persephone is abducted by Hades, it is Hecate who hears Persephone's cries. At the loss of her daughter Demeter causes the failure of crops. Nine days after the abduction, Hecate approaches Demeter to ask what happened. Together they discover from Helios that it was Hades who abducted Persephone. On the tenth day, before heading to Eleusis, Demeter transforms herself into a mare and hides herself amongst a herd (Graves, 1992). Poseidon turns himself into a horse and forces himself upon her. From this, Demeter gives birth to the nymph Despoina and the wild horse Arion, thus establishing Poseidon as the father of all horses. This act of rape infuriates Demeter and consequently she has been worshipped in this form as Demeter the Fury (*ibid.*). Graves (1992) identifies this myth of Poseidon and Demeter as representative of the patriarchal Hellenic invasion of Arcadia, where a matriarchal horse cult was centred on Demeter as its patroness. While Demeter is in Eleusis spending time with mortals, Hecate befriends Persephone. Hecate aids in Persephone's eventual return to her mother. Whereupon Demeter commands the building of a temple initiating the Eleusinian mysteries, one of the largest major cults in Ancient Greece based at her sanctuary at Eleusis (Atsma, 2000-2011; Graves, 1992).

As part of this sanctuary at the entrance, a temple has been noted to be dedicated to Poseidon Pater and Artemis Propylaia (Richardson, 1974). Hecate has been identified with Artemis Propylaia in the case of this sanctuary. Apart from the fact that the two goddesses share many features (D'Este 2005), Hecate's intermediary role within the myth could be said to be reflected by the epithet *Propylaia*. Richardson (1974) suggests that therefore Artemis Propylaia is Hecate thereby associating the temple with Hecate and Poseidon. As this smaller temple dedicated to Hecate and Poseidon is not aligned to the Greater Propylaea, this implies that their shared temple



existed before the main Propylaea was built. Archaeological evidence suggests that this shared temple was linked to an earlier Demeter cult 800 years before the Archaic Telesterion (main temple to Demeter) was built (Mylonas, 1947).

Epithets

Both Hecate and Poseidon share an epithet- Soter/ Soteira meaning 'saviour'. For Hecate, this epithet arises from her role in the Chaldean Oracles as a guide and mediator between the Divine and the Physical worlds. Between these two worlds, she is the Cosmic Soul (Johnston, 1990). Poseidon as the saviour however is much more based within the material world. A statue of Poseidon Soter was recovered from the sea near Cape Artemisium that was said to once dwell in his temple at Sunium at the southern-most tip of the Athenian coastline (Mikalson, 2005). This temple and statue was built in the 440's BC as an offering for the Athenian victory over the Persian army (led by King Xerxes in 480 BC) in the Bay of Salamis. The inscription on the statue says:

"To Poseidon Soter of Sunium from the ships of the Phoenicians and Persians in the glorious victory of the Athenians around divine Salamis." (Mikalson, 2005, pg. 21).

Family

There are a few instances where family members of the two deities have crossed paths. Just like his brother Zeus, Poseidon is known to be quite lustful. One of Poseidon's lovers was Scylla, who has been noted to be Hecate's daughter by the sea-deity Phorkys (Crowfoot, 2005; Graves, 1992). Phorkys was one of many children of Gaia and Pontus father of the sea-gods. Thus Phorkys and his siblings were the first generation of sea-deities (Graves, 1992). In one version of the myth, Scylla was the lover of Glaukos a man who had been turned into a merman. In this version, Circe was jealous and transformed Scylla into a monster (Atsma, 2000-2011). In the other version, Poseidon was the lover of Scylla and Amphitrite was the jealous one. Despite these differences, both versions say that herbs were thrown into Scylla's bathing pool transforming her into a six dog-headed monster with twelve feet. Graves (1992) suggests that Scylla is actually a more terrifying form of Hecate given the association of dogs (the name Scylla means "she who rends, puppy"). Scylla features alongside Charybdis in the Odyssey.

The children of both deities crossed paths themselves. King Aegeus of Attica had no children by any of his wives and consequently went to the Delphic Oracle where he received a rather vague answer; not to untie the mouth of his wine skin until he had reached the highest point in Athens

(Graves, 1992; Hard, 1997). On his return he passed by Corinth meeting with Medea whose parentage has been debated. Medea's father was most commonly known to be King Aetes of Colchis, who is descended from the God Helios (Griffiths, 2006). However another version dictates that Medea's father was Apollo (Crowfoot, 2005). There are many variations as to who is her mother; the nymph Asterodeia (Graves, 1992), Iduia (Griffiths, 2006), or Hecate (Griffiths, 2006; Crowfoot, 2005). At the time Aegeus arrived in Corinth, Medea was contemplating where she should disappear to after she completes her murderous plan. She supplicated Aegeus who agreed to take her in should she need to, and when he admits to her that he is unable to father children Medea tells him that she can help. Aegeus proceeded to Troezen where he is welcomed by Pittheus and his daughter Aethra. The combination of wine drinking and Medea's spell-casting from afar resulted in Aegeus sleeping with Aethra. However later the same night, Aethra went to the beach and Poseidon slept with her too. Poseidon tells Aethra that should any child be born from their union, she should bring up the child in the belief that King Aegeus is the father. This child is Theseus, and once he was of age he collected his birth right which Aegeus had hidden under a rock for him (sword and sandals). He then proceeded on his own heroic adventures. After some years, Theseus arrived back in Athens and was welcomed by King Aegeus. By now Medea has committed her crimes at Corinth and had fled arriving in Attica. She had married Aegeus and had a son, Medus, by him. When Theseus arrived in Attica, Medea recognised him as Aegeus' son and wanting the throne to go to her son lies to Aegeus saying he is a spy. Aegeus allowed Medea to concoct a poison to kill him. However when Aegeus recognised Theseus as his son because of the sword and sandals he bequeathed to him, Aegeus jumped up knocking the poison aside. What followed was a joyous re-union and as Medea fled with her son, Theseus followed.

Summary and Conclusion

When it comes to discussing the similarities and overlaps between Hecate and Poseidon, certain themes do appear to be more significant than others; domains of power, for instance is one such theme. Both are sea-gods and thus are invoked by sailors and fisherman for safe passage and resource acquisition respectively. It is from this shared domain of power where they share one sacred animal in common; fish. Most distinctively however, horses represent them as well. Poseidon is commonly invoked as the father of all horses and their roles within the Eleusinian Mysteries indicates that they played important parts in a cult that offered salvation. Finally, while there appears to be no direct interaction of the two in myths despite their domains of power, family members have provided an indirect level of interaction.

In conclusion, such similarities and overlaps of the two allow a person to examine the symbols behind the myths- What does the sea represent? How does the ocean or horses reflect the masculine qualities of Poseidon, or the feminine qualities of Hecate? Or how does Scylla combine the qualities Poseidon's lust and Hecate's terrifying aspect?

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Sanctuary of Hēkātē Sotēira

Ritual on the 9th November 2013, Glastonbury, UK.

Lezley Cunningham-Wood

Finding myself in Glastonbury on a temporary basis and with no home for my own Sanctuary, I offered to organise and lead a ritual for the Sanctuary of Hekate Soteira. And so on a cold and wet Saturday evening, a small group of devotees travelled from across the South West to meet together and take part in a devotional ritual to Hekate. Some of these travellers had participated in Sanctuary rituals previously but for the others, it was their first.

Preparations had not been as smooth as hoped for and after last minute changes, peace was restored and I could relax and prepare for my role as Priestess! These things often work out for the best, as the ritual became very intimate and the energy was peaceful and nurturing. Very different to what I had envisaged but always expect the unexpected where Hekate is concerned.

The theme of the evening was Hekate as Goddess of the Earth and the Starry Heavens – for are we not all children of earth and starry heaven? Two altars were created – one in silver, white and black to represent the stars and one in green and copper to represent the earth. All brought offerings for the altar and took part in chanting, meditation and contemplation throughout the evening.

Those who wished read hymns – two of the devotees had written and prepared their own hymns, which were beautifully recited and powerful in very different ways, whilst others read ancient hymns in praise of the stars, of the earth and of dreams.

The aim of the ritual was not for us to ask anything of Hekate but for her to draw near to us as we built energy and a connection through devotional actions. The guided visualisation and meditation asked all to reach beyond the boundaries of the earth and rise up into the universe and to listen to the Goddess and to give thanks.

Sorita D'Este then kindly spoke on aspects of Hekate's history and her role in the Eleusinian Mysteries, which had come up in the visualisations.

To finish the ritual, I as Priestess then read a piece taken from the Book of the Law, which I had felt inspired to read earlier in the week; it had called to me very strongly and was not something that I could ignore. So I took some parts from the book and added a few amendments of my own.

“Every man and woman is a star, a star that shines within the sky that is filled with infinite stars and the hand of the divine touches them all. Stars are born and they die, born and are dead, their elements and particles reborn, reused, the stars are but part of us and we are part of the stars. As above, so below. She is Infinite space and the infinite stars.

We fill your temple with the beauty of this earth, flowers adorn your shrine, sweet smelling incense smoke carries our words to the night sky and beyond to the heavens, rich wine sits within the cup, waiting to be



blessed by you, gifts and images to be gazed upon, statues waiting to be filled with your presence and divine spirit.

Let us look upon the company of heaven, unveiled above us. Come forth, o children, under the stars and be filled with love. The Goddess is above you and part of you, let her touch you and let the ecstasy of the spirit be yours, let joy fill your hearts. Put on wings to rise above the earth, truly be a creature of earth and starry heaven, put on wings and arouse the coiled splendour within you [...]"

On finishing the reading Hekate had drawn very close to me and though I had not planned on undertaking a trance oracle that evening (due to illness) it seemed that Hekate had other plans.

The oracle was fairly long and had two distinct parts, though none of us could remember exactly what was said. But that is how it should be. In my work, the oracle is for the people present, should not be analysed vigorously - we each take away something from the words and the energy. I remember that I was taken elsewhere, for I physically felt myself standing in water, feeling the mud between my toes.

Wine was shared and the ritual formally ended. All had something to take away from it, we met old and new friends and made a connection with the Goddess, who blessed us with her words and presence. Thanks to all of those who participated and I look forward to more rituals in the future.

Orphic Hymn VI. TO THE STARS [ASTRON]

With holy voice I call the stars on high, pure sacred lights and genii of the sky
Celestial stars, the progeny of Night in whirling circles beaming far your light
Refulgent rays around the heavens ye throw,
Eternal fires, the source of all below
With flames significant of Fate ye shine, and aptly rule for men a path divine
In seven bright zones ye run with wandering flames,
And heaven and earth compose your lucid frames
With course unwearied, pure and fiery bright
Forever shining through the veil of Night
Hail twinkling, joyful, ever wakeful fires!
Propitious shine on all my just desires;
These sacred rites regard with conscious rays,
And end our works devoted to your praise.



Hekate Soteira

by Russell Griffin

Torchbearers Wordsearch

ETRCFMSQBWJPJZEIRRYOCTJGPF CQNQ
MIXBSBBUVBNDVGH CWYWXJR UNYJNFSW
NEFKLOTOYZGLMMXAZCJ KGXIQLP RDKP
SJOB CXRFEC SKWIDL TBQM WKCBZSLTT
KTWHDKVMOZ NQTMKLSBKT BHS ESDDYRN
RUWJVIGH SRAQTJLKMUI OOEVLWOI ZEC
LOZATV SJQC CR RZBK INZAVRE OSVXJRJ
UBBWHIN QDKTHBCWI AMKQAYPUUQRJOT
MEFMTSLH HOJQA AKGVDC E HJEIBFKWMM
OBHQGZMJTKJEWREE ZNXCARHSR MXDDX
ZIJDIRGA AXTTMOAJ NAPXOE SEQQVGOI
OKWJAAHBR SNURODSINHVFY YHQIKFPV
GKKAHIGY EBCGTQVHOLPROIEUTE LDBD
ZEV MNNBDAGIPHWQQEVRATLHTGIKSOJ
INBMTRAUYTLKWELEWQUKYKSCNVAWRA
RNDCC TOSSPRFKZIPKFUPSNOHQHTAUO
RIJIIBXIXS XNRIWFHJHFTDEIBIFCHQ
KTSRVKSI VHDYPMVICYMR TDLNRZDOLY
JUOGNIDRACYLIMEXXI AUMWTGEWUNAG
ESLCTHUDVXUSEJQLRHVHOXWSTVPNTK
DOOWCYELZELCQLZRYJQORZAIURPIOR
RBCWFVKSTBNKFPUYXOXECGYBFGR AOH
AVLLSTWDAEERONORRABYRRAHJEZSRU
DSFQARIAATSEHNUSECCVQSOGHZYIWF
ENDJFHRZFISANDREASALGADOWYVLGI
GYPNQ BZPUMBXMXUXDHELENALUN DVIK
NXXEQJIMMUONDIANECHAMPIGNYCEQW
PRHPCZUHGPSEUQVSOPHIAKIRKAPREZ
VYKQGLLCA SCWZEHCNASARATMUEMONJ
TCY OEGSAHKHOAMVJGYDORNSINNOTTP

ANDREASALGADO
CONNIASILVER
DIANECHAMPIGNY
HARRYBARRON
DORNSINNOTT
EMILYCARDING
HELENALUN DVIK
HESTA AIRA

KENNPAYNE
LEZLEYWOOD
LOUISEHUTCHINGS
NESSBOSCH
ROBPODMORE
SARAHCROFT
SORITADESTE

SHEYSHEPEVSKI
SOPHIAKIRK
TARASANCHEZ
TINAGEORGITSIS
TINNEKKIBEBOUT
VIKKIBRAMSHAW
MIKKIMCCOY

Hekate Maiden Goddess

BY GEORGINA FORD

Porphyry: Prophecy from the Oracles:

"I come a Virgin of varied forms, wandering through the heavens, bull-faced, three-headed, ruthless, bearing golden arrows....."

From the earliest references to Hekate in antiquity she is described as a maiden Goddess.; from Pindar's hymn 5th Century BC - "It was the first of the month when this befell, and the gracious Hekate, the maid of the ruddy feet, was thereby sending us a message that was longing for fulfilment."

Apollonius Rhodius describes her as "The only-begotten Maiden" and Lycophron, in Alexandra, describes her as "the maiden daughter of Perseus, Brimo Trimorphos."

In ancient Greece, Hekate was often depicted in art wearing maiden's knee length hunting boots, similar to Artemis. The depiction of the running maiden with twin torches found at the site of the Temple of Eleusis is also believed to be an early depiction of Hekate.

It is in recent times that Hekate has been mistakenly described as a crone goddess, the source of which appears to be from Aleister Crowley's Moon Child, which had an influence on later neopagans. Often deities could take on whatever form they wished to, often to test mortals; the Irish Goddess The Morrigan sometimes appears as an old hag and transforms into a beautiful young woman when choices are correctly made, and the Goddess Hera in the Golden Fleece is carried across a river by Jason, who thinks she is just an old woman. Hellenistic artists and poets of antiquity, however, depicted and described Hekate as young, beautiful and perfect. In Alkamenes statue of her she is most definitely a young woman. Her dark, scarier aspects, connected to the dead and the underworld and her association with witchcraft and wisdom became easier to associate with old age.

It could also be argued her maiden aspects could have been confused and equated more to Artemis. Particularly, as like Artemis, she wanders during the night, and is accompanied by hounds. In the Greek myths she makes fleeting appearances - in The Golden Fleece, with her connection to Kolchis, in the myth of The Rape of Persephone, and in the Titan Wars, where she defeats the giant Clytius. These potent but brief glimpses of the Goddess Hekate could also account for some of the misunderstandings about her.

Being a maiden Goddess she has no official consort but some ancient writers do attribute lovers and children to her and even a mortal husband. The nearest association to her having a consort is where Hekate is worshipped as the consort of chthonian (underworld) Hermes in the cults of Thessalian Pherai and Eleusis. Both deities were leaders of the ghosts of the dead, and were associated with the spring-time return of Persephone. Roman writer Propertius, Elegies, further asserts this connection "Brimo (Hekate), who as legend tells, by the waters of Boebeis laid her virgin body at Mercurius's side." Pausanias also writes "the hero Eleusis, after whom the city is named, some assert

to be a son of Hermes and of Daeira (Hekate) daughter of Okeanos. Mercury (the Roman name for Mercury) was also cited as an alternative parent to the enchantress Circe.

In Diodorus Siculus, Library of History Hekate is described as the wife of Aeetes, King of Kolchis. "We are told that Helios (the Sun) had two sons, Aeetes and Perses, Aeetes being the King of Kolchis and the other, King of the Tauric Khersonese, . . . Perses had a daughter Hekate . . . she married Aeetes and bore two daughters, Circe and Medea, and a son Aigialeus." Circe and Medea both were enchantresses who famously called on Hekate in their magick and Helios was also sometimes invoked together with Hekate. In fact the marriage could represent the very close ties and patronage of Kolchis by the Goddess and the source of its great wealth. Plus Aeetes although mortal was also the son of the God Helios.

In Apollonius Rhodius, the Argonautica, Hekate was also identified with the sea Goddess Krataeis, the mother of the sea-monster Skylla and titled Skylakagetis (Leader of the Dogs), connecting her with the name of the monster. Apart from this she was amongst others associated with the Goddess Terra and was the mother of Saturn, Ops and Janus and in her older Thracian incarnation as Bendis, she was the mother of the Persian God Sabazius who was an earlier form of Dionysus/Bacchus.

Even as the wife of Aeetes he is not her consort but merely her husband, being a divine Goddess, she is the more powerful partner. As the consort of Hermes/Mercury, he is her companion and (possible) lover but it is not clear if they are married. In the Greek myths as married women could be described as chaste, such as the Goddess Asteria, and Penelope the wife of Odysseus, who weaved a shroud which she unpicked during the night to delay choosing between her suitors, so an unmarried woman, a virgin, could conversely just be an independent woman with no consort. Hekate despite her associations and attributed children, still seems to retain her independent and solitary nature, a virgin of varied forms.

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The Roman Arnobius

Porphyry - The Oracles

Hekate Keys to the Crossroads - Edited by Sorita D'Este

Hekate Liminal Rites - Sorita D'Este & David Rankine

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Hekatesia Ritual

Public gathering in SE Melbourne, Australia

by Tina Georgitsis, Torchbearer of The Sanctuary of Hekate's Crossroads

Hekatesia public rite was facilitated by me as Torchbearer for The Sanctuary of Hekate's Crossroads within the Covenant of Hekate on Sandringham beach (SE Melbourne, Australia), Saturday 16th November 2013 to coincide with the modern Hekate festival of the "Day of Hekate".

Upon the rocky outcrop which served as shrine there was my sanctuary statue of Hekate adorned with her magickal necklace, organic: olive oil, milk, honey garlic, apple, pomegranate, onion and barley with sacrificial blade, libation vessel, incense burner with special Hekate blend I made for the day, sea water khernips, cheesecake amphiphon, lamp with a pomegranate scented candle, non alcoholic wine, Hestia oil lamp, magickal keepsake box made ethically and environmentally from native Cyprus, gifts from sanctuary members including shawl/altar cover and crystal beads as well as offerings from attendees which included personalized hymns, flowers from their garden, jewelry, journals, crystals including skulls, animal bones, herbs and home made molasses cookies.

It was a beautiful day lit up with wonderful sunshine which warmed us whilst the wind whipped waves upon the ocean, provided a natural soundscape. Just over a dozen came to the ritual, some whom have travelled hours to get there from across the state and which I was very appreciative of. Halfway through the rite a further handful of latecomers arrived respectfully and didn't disturb the ritual in progress but engaged with us at Agape.

All attendees chatted briefly and exchanged pleasantries before they lined up in procession to wash their hands to remove miasma (pollution) with the orange blossom water mixed with rose petals khernips I had placed in a acacia wooden bowl outside sacred space. I then created sacred space in the Hellenic way which

included certain ritualistic gestures, words and actions before the procession made its way within the sacred space and stood before the shrine in a crescent. More purifications were made along with the offerings before I blessed and purified the offerings upon the shrine. Since this is a regular part of my own practice I was delighted to be able to share it with other Hekate devotees and the whole time I was enacting it, I was filled with an ecstatic love and joy.

Next came the symbolic lighting of the hearth flame of Hestia and hymn to Hestia by the lovely Cosette complete with libation. Then came the laying of the



flowers before the shrine and hymn to Artemis by the lovely Tania also complete with libation. For Hekate I lit her symbolic lamp and recited a hymn to Hekate, offered some incense and reblessed the offerings as well as the wine libation to be shared with the attendees. During this time I asked those who had anything they wanted to share with their fellow devotees within this sacred rite and Adam, Rach and Elspeth all shared their heart felt hymns which they had written to Hekate and which blessed, touched and inspired. During this time the sea had begun to beat upon the shore in louder waves of fevered rhythm and the sun burst through the last remaining clouds to illuminate us in a haze of glorious light which intensified as the ritual progressed.



The ritual was continued with a round of libations individually given to each attendee in their own cup to either drink from or offer to Hekate for each Goddess in turn. We all went down to the liminal place between the shore and the sea which was behind the shrine and made our personal prayers, offerings and meditations before we all reassembled before the shrine and wound the ritual down into closing. I thanked Hekate for her attendance with some chosen words and more libations and Tania and Cosette followed suit with words of thanks and the last libations to Artemis and Hestia respectfully. Afterwards the attendees and I went across the road for Agape at the local pub and indulged in our own libations of sorts.

It was a fabulous day and I am honoured to have held this ritual in Hekate's name and I am deeply appreciative of those who traveled long and time consuming distances and attended, assisted and participated and shared of themselves (special mention to Colette and Tania for your devotional assistance in the rite and to Adam, Rach and Elspeth for sharing their personal hymns) and of course to Hekate herself for bestowing her presence and her blessings.

The Sanctuary of Hekate's Crossroads:

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



Astral Doorway Exercises

What is an Astral Doorway?

An astral doorway is a creative visualisation technique where you open a doorway into your inner mental landscape, using a symbol or image as the gateway which frames your exploration of that mental landscape. The images and interactions you experience through using the symbol or image as a doorway reflect the communication of your conscious mind with your unconscious mind and your inner divine spark. Effectively an astral doorway allows you to choose the frame of reference for a dialogue between the different parts of your consciousness. You can use any type of image as an astral doorway, though those with meaningful symbolism will usually yield better results.

These are the first Astral Doorway exercises here in Askei Kataskei, in what will hopefully become a regular feature. The exercises are all selected from regular exercises which are being created and shared by Torchbearers for our members-only forum. To keep it simple, the exercises are all being named for the images they are based on.

Tips:

- Approach astral doorway practice in the same way as you would any meditation or devotional practice.
- Ensure that you will not be disturbed for the duration of the practice;
- It is best to sit for the practice so that you remain alert and aware (a chair is fine, or a favourite meditation posture);
- Make sure you are wearing comfortable clothes, that you are not too warm or cold;
- If possible, print or otherwise obtain a copy of the image for personal reference use.
- I find it that lighting a favourite incense and a few candles helps me to relax into practices such as this, try experimenting with different combinations to see what works best for you.
- For light trance practices such as this, breath meditations are very useful and safe to use; again you may wish to experiment with different techniques to find what works best for you.

How to Journey

To journey an image set aside a time and place in which to do the practice. Make sure that there is sufficient light for you to be able to study the image by, without straining your eyes.

Begin by sitting with the image in front of you. Take a few deep breaths and focus on your breath, breathing deeply and finding a natural rhythm. Continue to focus on your breath, and allow yourself to sink into a light trance state by shifting your awareness onto your in-breath. All the while looking at the image and studying all the symbols, colours and shapes in it. When you feel ready, visualise yourself stepping into the image and let the journey commence!

As soon as you have finished, spend a little time reflecting on what you experienced and make notes for you to return to for reference.

High Priestess, Tarot of the Sidhe by Emily Carding

Exercise by Sorita d'Este based on the image overleaf

Emily Carding is a visionary artist, and Torchbearer of the Covenant of Hekate, she is also a friend of mine, so when members of the *Sanctuary of Hekate Soteira* gathered here in Glastonbury in September I decided to use Emily's *Tarot of the Sidhe* to provide those participating in the ceremony with individual and unique images to use as astral doorways as part of the ceremony. We selected an additional card to share with the international community through our members only forum and the card which was pulled by one of the participants for this purpose was The High Priestess. This became the first of many astral doorway exercises over the last few months, and had excellent feedback from members – both those attempting astral doorway work for the first time and experienced practioners.

Journey: The High Priestess

Prepare yourself for this journey following the “How to Journey” instructions above, you can adapt this to suit your own practices if need be. What is important is that you familiarise yourself with the image and that you enter a heightened state of awareness so that you can begin your journey!

Focus on the landscape and allow yourself to just ‘be’ with it. As you become more and more aware of the image and feel comfortable, visualise yourself stepping into the landscape. Become the image, become one with the landscape or become as an object in the landscape, and visually explore the image from a different perspective. Walk around the landscape, taking note of changes in your body, other sensations you are feeling, such as smells or sounds. Continue exploring the image and literally go with your instincts in whichever way you feel comfortable with.

When you feel that it is time to end your journey, you should exit the landscape and return to the place you started. If you find this difficult try to refocus your attention on your breath, and then onto your out-breath. Start moving your body, wriggle your fingers, touch the grounds or stretch your limbs as part of your ‘coming back’.

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The High Priestess

Crossroads, by Larry Phillips

Exercise by Sorita d'Este, based on the image overleaf

I selected this image by Larry Phillips for this exercise as I feel that the Covenant of Hekate is at a proverbial crossroads at the moment, with so many wonderful projects and opportunities presenting themselves to us as a community through which to express our diversity, creativity and devotion to the Goddess our journey into the future is continuously unfolding, with decisions for each of us at every crossroads we encounter! The artist is also a member of our community who is actively contributing to many of the projects we are working on, as well as sharing some of his stunning original artwork with members from time to time – which is a real treat!

For this image follow the instructions given above under “How to Journey” to get started, the technique for astral doorways is always essentially the same.

Crossroads Journey

For this astral doorway exercise you may wish to create a simple shrine (if you already have a household shrine to Hekate, use that). Place on the shrine an image or representation of the Goddess, a candle, a small bowl filled with barley (or another grain offering, I often use this to stand an incense stick in for meditations too!). Something about this image reminded me of my planetary work, so I personally used the Heptagram Ritual which I developed with David Rankine more than a decade ago. There is a published version you can use in the book *Practical Planetary Magick* if you are interested in exploring this ceremonial practice which I have often used for Hekate-related work, it is excellent for setting up a simple ceremonial space and for balancing the self. You can of course use another method, or omit this step completely.

Spend a few minutes doing breath meditation, try to spend a period of at least 5-10 minutes focusing on your in-breath, but remember to allow yourself to breathe in a way that heightens your awareness, whilst being comfortable and keeping it natural. (You don't want to hyperventilate!). Keep your eyes open and focused on the image, studying the details on the Goddess figure which is central to this image, as well as the road and landscape she is in.

Next invoke the Goddess Hekate. You can use a formal or improvised chanting or invocation to do this, the important factor here is to establish a connection between the Goddess and you for the practice to follow.

Spend some more time studying the image, try to memorise as much detail as you can and have a copy of the image to hand to remind yourself during the working. It IS OK for you to open your eyes during the exercise to remind yourself of the details.

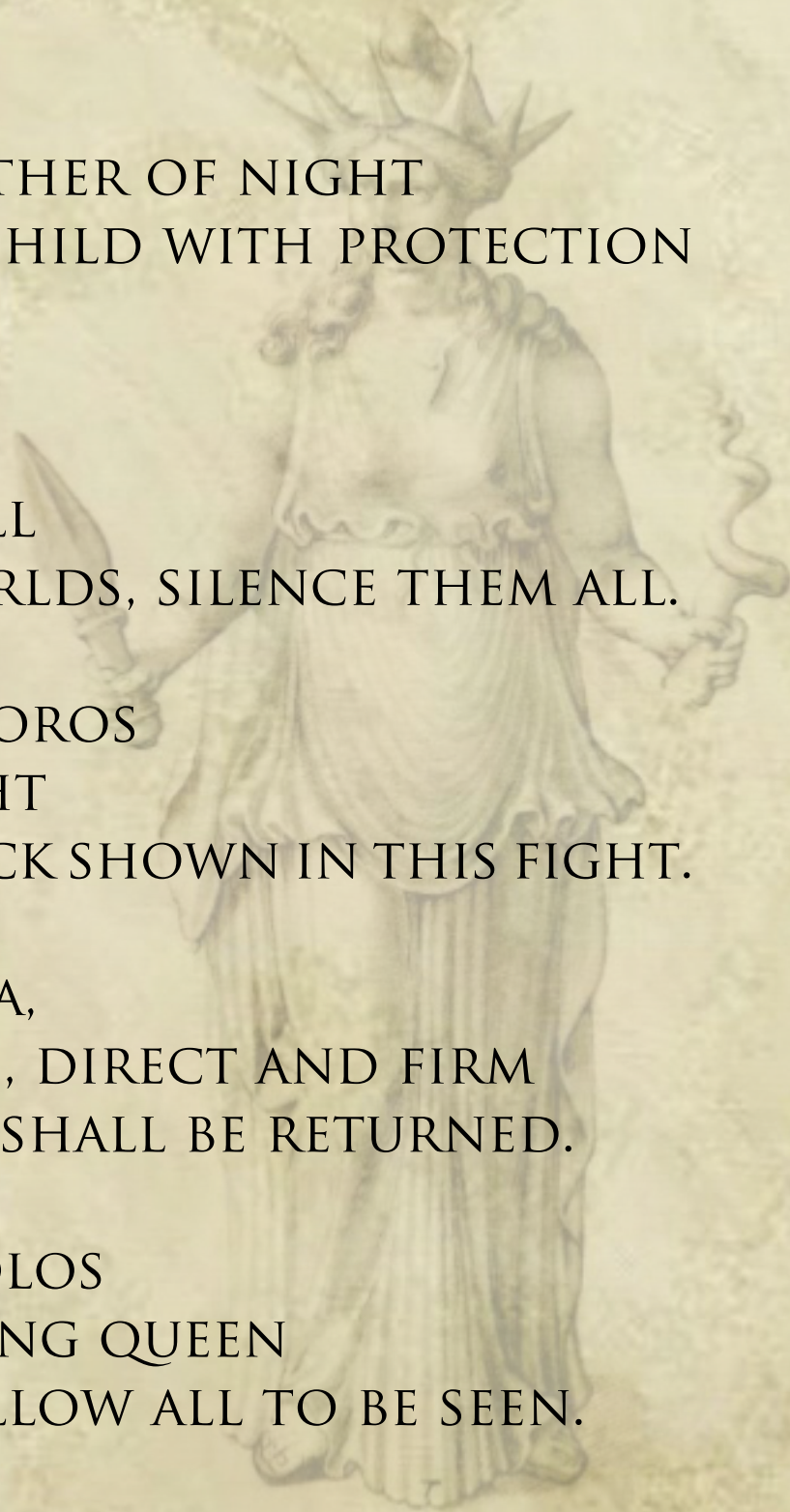
Re-enter your breath meditation practice, focusing on your in-breath for 33 breaths, and then on exhaling for 33 breaths. Sitting upright really is beneficial here, try and hold yourself in a comfortable, straight posture, support yourself with cushions or by sitting on a chair if necessary).

Now close your eyes. Recall the image to your mind, first focussing on the figure of the Goddess, the torches she is holding, the snake coiled around her waist, the path leading to her, the pathways beyond, the features in the sky and landscape. When you have this image clearly in your mind, step into the landscape. Explore it by following your intuition, by acting on signs and symbols you encounter. Take note of any physical changes you sense, things which appear to be more significant and allow yourself to be guided by the Goddess.

When you feel that it is time to return, exit the image by visualising yourself stepping out of the image and back into the place you began, open your eyes and return the focus of your physical self to your body.

Spend some time reflecting on your experience, and make sure to write up anything significant about your journey before you return to other tasks!





HECATE SOTEIRA,
SAVIOR AND MOTHER OF NIGHT
EMBRACE YOUR CHILD WITH PROTECTION
AND MIGHT.

HECATE BRIMO,
ANGRY ONE'S CALL
SILENCE THE WORLDS, SILENCE THEM ALL.

HECATE PHOSPHOROS
BRINGER OF LIGHT
REVEAL THE ATTACK SHOWN IN THIS FIGHT.

HECATE ADONAEA,
GUIDE MY MAGIC, DIRECT AND FIRM
ALL THAT HURTS SHALL BE RETURNED.

HECATE NYKTIPOLOS
NIGHT WANDERING QUEEN
OPEN MY EYES, ALLOW ALL TO BE SEEN.

BY SOSANNA

READER'S SHRINES

CONNECTING WITH HEKATE THE WORLD OVER

www.facebook.com/maria.sapotnitska



"I made the altar northward, because Hecate is associated with midnight. I rubbed the altar and my body with the tincture of Hecate (it included some herbs dedicated to this goddess: mint, willow, dandelion and others), and I put on the altar some herbs of Hecate: oak leaves, cypress cones, black beans. Into the incense burner I put a little bit of dried wild mint, which I collected nearby the crossroads. I lit up black and purple candles . During the ritual, I used a willow wand. The key is also a symbol of Hecate.

I made this ritual close to midnight. I consecrated and cleared the place, then built a circle. I made a ritual of lunar cross. I invoked the Goddess and burned dried wild mint in her honour. Then I performed some personal practices, and in the end I consulted with the oracles, using a pendulum of amethyst and black mirror."

Maria Sapotnitska

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:

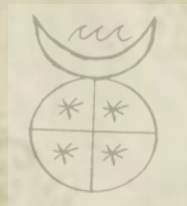
1. HISTORIC ARTICLES (AT LEAST 500 WORDS LONG, AND NO MORE THAN 3000)
2. POETRY (BETWEEN 125 AND 600 WORDS LONG, IDEALLY)
3. RECIPES FOR INCENSE, FOOD, OILS ETC (BETWEEN 250 AND 600 WORDS, IDEALLY)
4. EXPERIENTIAL ESSAYS - ESPECIALLY IN RELATION TO COH RITUAL EXPERIENCES (AT LEAST 500 WORDS LONG, AND 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 E-ZINE 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 E-ZINE 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.

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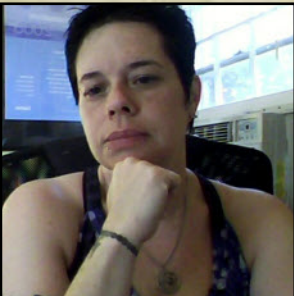
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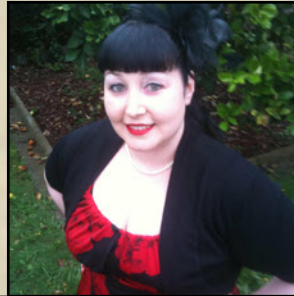
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FOR FURTHER DETAILS ON CONTRIBUTORS PAST AND PRESENT GO TO:

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