

# ASKEI KATASKEI

The Official Covenant of Hekate E-Zine



## IN THIS EDITION ...

**The Goddess Enodia**  
**Finding the Liminal in the Urban**  
**The Oracles of Dodona**  
**Torches in Hellenic Mythology**

Plus regular features of Book Reviews, Poems & Hymns, Ceremonies & News and Events

... **AND MORE!**

Issue 9 Spring 2016



# Editors Note

Submit your artwork, essays, news, events to  
[askeikataskei.editor@gmail.com](mailto:askeikataskei.editor@gmail.com)  
 See our Submission Guidelines (PG27)

## Welcome to our Spring 2016 edition of Askei Kataskei !

I hope you all enjoy the Spring edition of Askei Kataskei. As is sometimes the way with voluntarily run organisations we did miss a few editions last year due to a few teething problems, but I hope you will forgive us for that and I hope this edition makes up for it. We have plenty of facinating Academic Articles relating to Hekate and her worship as well as some interesting Book Reviews, Poetry and Hymns,

and of course some fantastic Artwork and Photography as usual. Please keep your submissions coming - everything we recieve is seriously considered for publication and we are also very interested in recieving any News and Events relating to Hekate, either directly organised by the COH or outside events and news which would be of interest to COH members. Hoping you enjoy the Spring sunshine,

Vikki Bramshaw  
**Editor, Spring 2016**



## Link Exchange for COH website !

We would like to invite you to add your blogs and websites to our 'Link Exchange' on the COH website:

Member/TB blogs and websites about Hekate, or which have sections/work/items regarding Hekate

Link exchange with magical, artistry, writers and so on, who use Hekate in any aspect of their work / mention COH

Member/TB Hekate related businesses

**To have your link considered for inclusion please email Dorn: [dornCoH@outlook.ie](mailto:dornCoH@outlook.ie)**

Bear in mind that these categories would equally be suitable for AK and NN so please send them to those publications also if you wish!

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COVER IMAGE: 'Hekate, Cthonic Queen'.  
 Sara Bubastis - Mixed media on canvas

# Keybearers Message

## Dear Hekateans...

My travels continue and today I am writing this from Bodh Gaya in India. Bodh Gaya is famous as one of the major Buddhist pilgrimage sites, it is here that the Buddha sat under a Bodhi tree and gained enlightenment. Today it is home to dozens of Buddhist temples representing all the different Buddhist nations and traditions, and is visited by people from all over the world with an interest in religion. Locally the Goddess is also celebrated, and yesterday was the festival of Sarasvati and whilst returning from a trip out of town, we passed dozens of processions with men transporting images of the Goddess – singing, dancing and covered in red and green paint. It made me wonder what the processions held for Hekate in Lagina would have been like today if they had trucks and sound systems!

During the New Moon earlier this month the CoH once again went through a lot of change. Tara Sanchez who joined me as Keybearer last year, has resigned from the CoH and from her role as Editor of Askei Kataskei. She contributed a great deal to the transition to electronic membership applications last summer and in many other ways over the years. Thank you for all the positive contributions you have made Tara, may you have much success in your future undertakings. Vikki Bramshaw (Hampshire, UK) has stepped up into the role of Editor of Askei Kataskei. She is the author of books such as *Craft of the Wise* and *Dionysos: Exciter to Frenzy*. Vikki has

also been a Torchbearer in our community from its beginnings and contributed to Hekate: Her Sacred Fires. Thank you for taking on this role Vikki – and also, congratulations on the birth of your son this winter!

Change seems to be a theme for this past year, both for me personally and the for the Covenant of Hekate. I am working, with Renee Olson (USA) and a small team of volunteers, to update all the information on our website. Already we have a new look and layout, and we are working towards sharing various collaborative community projects such as “The Symbols of Hekate” on the website for the benefit of both our and the wider Hekatean community. I am also preparing a list of “who is who” in the CoH, so that members will know who to contact and how to get involved in projects – this will be on the website very soon.

Illinois (USA) based Torchbearer Tinneke Bebout will be leading regular Tarot discussion groups through our Facebook group, she is the co-creator of the recently released Hekate Tarot, so more than qualified for the role of facilitator. I will soon be announcing details of membership of the Sanctuary of Hekate Kleidouchos, a continuation of a study group I facilitated for members prior to taking time out to travel. This will be an international sanctuary focussed on study and daily devotional practice as a community. The collaborative creative devotional projects are now being facilitated by Mima Cornish (UK) with the help of a dedicated team of volunteers. Thank you to all the women and men who make this such a remarkable and creative community. May you have the wisdom to perceive her mysteries with a pure heart!

**Blessings, Sorita d'Este**

(Bodh Gaya, India, 2016)





# Book Reviews

**DANCE OF THE MYSTAI**  
**A Modern Mystery Tradition**  
**Tinnekke Bebout; Pagan Writers**  
**Press, Houston, Texas. 3441 pages**  
**(digital).**

Part introduction to the modern mystery tradition of the Mystai, part journey of feminist self-discovery, and another part personal narrative, *The Dance of the Mystai* is an inspiring book which points to the very heart of Goddess spirituality, then offers secretly to give more; rendering this reader's heart as overflowing with longing of spiritual Sisterhood. Touching on the universal themes of Patriarchy and the need for Goddess religion in women's lives, it was nothing I have not read already; but it was interesting to read the personal narratives and how they shaped the author, Tinnekke Bebout, into the Priestess she is today. It was the Mystai's work with Hekate and the emphasis on training, creating a modern tradition in Her service, and the acceptance of personal gnosis which made me interested in this book firstly. The face of Goddess spirituality is changing and with it the new Aeon is ushering in a time which does not attempt to re-create a movement but to pick up where our mothers and grandmothers left off and continue the work. And it IS work... as Bebout points out very clearly. The first sections of the book go straight into the structure and working theology of the Mystai, including the liturgical calendar



(lunar based), offices and lyceum curriculum. The second major section deals with the basics of trance, magickal theory and application, and devotional workings, all which are not necessarily from a beginner's perspective. Including in the bulk of the work is several devotional poems and hymns, narratives and personal confessions as Bebout includes works created by Mystai sisters; sharing and baring the soul of sisterhood. Bebout and the ladies of the Mystai are creating a modern tradition which speaks on a soul level with women everywhere. Much like the Fellowship of Isis, the Mystai's ideology rests in the universality of the Goddess and that "we are the Daughters of the Goddesses in all Their myriad and wonderful manifestations" (p.191).

In my own workings with Hekate as my matron, She acts as a guide or 'agent' in the Otherworlds... perhaps this is the same reason why so many Goddesses are interested in the Mystai. The work they are doing resonates with my desire and need for a focused priestess training in the service of Hekate, without telling me what is right and wrong, trusting in the validations I receive from no other higher authority than my Goddess. The Mystai have re-confirmed for me that the way of gnosis and revelations CAN be shared in a nurturing, supportive community. I have found my way and look forward to my training.

With thanks to:

[http://www.psychopompgroupie.com/book-review\\_mystai/](http://www.psychopompgroupie.com/book-review_mystai/)

## Review a Book!

**If you have just finished reading a newly released, or existing book about Hekate or related to subjects that would be of interest to COH members, please consider sending us your review!**





# News & Events

## Full Moon Ritual

21st March 2016 from 17:00 to 22:00

### Sanctuary of Hekate Magna, UK

Full Moon ritual at the sanctuary, near Clapham, London. Please respond to the event on the devotees Facebook group and the address will be sent out to you. No fee. Offering for the sanctuary is welcome.

## Working the Sacred Land - Day Retreat

27th March 2016 from 09:00 to 20:00

### Sorita d'Este, Glastonbury UK

A day of gardening on the slopes of Glastonbury Tor, to prepare a sacred apple grove for another year in which it will serve as a sacred space. If you are interested in volunteering, please RSVP at [www.facebook.com/events/951219451622645/](http://www.facebook.com/events/951219451622645/)

## The British Museum - Sicily Culture & Conquest Exhibition

1st May 2016 from 15:00

### Sanctuary of Hekate Magna, UK

Group visit to the British Museum in London for the exhibition Sicily Culture and conquest. Entry fee £10 non-members of the Museum, free to their members. Followed by a visit to Atlantis bookshop and then an early supper at Konaki Greek restaurant.

## Rite of Her Sacred Fires - Glastonbury

Full Moon 21st May 2016

### Sanctuary of Hekate Soteira, UK

Rite of Her Sacred Fires gathering on the slopes of Glastonbury Tor (private land). All are welcome, for details see the below link:

[www.facebook.com/events/657320561074800/](http://www.facebook.com/events/657320561074800/)

## Rite of Her Sacred Fires - RI, USA

Full Moon 21st May 2016

### Key, Candle & Crossroads Coven, USA

Hekate related Coven located in RI, USA are holding an Open Ritual to include The Rite of Her Sacred Fires in May. Please contact them for further information:

[www.keycandleandcrossroads.com](http://www.keycandleandcrossroads.com)

## Pagan Pride South FREE Summer Festival 2016

Sunday 21st August 2016

### Southampton, UK

The first FREE Pagan Pride festival to hit Southampton will be held in the summer of 2016.

Pagan Pride South itself will kick off in August with a parade through Southampton City Centre — starting from The (hopefully by then repaired) Bargate — walking its way up to New Road and then down into Palmerston Park where there will be music, speakers, stalls, and other exciting activities.

“We need to spread the word about Pagan Pride South and make it a BIG event,” says Rebecca, one of the organisers behind it all. “I am hoping we will have several thousand Pagans coming from all over Britain.”

There are several ways you can get involved: via the event's Facebook page:

<https://www.facebook.com/events/781223491961929/> or website <http://www.paganpridesouth.co.uk/>

## Sorita d'Este speaking at PaGE2016

16-18th September 2016

### PaGE2016, Belgium

More details to follow, see: [www.PaGE2016.be](http://www.PaGE2016.be). [www.keycandleandcrossroads.com](http://www.keycandleandcrossroads.com)

## Halloween Retreat - Devon

Halloween 2016

### Covenant of Hekate, UK

Join us for a few days dedicated to ritual, meditation and study in rural Devon (England, UK). Numbers for this event will be strictly limited, bookings and more information from April.

If you are organising an event that might be of interest to COH members, please send it to us for inclusion in this section of the magazine!





'Hekate Brimo'. Shay Skepevski

As inspired by the words of Apollonius in his *Argonautica*: "*Hekate Brimo ... hearing his words from the abyss, came up ... She was garlanded by fearsome snakes that coiled themselves round twigs of oak; the twinkle of a thousand torches lit the scene; and hounds of the underworld barked shrilly all around her. The whole meadow trembled under her feet, and the Nymphai of marsh and river who haunt the fens by Amarantian Phasis cried out in fear.*" (3.1194)



# Ceremony & Rites

## Rebirth Cave: Pathworking

- Dorn Simon-Sinnott

### \*\* Prelude:

*Allow yourself 30 minutes, undisturbed time. Switch off phones, computers etc. Find a comfortable place to sit or lie down. Lighting candles, incense is optional yet will aid in your atmosphere.*

### \*\* Breathing:

*Find a rhythm of circular breathing that is comfortable to you, being sure to inhale deep through the nose, filling your lungs, until your stomach is extended outwards, then holding for a few seconds, now from the diaphragm, exhaling slowly and fully until your stomach sets back into itself. Repeat this 'Nine' times or until you feel deep connection to your centre.*

Feel yourself standing with eyes closed. As you breathe, you detect the scent of a woodland, earthy notes in the air, slight odour of dampened soil, woody aromas filling your nostrils...

... You hear rustling, your mind determining that trees leaves are blowing in the breeze...

... You open your eyes, you are standing in a circle copse of giant redwood trees, looking down you see how your feet are dead center of the bulging, twisting roots, all meeting to form the circle you are within, above, the Sun's rays sneak through the branches and leaves, giving you glimpses of sparkling light...

... You begin to walk ahead, not sure of where you are going, no real path in sight, you just walk on...

... Through woodland growth, which gets thicker and darker, you may feel slightly unsure if you should continue, but your curiosity takes over, allowing you to explore, through thicket branches, Redwood trunks, sorrel flooring, birds calling, twigs cracking ... You continue, allowing your inner radar to guide you...

... Suddenly you see where trees begin to cease, opening out to a rock face ahead of you, green and yellow moss clinging to the rocks, you continue towards it...

... When faced with the huge rock face, you spot an opening, a cave mouth, you see what appear to be squiggles or scribbles on the rock beside the mouth...you go to investigate them... *(spend some time studying them, touching them, their shapes, colour, what symbols are you being given?)*

You feel drawn to the cave, as though you are called within, so you squeeze through the mouth opening, slight apprehension washes over you as it's so dark and cold within...

... Yet, you hear a voice, calling you, saying, "do not fear, I am here"...  
... You move in deeper, following the voice... *(Spend a moment on 'Who is calling you?')*

You hear crackling, smell burning wood, then lastly you see a light of fire to your left... There, a lantern sits on a large rock boulder, beside a warm crackling fire, with refreshments laid out... You look around holding the lantern aloft... You see nothing else, yet do not feel alone... You feel weary, so you sit at the fire and close your eye's, just for a quick rest... You feel safe, warm and secure... *(Allow any thoughts or images, messages from Deity, Spirit, or Self to flow through)*

You awaken, the fire gone out... You feel the cave one last time, and decide to emerge... When you see the opening, you feel refreshed, renewed and excited to see the world again outside...

... When you step out of the cave, you are back in a circle copse of trees, standing with eye's closed... ... You take a second to feel your fingers and toes, legs and arms, body and head...

You open your eyes from your rebirth.

- Dorn Simon-Sinnott





# Personal Accounts

## Working with Psykopompe

- Tinnekke Bebout

*I wrote this in 2004 for an essay contest held by my then-employer for the nurses and other staff to write of their best memories of their time there. They were expecting happy pieces for the most part, and for the most part that is what they got. This one isn't happy, but for some reason, it won. This memory is not my first time working with Hekate as Psykhopompe, but it is one of the most important to me as a Priestess and as a Healer.*

I know this essay is supposed to be about something happy, but for me, the most important thing I've gotten from my time at Alterra is not a happy memory, but one that brought into sharp relief what it is that I face as a nurse. It is the memory of the first time a resident here died on my shift. It is the one thing that showed me that I had what it took to do this job and do it well.

I had only been working here a couple weeks when a dear man who lived in 142 had a heart attack on third shift. He'd been sent to the hospital where they looked him over, assessed what had happened to him, and because he was a No Code, sent him back to the facility. Hospice was brought in, and I got a chance to really coordinate things with them for the first time.

Since his room was so close to the nurse's station, even then when it was in the old spot, it was simple to keep a close eye on him and to help out the family, who were here most of the

time. It wasn't hard work, just checking his vitals, making sure he was comfortable, and giving him comfort medications. The hard part was getting the family to take a break every so often to get meals or rest, since they were wearing themselves out. I got very close to his daughter and granddaughter during the few days between the heart attack and his death. It's hard not to get close to people when they need to lean on you for support because they are going through a time of emotional loss and adjustment.

On his final day, I had done my normal routine, checking on him every time I went past the room, and the Hospice nurse had been in several times that day. His breathing was becoming irregular, as was his heart beat. We were giving him fairly frequent comfort checks, and at one point I reassured his daughter and granddaughter that he should be ok long enough for them to go eat., since the medications were helping to stabilize his breathing and pulse somewhat. I am happy to say that I was right, and they had ample time to get some lunch and relax for a while that day. My instincts were telling me it was close, though, and I had an urge to stop in and check on him again after their return when I was going by to get something for another resident who lived just down the hall. I decided not to, just because I didn't want his family to feel like there was a "death watch" on him. I took care of the other resident, and then the call light came on, for 142.

The gentleman who lived there never used his call light, and if his family had wanted something they usually just came and got me, so it was with a sense of urgency that I went to the room. He was laying on his bed, quite still, his family hovering nearby. His daughter whispered that she didn't think he was breathing any longer, so I knelt beside him and listened with my stethoscope. I heard a quiet, shallow breath and a soft thud from his heart, once, twice, then nothing. I stayed there in case he was having a moment of apnea or very irregular heartbeat, but nothing else came. I can remember looking up at his daughter as my hand reached to close his eyes. I wasn't sure what to say, but she rescued me by asking, "Is he?" I nodded and stood to wrap her in a hug. I held her for a couple minutes before she went to her daughter, then I let her know I was going to call Hospice.

Leaving the room was like running the gauntlet. It was near shift change, and aides were coming and going, wanting to give and get report from me. Families of other residents were waiting at the nurse's station to talk to me, and I kept the best poker face I've ever kept answering questions and getting information until I could make the phone call to Hospice. It was a very odd feeling having to give a time of death for someone, but that was something else I knew I would have to do, so I had made note of the time on my watch as I heard the silence where the sounds of living had been. A strange

calm was upon me as I finished my tasks for the day. I don't know where it came from, but I am thankful that it was there. It lasted only until I was alone in my car, then I cried like a baby.

Several other residents have died since then, none on my shift, but one day it will again be my turn. In the time since then I have made many friends among the residents, some of whom are among the now-departed. I could fill a book with the happy memories I have of them. Even the ones who sometimes get on my nerves

still have something special about them. I can still hear one woman's laugh when she and I would go through the routine we'd do every morning for her medications, and the gruff voice of another gentleman who hated asking for help, especially when he needed it, but valued the time I'd spend with him enough to tell me he missed me when he was at the hospital. I can see the wry smile of another man who passed only recently, one who cried because he outlived one of the staff who died very suddenly.

I miss them every day, but I'm ok. The death of that first man taught me that I was going to care, and I was going to cry, but I was also going to be ok afterwards. It was something I needed as a brand new nurse with a license still damp from the printers. So, in an odd way, it is a happy memory because I withstood the baptism of fire that all nurses one day have to endure and I came through it still knowing that nursing was the right path for me.

- Tinnekke Bebout

## Finding Hekate

- Misha Kane

Back in 2008 I was going through a very hard time personally and emotionally. I had separated from my husband and was living by myself in a new state with no family or friends near me. During this time I decided to go back to the Wiccan practices and beliefs that I had ten years prior when I was a teenager. It was familiar and really comforted me during that stressful time in my life.

One summer evening I was out with some coworkers and one of them had brought her husband along. He claimed to be an "occultist" and when we started chatting about my practices and beliefs he looked me straight in the eye and very bluntly began to explain to me why my beliefs were essentially "new age crap" and "made up".

That stung me deep- Wicca was the one thing getting me through all the pain and stress at that time. I was so stunned I could barely speak. It amazed me that he could be so blunt to a person he had only just met. All I did was quietly smile and let him explain his views to me on the topic. At the end of dinner he kindly offered to let me borrow a few

"fluffy bunny" books on Wicca he had. I thanked him and took him up on the offer, but deep inside my core a fire had been lit and I began some serious soul searching.

I remember writing about that conversation in my journal later on but over the years I think that journal got lost. I can't remember exactly how Hekate's name got in my head after that night but it was very shortly after. Maybe she whispered it in my ear as I slept. Or maybe I saw it in one of those "fluffy bunny" Wicca books. Whatever the case, something about her name made me start doing research specifically on her. First it was just internet searches. Then I started gathering and reading books- my first was Sarah Iles Johnston's Hekate Soteira. By October 2008 I had devoured several books about her and had decided that I wanted to walk at her side. Based on the information I had read I created a ritual to dedicate myself to her and I performed it on that October new moon.

Since then I've had a few spiritual ups and downs, doubt and revelations, but no matter where I am along my personal path I always end up coming back to

Hekate more devoted than before. In October 2012 I performed the Rite of Her Sacred Fires and eventually joined the Covenant of Hekate.

Today my work with Hekate is deeply entwined with my shamanic practices. I rely on her wisdom and guidance as I walk the liminal spaces between ordinary and non-ordinary reality during my shamanic journeys. I also honor her as psychopomp, and ask that she aid me in the delicate work I do with souls as a shamanic healer.

For me, it took a complete breaking down of my beliefs and views to find Hekate. It was a very painful and emotional process, but one that was necessary for me to go through, like a trial by her own sacred fires. It was a point in my life that I truly stood at a crossroads, and I believe she was standing there waiting for me to come towards her torchlight and begin along a new path in my life. I am truly blessed by her, and always grateful.

Hail Hekate!

- Misha Kane



# Personal Accounts

## Hecate's Chaldean Animal: THE HORSE

- Hazel

I first got into the idea of investigating the horse when I was doing the Pillars of Naos (PoN) in 2014. Themed by different subjects (Herbs, Animals etc.) we approached them through the elements. Air brought knowledge so I selected one to explore-fish. Fire brought shapeshifting and for this we had to select an animal to shift into; one that would be relatively easy (fish of course) and a difficult one- horse. The seed for choosing the horse had been sown: reading a book series sometime ago where the heroine/protagonist finds solace with her horse, and where I had already discussed a horse-weekend with one of the Torchbearers at the Glastonbury Hecate Symposium (2014). As this particular Torchbearer wishes for online anonymity they shall henceforth be referred to as T throughout.

The horse features highly in the Chaldean Oracles in connection with Hecate (Johnston, 1999). As Saviour/Soteira, it is said that Hecate will appear as a child riding a horse symbolising her fiery nature. This association of horses to fire is further emphasised by John Lydus (a 6th century Byzantine writer) in his *Liber De Mensibus* which describes Hecate's horse head as follows: "the fire breathing head of a horse is clearly raised towards the sphere of fire."

Hecate has been described as having a horse as one of her heads (along with a lion and a dog) in the Orphic *Argonautica*, where Jason invokes her to aid in placating the dragon that is guarding the fleece: "From her [Hecate] left shoulder leapt a horse with a long mane." (Colavito, tr. 2011). D'Este and Rankine (2009) list a few of the PGM spells linking Hecate with horses, and there is an image of a marble frieze relief from Crannon, Thessaly dated to the 4th century BC which depicts Hecate placing a wreath on a horse's head. This links back to Hesiod's *Theogony* writing that ". . . and she [Hecate] is good to stand by horsemen, whom she will" (Evelyn-White, tr.1914).

When I first started exploring the horse, while I knew of these associations with Hecate I attempted to develop a connection that was somewhat different. For instance, shapeshifting was about changing the whole body as opposed to just the head as we see in Hecate images, and having a big connection to the ocean pushed by the idea of linking horses with fire out of my mind. I was starting from scratch and I began by seeking out knowledge on this animal first.

The *Equus* lineage that gave rise to all contemporary horses, donkeys and zebras originated 4-5 million years ago and the lineage leading to the Przewalski horse (*Equus*



'Hecate' Joanna Barnum

*ferus* spp. Przewalski) which is the only true wild horse currently found in the Central Asian steppes, diverged at 72-83,000 years before present (Millar and Lambert, 2013) The oldest ancient DNA sample to date comes from a 700,000 year old male horse found in the Yukon Territory, Canada (Telis, 2013). The nomadic people of the Northern Black sea/ Caspian grassland were the ones to initially domesticate the horse at 6000 years before present (Mayor, 2014). They were initially used for milk and meat as well as riding and pulling carts. Molecular studies have revealed during domestication genes were selected for locomotion, physiology, cognition, pigmentation and behaviour. They have a high sense of balance and a strong flight or fight response as well as being sensitive to noises around them, while their sense of smell is not well developed. They live in family groups with a dominant male and a distinct hierarchy, eating

vegetation and taking naps. The selection of traits have led to domestic horses (*Equus ferus ssp. Callabus*) being categorised according to how they are used- hot bloods which are bred for speed and endurance, cold-bloods as draft-horses and warm-bloods as the one in between bred for sport.

From my Pillars of Naos experience, my first impression of the horse came from this division between the wild horse and its domesticate. While on a general level, I got the impression of the horse being a graceful, independent, noble, strong, and dignified animal, these two sides of wild and domesticated gave off very different concepts. The fire breathing horse that we hear about from John Lydus strongly associated the wild horse with Hecate's wild side. Argiope was the relevant epithet that came through giving off a natural, fierce, uncontrollable and even dangerous nature that Hecate is fully capable of, not to mention the real danger that someone can be in if they disrespect the horse (they are strong animals). Annoy Hecate or a horse and that is what you get!! Conversely, if you are able to become friends and learn to respect both Hecate and the horse, you get the relaxed side; Hecate's helpful aspect and the domesticated horse; the controllable side that is friendly and in the case of horses useful. They become carriers, literally for you and anything that needs transporting. Initially I could not think of a relevant epithet for this side at the time. This however came much later. I also divided horses up by colour, as I felt (for me) they should be, but this took shape later as well. Instinctively I saw the white horse

being correlated with the sea and met with it by the beach during my second PoN session. Shapeshifting into it eventually made me feel strong and tall, and with it there was a great sense of pride and dignity. Interestingly, when the horse and I exchanged bodies (because that is what it felt like rather than shapeshifting per se), the horse had trouble with balance in my body (she fell over). This perfectly reflects on typical equine trait of having a high sense of balance.

The weekend of the 26-28th June 2015 was when I travelled to Hampshire to stay with T who has horses of their own. The fact that T is a CoH member was a great opportunity to discuss horses with relevance to Hecate. On the day I arrived (Friday) I went to say hello to the horses that T had and I got introduced to the one I would be riding- Hippalculus (named changed for the essay, which also happens to be a Greek mythological name meaning 'horse strength'). As T explained, you have to show confidence and control with the horse since they are used to following a leader, as they usually expect within their herd and require. We took the horses for a walk giving me a chance for both Hippalculus and I to get used to each other, in other words I'm learning to lead without doubt and he's learning he can't mess around. From this I immediately got a sense of order, discipline and being grounded. In other words it's very Earth and Chthonia. Getting on Hippalculus and riding him the next day made me nervous for the obvious reason that I'm no longer on the stable Earth! I'm relying on the order and discipline that I have already evoked within me when I was on the

ground to ensure that Hippalculus and I have established a mutual (tamed) appreciation of each other, so that he will not become wild and throw me off in an Argiope moment endangering me. In this sense, Hippalculus himself has the job of being the grounding aspect between me and the Earth. But I am still guiding him through use of the reins and leg pressure. This trust that is needed to get and stay on the horse brings to mind this idea that the relationship has developed because the person is the one showing the confidence and the strength to be leader but without bullying and aggression. It just so happened that at this time I knew I was going to have a job interview the following month. As a woman this evoked the idea of using this leadership principle within the work arena. More specifically in a leadership role where bullying and aggression is a bad idea, while instead showing confidence and strength in leadership without that rage is a far better option to break the glass-ceiling. I likened it to the following metaphor using two famous women politicians: It's like using the "Hillary Clinton" within and not using the "Maggie Thatcher". So now the domestic horse has its epithet Chthonia. Talking this over with T, I find that they too relate horses to the element of Earth. That same day in the evening, I made Ancient Greek sesame fritters from the book *Hecate: Keys to the Crossroads* (D'Este, 2006). I kept some for T and myself leaving three for an offering to Hecate in surrounding fields.

As I left Hampshire, I returned home knowing that I could use the domestic Chthonia horse as a symbol for work- being able to use dignity to



show confidence and to nurture skills to be an effective leader if required. At this point I would like to thank this Torchbearer for their invite, this wonderful opportunity to ride Hippalcus and let me stay at theirs for the weekend! It was very enjoyable and we also took the time out to go the coast and have a good natter on non-horse Hecate related matters.

But this still left an opening on the colour of the horses. How do I get my head around the fact that I still associate white horses with the sea when I associate horses with the earth? For this final part of my project, I looked into Greek mythology (my pantheon after all) to see where horses play an important role (Grave, 1992 and Atsma, 2011). Here horses are quite divided up. Hades has a chariot pulled by black horses, Poseidon has white bronzed-hooved hippocampi (half horse and fish), and Zeus' chariot is pulled by winged-horses. Both Helios' and Selene's chariots are also pulled by winged-horses, but in the case of Helios' horses, his are white and fire-breathing. Of course there is the most famous winged horse of all- Pegasus, who takes many heroes on adventures; first Perseus (a nice fellow) and then Bellerophon (not very nice). Poseidon is said to have been the father of horses by mating with Demeter, who mourning the loss of her daughter, had taken refuge in the shape of a mare amongst King Oncus' herds in Arcadia. From this mating Demeter becomes enraged and has Despoina, the nymph and the wild horse, Arion. Diomedes' horses were of the extra wild variety eating men and also being related to the Harpies. Finally, what are common in many of the myths involving mortals

are horse races (dare any man challenge Hippodameia to win her hand in marriage!) and the lending or giving of horses between men, such as in times of war. It appears horses are one type of animal that transcends the elements: they can be fire-breathing and wild; they can fly if they have wings or swim if they are part fish, or just simply belong to the earth by providing a pragmatic means of transport. Perhaps this is why it is so easy to place white horses within an oceanic aspect; it is simply a personal gnosis based on one aspect of myth attached to my commitment to the oceanic path i.e. hippocampi.

What I find unique about the horse is that it provides different levels of symbolism for different things within my life: Black horses symbolise the rage, the fire, the epithet Argiope and the wild horse of nature. The brown represents the grounding earth, Chthonia, leadership without aggression ideal for a workplace scenario; and the white represents Einalian, emotion and the sea. It certainly makes sense to derive multi-aspects from horses that has originated via inspiration from Hecate, who herself has many facets and just like the horse provides different symbolism for a variety of life areas. This merging of similarities makes the horse an ideal animal to explore Hecate from different angles.

- Hazel



By the Sea

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# Articles

## THE GODDESS ENODIA

- Komyo Reiki Hellas

*The first Orphic Hymn is dedicated to the Goddess Hekate and it starts with the epithet Enodia. In hellenic Έννοδία or Ένοδία, means of the roads. Let's explore it's history!*



As you will notice, Hekate and Enodia have many things in common. Enodia was the city protector Goddess of Ferai in Magnesia. Ferai was the second biggest town in Thessaly. She appeared before geometric period (1100 – 750 b.C.). Her cult was spread from Ferai/Feres/Pherae to the north (Macedonia) and to the south (Athens and Oreus of Euboea). She was known in Athens at 5th century b.C. The town of Thessaly which was worshiped in Pagasai, Larissa, Kranon, Atraga, Pharsalo, Phakio, Thebes, Olooson, Phalanna, Gonnoi and Pythio. In Macedonia it was worshiped in Pella, Veroia, Aghia Paraskevi, Persies, Lete.

The oldest epigraph for her, have been found in Larissa (450-425 b.C.). Sophocles in Antigone is

referring to Enodia. Also, Euripides in Ion is referring to Enodia and in Helen, Enodia and Hekate are the Goddesses who control phantasms. Polyainos in Strategemata describes how the priestess Chrysami, of Enodia, managed to conquer Erythrai of Asia Minor in 10th century b.C.

The citizens of Ferai built a temple in 300 b.C. to honour their Goddess. It consisted to 6 pillars width and 12 pillars length (16 x 30 meters). Many epigraphs and jewels have been found today in Ferai.

Enodia was a chthonic Goddess, a Goddess of the earth, who was close to her people. She was promoting communication, she was found in the streets –especially at the crossroads, in the underworld



(hades). She was responsible for the ghosts, or night wandering spirits. She knew how to use herbs, how to cleanse, how to raise children. She was guarding the entrance, she was averting the evil, the bad spirits, diseases... so she was protecting her followers. She was representing with a myrtle garland, with dogs and





horses close to her feet. She liked also the rose. Her priestesses were virgin and knew very well herbalism. The dogs were very sacred to her.



### Identifications

In Thessaly many Hekataia were found in the three ways. In hellenistic period, Enodia was represented with three heads, like Hekate. In Feraia Artemis became

very famous, so we had Enodia Artemis, Feraia Artemis. Outside Feraia, especially in Athens, Argos, Aegina, Kolophon, Ephesus, Rhodes, Byzantium and later in Rome, there was the worship of Enodia Hekate. Until 640 a.C. Enodia was a self inclusive Goddess in Feraia and Macedonia but not in other towns, which was identified with Brimo, Hekate and Artemis.

The village Velestino of Feraia was the birthplace of the great scholar of Hellas, Rhegas Ferraios Velestinlis, the man who participated in neohellenic enlightenment, before the revolution of 1821. Moreover, in that village the Hellenes fought the Turk intruders in 1897.

- Komyo Reiki Hellas

### EPITHETS

Her epithets are:

1. Feraia = the one from Feres
2. Patroa = from the same land
3. Astiki = of the town
4. Osia = saint, is associated with cleansing miasma, negative energy and honouring the dead
5. Mykaiki = the one who makes great sounds
6. Stathmia = guardian of the entrance
7. Korilos = virgin
8. Alekseatis = the one who protects by averting

## Hymn to Hekate of the Fearless Devotees

- Sara Bubastis

Hekate Hekate Hekate.  
 Noble Queen, Starry Princess,  
 Dancing on the sea in saffron  
 dress,  
 Serpents entwine your limbs  
 divine,  
 Thrice formed maiden,  
 Intoxicating as wine,  
 Let the golden Moon shine  
 Its light on your hair,  
 Never is there a sight so fair  
 As Lady Hekate,  
 Whose followers race  
 Through the night  
 With torches bright  
 And gleaming teeth

to throw themselves  
 At the feet  
 Of the Queen so sweet,  
 And they dance to the  
 Beat of the drums of  
 Death,  
 They never have fear,  
 Laughing with breath  
 To sing Your praise,  
 And You look upon us  
 with A loving gaze,  
 Leading all through  
 This eternal maze.



# Personal Accounts

## Finding the Liminal in the URBAN

### - The Magissa on the bridge over the crossroads

*Often we associate liminality with places such as old cemeteries, ancient archaeological places and the great outdoors. We expect to find expression of Hekate's influence there and overlook the spiritually dry urban environment. Sometimes what is right in front of us, can be just as potent and liminal as what we may imagine of finding in nature. Here is a tale and some pictures of such a liminal place found within the urban, an underpass.*

#### Background

I choose to walk this underpass every time I go back and forth to work. It is a subway with 4 exits and 2 three-way crossroads inside it. On top of it runs a very busy three-way crossroads which meets a landmark bridge in the North of England. It is undeniably both an urban feature and a liminal space. I first walked it because of its geography; it provides a safe shortcut to work, shielding from the high winds and rain. Quickly, I realised that there was much more to it. I am clairsentient and I felt the presence of active spirits in a particular spot within the underpass.

#### The offerings

Over time, I have left offerings where the three paths meet and not all of them were equally accepted. For example, once I left a variety of nuts and immediately had a strong feeling of giving the wrong gift, as it were. As

soon as I came out the subway, a lady approached me to ask for small change for car park. When I gave her the change, it slipped right out of my hand to the ground as if someone had bumped onto me. I got a gut certainty that it was a message to give coins in future, not nuts. I know now to give sandalwood incense cones, copper coins or pour some of my morning mocha coffee to the ground. They accept all of these.

#### The spirits

This is a busy subway with metro commuters, students and locals all using it regularly. When I cross it, I chant discreetly to myself 'Hekate, Hekate, Hekate Dark Mother you walk with us, like no other'.



I have sensed a crew of three spirits in a particular spot near the south-east exit. There are one or two more in the north-west exit but they seem to be much quieter and less demanding.

The crew of the three spirits are definitely active and restless, with one in particular being the leader. The energy of the leading spirit is strongly masculine and volatile. He has a habit





of charging fast behind you as if to follow or outrun the passers-by. Sometimes, he tries to breathe down your neck so as to provoke a reaction of fear and anxiety. If allowed, he can appear menacing and controlling. For example, intoxicated vagabonds with mental health issues can be easy targets. Otherwise, if kept in check he is testing the limits and staking his claim, like a rebel. The spot where they hang out, always has dirty water sipping through the wall. Most of the unsanctioned graffiti is done on that spot and all the broken glass seems to be from bottles thrown right on that same spot. Interestingly, in the exact spot I feel the leader's presence more strongly, the lights do not work.



It may not seem important, after all it is an underpass, but due to its location it is better maintained than any average subway. The main entrances are adorned with artful and professional graffiti. It leads to both a hugely popular football stadium with visitors from across the world and an academic institution with global appeal.

I have been walking it the last three years and it gets painted over as soon as graffiti appears. The broken glass is swept often and not left to accumulate. On numerous occasions in the mornings, I have chanced upon council electricians on ladders trying to fix the

lights and heard how baffled they were, as nothing appeared wrong with them, they just did not light up. Yet, as soon as the damage is fixed, it will re-appear at the same spot. The spot where the crew of spirits congregate.

## Influence

After such a re-appearance of damage, I often ask them why. The answers are projected onto my mind with the speed of light, like clips showing me different interactions between the spirits and the passers-by. They do not set out to cause harm necessarily but they do set out to cause pandemonium and mayhem. The ensued chaos provides dynamic movement for them which they enjoy as they are stuck in spiritual inertia. This superficial relief to their restlessness is short lived and therefore, needs to be repeated.



The human emotion released on the act of breaking beer bottles against the wall, smells like roses to these spirits both attracting and sustaining them. The habit of charging fast behind passers-

by, following them while walking is dependent on the energies given out by the passers-by themselves. Obsessive thought patterns, seething anger or joyful excitement all can act as magnets. For example, a passer-by overjoyed at receiving a long awaited phone call can provoke unwittingly a charging reaction.

Some people may have considered banishing but I have decided against it- at least for the time being. I see them as part of the landscape. There are other routes one could take to avoid them altogether and also for some reason, they seem to be tied to that spot.



Darkness and light are both sides to the same coin. Hekate rules over all restless spirits, banishing would just push them on to some other plane of existence or physical place and deteriorate their essence further. On the other hand, since Hekate walks with us, then who can say that this encounter is not a call to do Her work? If given appropriate offerings and chants calling on the Dark Mother they are kept in check, then maybe, just maybe I could help a little to elevate them higher and provide them with relief by propitiating and placating them.

- The Magissa on the bridge over the crossroads

# The Oracles of Ancient Greece: DODONA

- Andrea Angelos

*The timing of beginning this regular column on oracles is just superb. I am travelling in Greece and taking notes of the archaeological sites in the areas I am visiting. Among them, several are important cult places which dispensed oracles in antiquity. So, we will begin in this edition with a little history and background on the subject, before touching upon techniques, methods, famous oracles received in antiquity in subsequent editions; and also some ancient and modern oracles received from Hekate.*

Some might have expected me to begin by discussing the oracle at Delphi since it is the most well known. I begin with the oldest known on the main land and one which equalled Delphi in reputation. This one I have visited already and can provide photos and some feedback of my own experience of the sanctuary. They have similar histories in a sense, both being originally places of oracle when Gea (Gaia) was the reigning deity of the sanctuary, dating from the Bronze age.

The Oracle of Zeus Naios (Dodonaïos) at Dodona (Mount Tomaros, in the Epiros region)) is reputed to be the first oracle and a very powerful one, even from Athens people travelled to request its wisdom. It is more exact, though, to say that the Dodona oracle is reputed to be the first, as in

Classical times it was already known that there was an oracle there since ancient times and that a Mother Goddess ruled the sacred area which exists in Dodona, previous to the Olympian cult.

At present, the setting itself inspires with its beauty and there is a peace which gives calm and healing. The surrounding mountains and hills create a concave bowl for the temenos and enfold its energies, allowing a concentration of positive geomantic force. The walls which used to enclose an ancient oak tree still partly stand. Within them, an oak tree of a respectable age, but obviously not the one which was tended by priests and priestesses alike.

There are different versions of the foundation story of Dodona. Strabo tells Suidas' story "*that the temple was transferred from Thessalia, from the part of Pelasgia which is about Skotooussa (and Skotooussa does belong to the territory called Thessalia Pelasgiotis).*" Thessaly having a strong Mother Goddess history, this would make sense in the context of the female deities worshipped at Dodona and the fact that archeologists believe it was a Mother Goddess shrine before it ever served Zeus. This is particularly the case if Dione as a Titan goddess was worshipped there and continued to be worshipped as one of Zeus' wives. It is perhaps





indicative of an older cult than that of Zeus, son of the titans Rhea and Cronos.

The other main Goddess worshipped there was Themis, also a Titan goddess and early spouse of Zeus. The excellent site theoi.com says of her, « *Themis was the Titan goddess of divine law and order--the traditional rules of conduct first established by the gods. She was also a prophetic goddess who presided over the most ancient oracles, including Delphoi. In this role, she was the divine voice (themistes) who first instructed mankind in the primal laws of justice and morality, such as the precepts of piety, the rules of hospitality, good governance, conduct of assembly, and pious offerings to the gods. In Greek, the word themis referred to divine law, those rules of conduct long established by custom.* » The site then points out that she had a close association with Demeter Thesmophoros (Bringer of Law).

Herodotus states that *"This I heard from the priests at Thebes, and what follows is said by the prophetesses of Dodona. They say that two black doves flew from Thebes to Egypt, and came one of them to Libya and the other to their land. And this latter settled upon an oak-tree and spoke with human voice, saying that it was necessary that a prophetic seat of Zeus should be established in that place; and they supposed that that was of the gods which was announced to them, and made one accordingly: and the dove which went away to the Libyans, they say, bade the Libyans to make an Oracle of Ammon; and*

*this also is of Zeus."*

Hesiod's account differs: *"And there upon its border is built a city, Dodona ; and Zeus loved it and (appointed) it to be his oracle, revered by men.....And they (the doves) lived in the hollow of an oak. From them men of earth carry away all kinds of prophecy, — whosoever fares to that spot and questions the deathless god, and comes bringing gifts with good*

*omens."*

Herodotus further states of the oracles, that the men, called Selli, served Zeus ; and Dione was served by three priestesses called Pelleiades (doves), whose names at the time were Promeneia, Timarete and Nicandra.

The third known Goddess to be worshipped at Dodona is Aphrodite (according to the Ioannina museum of archeology,

## The sanctuary of Dodoni

The sanctuary of Dodoni lies in the middle of a valley between the towering Mount Tomarus and the Manoliassa mountain range. It was ancient Greece's oldest oracle and an important religious and political centre of Epirote *ethne*. A small prehistoric settlement developed on the site since the 2nd millennium BC. The sanctuary, dedicated to Dodonian Zeus, is first mentioned in Homer's epic poems. The cult focused on the sacred oak tree (*phagos*). The first monumental building, a temple of Zeus, was erected by the sacred tree in the early 4th century BC. Further buildings dedicated to other deities were gradually added. Successive reconstructions aggrandised the initially modest sanctuary. The political role of Dodoni graced it with secular buildings. The theatre and stadium housed the Naia games. The advent of Christianity brought about the disintegration of Dodoni. The oracle given to emperor Julian, the so-called 'Apostate', in AD 362 was one of the last to be delivered. The operation of the sanctuary was terminated with an imperial decree in AD 393.



Reconstructions by Vassilis Charissis



# The Oracles of Ancient Greece: DODONA

- Andrea Angelos

they have evidence from engravings that it is Persephone who was worshipped along with Dione, not Aphrodite. When I asked the curator how the Aphrodite attribution might have come about, she replied it was an assumption that people made as Aphrodite is Dione's daughter. She said the likeliest link is between Persephone and Dione as a Great Mother goddess, like Dimitra [Demeter].

There are two small Temples without a deity identification. One is in the north-west of the temenos, to one side of the entrance to Zeus' Temple and is thought to have belonged to a minor Goddess. Almost entirely as a personal gnosis, I interject here that I believe that

small Temple at Zeus' door to have been Hekate's (rather like the function her shrine in Athens serves, guarding the entrance of the holy precinct; and Her presence at Delphi. The second reason I have to put forward for this theory is that usually where Demeter and Persephone meet, Hekate is not far behind. Something which the Eleusian Mysteries clearly establish. Furthermore, in the adjoining region towards Igoumenitsa there is another famous oracle which specialised solely in receiving messages from the dead and the presiding deity was Persephone. At this Temple were found at least two clay offerings in the shape of dogs, which are in the museum at present.

Excavations have halted due to lack of funds, there is still most of the site untouched. I was told by the guard at the Igoumenitsa Archaeology museum that the whole area was known for necromantic oracles and rites. This oracle, close by two of the physical locations of two rivers of the underworld (Acheron and Kokytos), will be covered in a later issue of Askei Kataskei. The remaining small Temple may have been dedicated to Herakles [Hercules] who was deified as Hero and semi-divine at this site. The rest of the grounds house a space for the priesthood and another for pilgrims. There is also a secular part to the grounds, with an amphitheatre and a stadium and other buildings. The last time a public performance was held there was in 1986, a performance of Medea. Quite fitting, I think, considering that in the Odyssey Jason is given by Athena a piece of wood from the holy oak at Dodona, to have fitted to the prow of his ship, which had the ability to speak and warn of dangers ahead.

The Dodona Oracle has an unknown foundation date, but it is known to have been without permanent stone buildings until the 4th century before Common Era, then to have grown considerably around 234 BCE. It was abandoned some time around 86 BCE, after a war. During the Roman occupation some form of activity remained but





the oak tree was finally cut down and the sanctuary destroyed when Emperor Theodosius ordered the cessation of all pagan festivals and sites in 393 BCE.

There are records of two oracle techniques used: listening to the sound of the leaves of the oak tree which grew within the sanctuary and listening to the sound of copper or bronze bowls set on thin, long stems all around the oak. The Peleïades (three priestesses) would listen to the sounds and give oracles. Later, male priests had a similar function, they were known as Hypothetai. The version by Strabo which says that black doves came and settled on the oak tree describes them as being the oracle givers, which has led to conjectures that they were in fact black priestesses brought to Greece as slaves. There is no mention which I could find of the ingestion of plants or vapours of any kind as part of the process of obtaining oracles. In this, the process differs drastically from Delphi. Also in this sanctuary the actual process seems to have changed or evolved over the lifetime of the oracles, which could indicate a discontinuation of a lineage of priesthood or guardianship of the sanctuary. There being more than one presiding deity, the difference may also have emanated from the workings of each Temple.

I leave you with the writing of Philostratus the Elder, who provides us with a lovely narrative of the priesthood at work in the sanctuary:

*"The interpreters of Zeus, whom Homer knew as 'men with unwashed feet that couch on the ground'*

*[Iliad16.235], are a folk that live from hand to mouth and have as yet acquired no substance, and they assert that they will never do so, since they think they enjoy the favour of Zeus because they are content with a picked-up livelihood. For these are the priests; and one is charged with hanging the garlands, one with uttering the prayers, a third must attend to the sacrificial cakes, and another to the barley-grains and the basket, another makes a sacrifice, and another will permit no one else to flay the victim. And here are Dodonaian priestesses of stiff and solemn appearance, who seem to breathe out the odour of incense and libations. The very place, my boy, is painted as fragrant with incense and replete with the divine voice; and in it honour is paid to a bronze Ekho, whom I think you see placing her hand upon her lips, since a bronze vessel has been dedicated to Zeus at Dodona, that resounds most of the day and is not silent till someone takes hold of it."*

- Andrea Angelos



## Hymn to Hekate

- Sosanna

**Hecate** Mistress of the three ways  
Offerings at the crossroads, you find  
**Hecate**, Light bearing Queen  
Come forth and enlighten my mind.  
**Hecate**, Queen of the Witches  
Give power to my magic this night.  
**Hecate**, Keeper of the Keys  
Unlock your power and bless this rite.

# TORCHES

## In Hellenic Mythology

- Eirini Tsotsou

Torches hold a great place as symbol of many Gods and Goddesses in Hellenic mythology. One of the most well-known symbols of Hekate is the torch. With this work it has been made an attempt concentrate on the Gods and Goddesses who held torches so that we can try to connect by making a correlation of Hekate's characteristics with that of the other torchbearer Gods in an attempt to understand her polymorphic character. Torches symbolize, according to the God that holds them, a specific meaning:

- life** (the fire of the sun promotes life)
- knowledge** (as the fire lights in the dark and knowledge is light. There is a Hellenic word that describes the phrase “bequeath knowledge” and uses the word “lampada=torch” which is “metampadevo” (μεταλαμπαδεύω) and it means “I give my knowledge to someone”)
- fear** (as when the torch lights in the dark, things may be seen that were hidden in the dark but when they are faced for the first time and they cause terror)
- punishment** (as the torch may cause fire). This can be noticed in everyday dialogs when someone wants something bad to happen for someone they wish to be burned with the torch (e.g. the works of Aristophanes, “Lysistrate”,

“Thesmophoriazoysai”). Below are presented and basically described the Gods and Goddesses from the Hellenic mythology who held torches.

### Demeter – Δημήτηρ

Demeter is the mother of Persephone and she holds the qualities of the gentle fruits of the seeds. She is the mother that provides her children with fruits, the one the gives life freely and truly cares about her children. She is responsible for the hand Earth-Hades by Zeus and the people who would honor her would gain countless blessings from her. In Hades she was protector of the dead. On the earth she was protector of kingdoms, markets, wars, fishing,

horsing, justice, homes, children and all of the humanely things but especially protector of magick.

She was represented having simply three heads, or three heads with the one having a casque, on the second a half moon and on the third a coronal made from bay leaves. She was also represented with one head having coronal from oak. She was wearing dark or white dress. Sometimes next to her there were dogs or they were following her. On her hands she was holding flaming torch (as protector of birth indicating that children were born at night) on the one hand and basket on the other. Sometimes instead of hair she had snakes. Sometimes she was holding spear representing the protection of home.



'Hekate Phosphorus'. Emily Carding



**Artemis – Ἄρτεμις**

Artemis is daughter of Zeus and Leto. She was born on Delos Island one day before her brother Apollo was born. She is protector of shipping, houses and the roads because she lights with her torches the road of the foot passengers at night. She also protects the births because they believed that Selene was influencing them. She was also thought to be averter of bad and responsible for the fate of the young, virgin women who died identifying her as one of the Fates. Artemis holds the qualities of nature, the moon (selene) and she also had the name Hekate (=distant, far).

She was represented as a young woman with uncovered arms carrying a bow and quiver surrounded by dogs. Sometimes she was depicted sitting in a chariot which was trailed by four deer with golden horns or two white deer. Sometimes she sits on a bull or on a deer. Because of the fact that she was identified as Selene, Hekate and Eileithyia (Goddess of giving birth to children) she was drawn holding torches and with horns on her head.

**Hekate – Ἑκάτη**

Hekate was daughter of Asteria and Perses or Asteria and Zeus or Zeus and Demeter or Nyx or Feraia but it is commonly said that she is daughter of Asteria and Perses. She was given authority over Sky, Sea, Home (with dogs around her as dogs protect houses) and stick of magick.

**Persephone – Περσεφόνη**

Persephone was daughter of Zeus and Demeter and mother of Dionysos. She was the wife of

Plouton, queen of Hades. She was living 6 months on the underworld with Plouton and 6 months with her mother on earth after the kidnap by Plouton. Her name comes from the words “φέρω”= bring + “φόνος”=death, the one that brings death. She is responsible for people's death because she is the one who cuts the hair of them and by cutting it they die. She holds the qualities of the dark side of the moon (selene) and the seed that is underneath the earth for long time (symbolized as the kidnap) and comes out of the soil, in that fruitful force. She and her mother Demeter were the central figures of the Eleusinian Mysteries.

She was represented sitting on the left of Plouton. She was represented brunette. She was also found sitting or standing alone holding torches with coronal made of wheat. On many vessels and plaques she appears to hold torches next to Demeter.

**Dionysos – Διόνυσος**

Dionysos was a three times born God. He holds the qualities of the sun and the nature being reborn, immortality. He is responsible for the forests, vineyards, agriculture, travels on the sea, theaters, symposiums. Dionysos was one of the figures of the Eleusinian Mysteries. He was represented as a young man holding vines or drinking wine. Sometimes instead of hair he had vines or snakes. He was also represented holding thyrsus or torches.

**Selene**

Selene is the daughter of Heperion

and the sister of Helios (Sun) and Eo (twilight). Her name means the one who is beautifully bright, full of light. She was bathing at the ocean every day and every night she was wearing a brighter dress (waxing moon). Selene was influencing all creatures and human as well male and female. She is protector of birth and magick. She is depicted as a woman wearing on her head a half-moon and a starry dress. In her hands she was holding torches. Also sitting on a chariot with winged horses.

**Nyx (Night) – Νύξ**

Nyx was daughter of Eros or Chaos or Erevos and mother of all Gods and mortals. Phanes (sun) wanted her but she denied because she never saw him and then she took as a man Erevos. For that reason she and sun are enemies. She is standing next to the gates of Hades the whole day and in the afternoon she comes out to hunt down her enemy.

She was represented with dark colored dress, her head was covered and she was sitting on a chariot which was carted by two or sometimes for horses given to her as gift by Zeus. Night is accompanied by all the stars. Sometimes she has wings. Sometimes her dress is full of stars and she holds one or two torches.

**Hephestos – Ἥφαιστος**

He was son of Zeus and Hera. He was the God of metalworking and physical fire. He is protector of craftsmen as he was the wisest of all craftsmen. He was the one who made the weapons of Artemis, the kerykeion of Hermes, the chariot of

Sun, Achilles' armor, palaces of Zeus and the necklaces and crowns of the gods. He is depicted having the form of brawny man at a mature age, bearded face, thewed arms and hairy chest. In his hands he usually holds hammer and tongs and limping, resting on an anvil wearing a tunic that leaves the arms and right the shoulder bare. He has the epithet pyrsophoros=torchbearer.

### **Erinnyes (Furies) – Εριννώες**

Erinnyes (Εριννώες) or Evmenides (Ευμενίδες) are considered to be daughters of Persephone and Plouton or Ether and Gaia or Gaia and Skotos or Night alone. Erinnyes are called when they are on earth and Evmenides when they are on Hades. They were three in number: Alekto (Αληκτώ), Tisifone (Τισιφόνη) and Megaira (Μέγαιρα). They were leaving next to the entrance of Tartaros. They were avenging and revengeful goddesses. They were tough, rigid and adamant. It was their responsibility to bring the dead to Tartaros and punish them by hitting them with lashes that were snakes or burning them with torches.

They were represented as wild women having snakes on their heads instead of hair and wearing crowns from snakes. They were wearing long, dark colored dresses. They were holding on the one hand torches and on the on the other hand snakes. In other representations they are on the one hand keys and on the other stick or lashes and sword. Behind them Fovos (=fear - Φόβος), Tromos (=dread - Τρόμος) and Mania (Μανία) were following.

### **Thanatos (Death) – Θάνατος**

Thanatos (Death) was son of Erevos and Nyx (Night) and twin brother of Hypnos (Sleep). He was living in Hades but he was also coming up on earth. He was blind, heartless, deaf so he can't hear any prayers, he shows no compassion and he grabs any soul blindly though people honored him with temples and offerings. He was represented as a skeleton with no flesh, having black wings and holding a reaping hook. Sometimes he was represented being dressed in dark starry garment and before his legs there were inverted thrones.

### **Comos – Κόμος**

He was the protector of drinks, symposiums and jests. From his name the style of theater that brings laugh was named "comodia" (comedy - κωμωδία). Comos was represented as a young man with rubicund face from drinking wine. On his right hand he was holding a lighting torch and on his left hand a wand.

### **Diavoli (Asperation) – Διαβολή**

Asperation was guided by Envy (Fthonos – Φθόνος) to a man with big ears showing with his hand Asperation (Diavoli) while she was coming to him. Close to the man is sitting Agnorance (Άγνοια). Asperation is holding in her left hand a torch and with the right hand she trails a young man from the hair. Asperation is being followed by two female servants Apate (=Cheat) and Epivoule (= ulterior designs).

### **Thymos (Anger) – Θυμός**

Thymos was represented as woman

or man with angry face holding a small sword and a lighting torch. Sometimes he/she had snakes instead of hairs on the head.

### **Agape (Love) – Αγάπη**

The love of a man and a woman in marriage was represented as a woman whose face was covered, holding two hearts bound together and doves around her. Next to her torches are lighting. The love of the brothers and sisters and the love to the parents were two different representations differing from the love of the marriage.

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### **Hesperos - Έσπερος**

Hesperos is the part of the day that starts that the sky becomes dark. He was thought to be a man holding a torch right on time to snuff out the fire. Sometimes he was represented riding a black horse.

- Eirini Tsotsou



# The Symbology of Hekate:

## THREE CROSSED LINES

- Larry Phillips

I've identified this so generically here because it may mean different things to different people. This symbol is not to be found traditionally associated to Hekate, but it has recently come up in discussions among many devotees of Hekate who have independently used the symbol in association with Her.

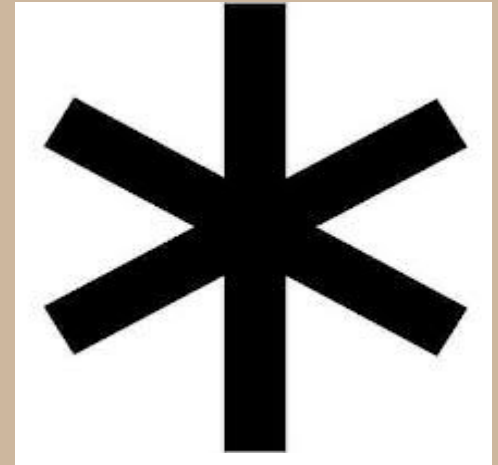
I have found it to be representative of Hekate's crossroads, where our world meets the world of the Unseen. Although it appears as a 6-rayed star to some, I see it as 3 crossed lines or roads. If you look at it and imagine it as three-dimensional, one can see the center line as the vertical road uniting above and below, and the other two lines are on the vertical plane, connecting north to south and east to west. Thus, the meeting point of the roads becomes the center of the cosmos, the Axis Mundi. It is also the point of inbetween-ness, being not of the material world nor of the unseen world, but connecting the two. It is a place out of time and space, through which you must pass to access the invisible, unseen world. Conversely, it is also a place of potentiality where things come into being. Because of these attributes, it is for me a supreme symbol of liminality and of Hekate.

This symbol is also found in the Runes, as an alternate version of the rune Hagal (or Hagalaz). This form presents a "snowflake" form of the rune and, for some, is considered the "Mother Rune" of the Futhark. As such it can be said to represent the mystery of a cosmic "womb" from which

everything arises and, also, is a symbol of the underlying structure of manifest reality. Herein is a strong resemblance to Hekate as the Cosmic Soul. In my personal magical and ritual practice, I have developed specific uses for this symbol. By standing straight and crossing my arms over my chest, I adopt the posture resembling this symbol to attain a state of stillness and balance, poised between the worlds of the Seen and Unseen. I see myself with the symbol superimposed over me and the lines or "roads" extending infinitely. I am at the crossroads, with all of the potential, which this implies. One can also use this for spiritual protection, by entering a state of profound balance and stability at the center of one's being.

To empower an object (a tool, talisman, etc.) or otherwise imbue a material item with a magical or divine essence, I draw this symbol on it with an appropriate oil. In the center, meeting-point, of the lines the invoked power is concentrated and passed into it with a touch. Thus, a door is opened between the material object and the Unseen reality allowing a magical essence to be birthed into its new "body" and brought to life.

To pass to a place between the worlds to your magical ritual space, or to journey further into the unseen, you may begin by seeing yourself standing or sitting where the three lines cross. Draw a circle around yourself with blue fire. Vibrate the barbarous words of the Ephesian letters: "Askion, Kataskion,



Lix, Tetrax, Damnameneus, Aision." As you do this, the blue fire circle becomes a wall of blue fire and begins to turn around you slowly (clockwise or counter-clockwise, according to your tradition). As it turns around you, feel yourself sink under the "surface" of manifest reality to the place between the worlds. If you're journeying further into the Underworld continue sinking further into the deepest levels of Being. With the "sinking in" I often see the symbol then become three-dimensional, with one line running north/south, one line east/west, and the other line vertical (up/down).

The above thoughts and practical uses are merely the tip of the iceberg and I would expect many of you that work with this symbol may have evolved quite different practices and meanings. Such is the individualized nature of our inspirations.

- Larry Phillips

# Personal Account

## Hekate Making Herself Known

- Janel Longoria

Like most devotees and Hekate enthusiasts, I'd had inexplicable experiences with the realm of the divine since i could recall my dreams. At the early age of 12 or so i would have reoccurring dreams of horned snakes and dark horses warning me of my misdeeds. I can recall receiving malicious messages from these beings who would chastise me for any corrupt intentions i might've been pursuing. Throughout my adolescence snakes were my phobia as well as the stuff of my nightmares. They would warn me. I came from an upbringing which was very much Catholic with superstitious and occult undertones. My mother indulged in the occasional visit to her local witch doctor for reasons that are still unknown to me yet chose to hide it in her skeletal closet away from prying eyes. Needless to say the quest for the the paranormal was an endless journey for me. I became an avid ghost hunter, horror fanatic, tarot enthusiast, and all around occult groupie. But, as a Catholic, I felt no pull towards the church. Oh, I tried, believe me but always fell short of anything which called to me.

In late 2014 Ii decided that it was time to challenge my beliefs. I was immediately drawn to Wicca. Contrary to most, I didn't approach this religion lightly. To me, a religion is not a toy to be meddled with just the same as magick. I was very much frightened to find this spirituality appealing because of the forboding Catholicism had

instilled in me. So, I read the books, self dedicated myself and continued to remain open minded.

I started to call out to any deities that might accept me. I had never done this before. I had never toyed with the notion of polytheism nor a nature-based belief system. during my self dedication ritual my red candle would flicker and crackle. I thought it might be a flawed candle. After the ritual was over I tried to extinguish the red candle with my fingers. It refused. I tried again, 3 times, with water just to see it burn even higher. I finally quelled the flame. I thought it odd but recorded the events.

Come late October i start to have overwhelming dreams of owls, snakes, stags, and immense trees. I, like everyone else, googled these dreams to find some kind of correlation to deity or entity. All sources led me to Hekate. She made herself known in a dream i had which came to me in three different scenes. One scene was a young maiden, blonde, looking over at me in a stern and serious manner. She seemed to be grimacing at me. Next, was a brunette, pregnant woman doing her weekly shopping, and again, staring down at me like a child being scolded. Third, was an elderly woman in a cabin hanging clothes with the same flustered look on her face as if to indicate that i was an annoyance.

I began to hear strange noises in the house i was staying in. I would hear whispers in my ear saying her name repeatedly. I kept thinking it was my

imagination but my roomates reaffirmed what I was hearing. I would see shadows and head footsteps anytime i was alone in that house. The idea of her stereotype began to frighten me away. I decided to not get involved with her. Little did i know how much she'd helped me all throughout my life and even, still, on those long scary nights.

Finally, after a hard November, my son and I wake up to someone whispering "Hellenismos" loudly in our ears. This is when I read that she was adopted into the Greek pantheon. I look back over the months prior and realize that she was preparing me for a rough road ahead. Everywhere I looked I saw wolves, dogs, owls, and snakes. I knew this was her giving me signs to keep studying her mysteries. I challenged her. I asked her to make herself known and not five minutes later I began to feel a warm, nurturing presence about me that almost felt as though an energy was embracing me. I was experiencing bliss for the first time in my life.

Since that day, I study her relentlessly and have, since, devoted myself to her. She has helped me banish my fears and mold a new, more open minded person. I hold her in the highest regard and will always honor her. Thank you, my Enlightened goddess, Hekate for illuminating my path with your twin torches.

- Janel Longoria



## CLASSIFIEDS

**HedgeRose Healing**

Healing , Art, Card Readings and Meditaton. Based in the North West England, Skype/ email readings available, distance healing requests welcomed. Please join me on Facebook, Twiter and at my website HedgeRoseHealing.com for more details.

[www.hedgerosehealing.com](http://www.hedgerosehealing.com)

**Sosanna's Closet**

For handmade custom pottery, hand built statues and jewelry as well as witchy apparel. I try to put as much recycled material into my work as possible. Much of my work reflects my dedicaton to Hecate.

[www.sosannascloset.com](http://www.sosannascloset.com)  
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[sosanna@sosannascloset.com](mailto:sosanna@sosannascloset.com)

**Key, Candle & Crossroads Coven**

Hekate related Coven, located in RI, USA. We will be holding an open Rite of Her Sacred Fires in May.

[www.keycandleandcrossroads.com](http://www.keycandleandcrossroads.com)

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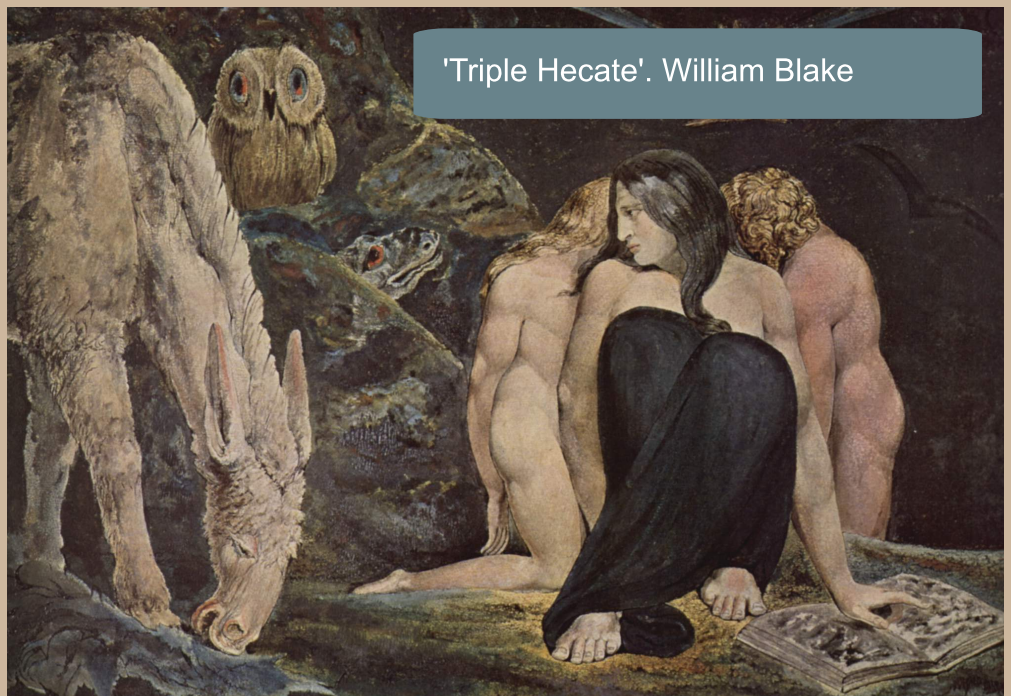
If you have anything for sale or offer a service that might be of interest to COH members, please send it to us for inclusion in this section of the magazine!

## Creative Projects

**Creative Project: Hecate Guided Storytelling Project led by Hazel**

The aim is to write a fictional short story which includes Hecate to creatively explore either an aspect of Her or you. I will present four scenarios from which the participants will choose one to write a short story on. As story-telling has previously been used as a therapeutic tool it will allow the writer to explore a part of themselves by tapping into their intuition and imagining a situation from different viewpoints, even Hecate's if She so wishes it! But you can also do it for entertainment purposes as well. There will be a few conditions (e.g. word limit, font, its size and paragraph formatting as an indirect way to control word limit). The most important condition of all however is that it has to be a work of fiction (no references to real people) and it has to mention Hecate. But there will be flexibility: It can be written in an active or passive voice, in any tense (past, present) and can be written in the first or third person and in any language. If you want Hecate as a narrator then so be it! At the end, there will then be an option to make your story public at the discretion of the writer. If you choose this at the end and you have written in a non-English language, you will have to translate. Submit your work to:

[askeikataskei.editor@gmail.com](mailto:askeikataskei.editor@gmail.com)



'Triple Hecate'. William Blake

# Submission Guidelines

## WE NEED YOUR HELP!!!!

We are always looking for content for our magazine, do you have a poem, essay or a photograph, or a recipe you would like to share? Perhaps you have an event you want to advertise? We would love to hear from you! **Submissions can include, but are by no means limited to:**

Historic articles/Research  
 Poetry, Hymns and creative writing  
 Recipes for incense, food and oils ,etc  
 Experiential essays/Personal accounts  
 Reviews of books, gatherings and events etc  
 Photography - shrines, ritual gatherings, etc  
 Artwork - drawings, paintings, prints, etc  
 Copy for Classifieds (300 words max)  
 Readers Comments (300 to 500 words max)

Keep Articles and Essays at a **maximum of 2000 words** - if your article is longer than this, please consider splitting it into "chapters" that can be spread across multiple editions of the magazine.

And on ALL submissions ... please SPELLCHECK!

[askeikataskei.editor@gmail.com](mailto:askeikataskei.editor@gmail.com)

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'Circe Offering the Cup to Odysseus'  
 William Waterhouse