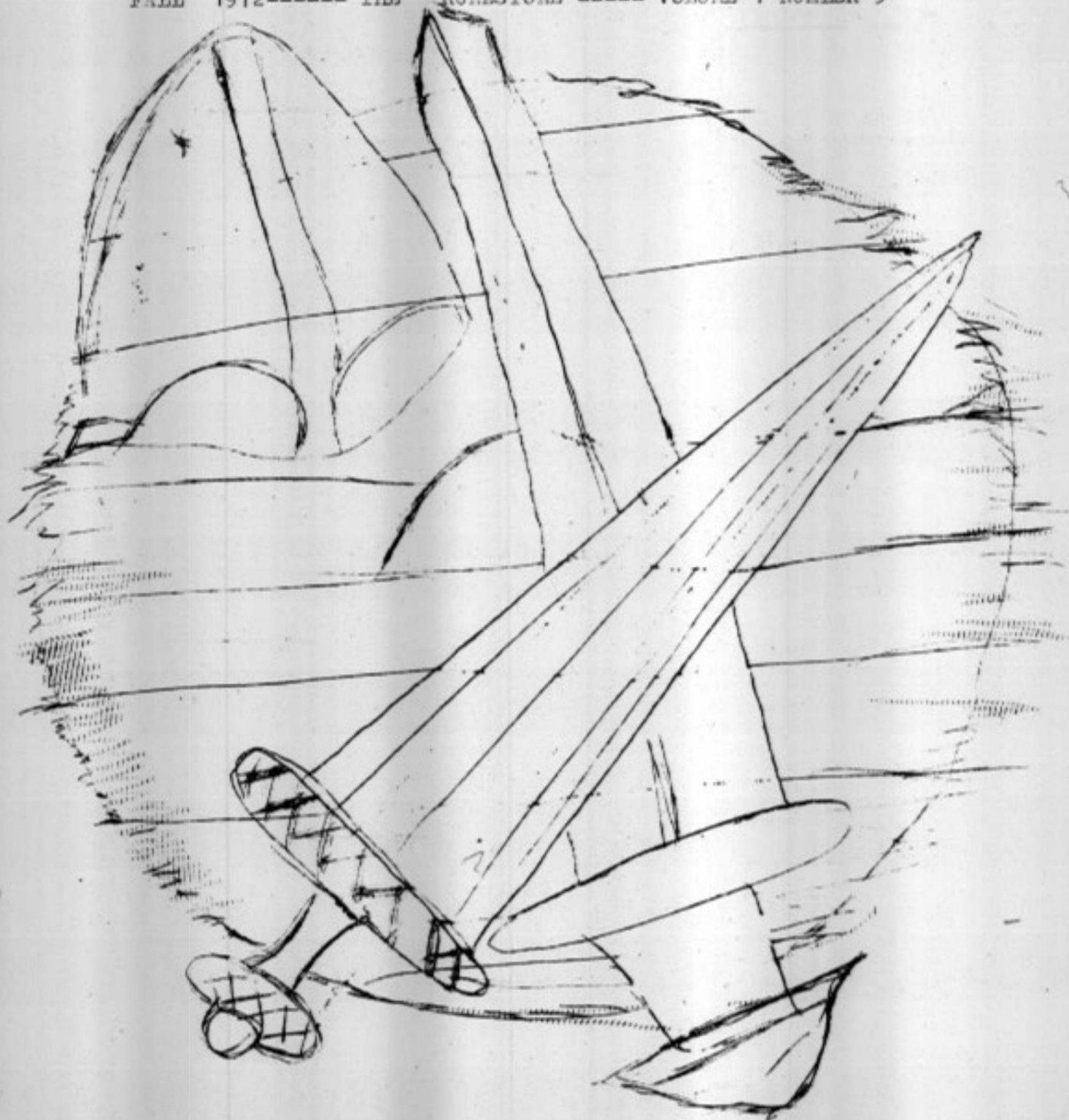


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FALL 1972-----THE RUNESTONE-----VOLUME 1 NUMBER 3



The Runestone is a journal of the old Norse religion and dedicated to the revival of that religion as epitomized during the Viking Age, and to the revival of the values of courage, freedom, and personal independence which are associated with it. The Runestone is the official publication of the Viking Brotherhood and is published quarterly. Subscriptions are \$2.00 per year in the U.S. and Canada, \$3.00 per year overseas. Write The Runestone, Box 2552, Wichita Falls, Texas 76307.

ATTENTION: PLEASE MAKE CHECKS PAYABLE TO PAM FULTS

NORSE NOTES

Ever wonder where the term "honeymoon" originated? According to our source, it is derived from the Norse custom of a newly wedded couple drinking a "love potion" of mead each day of their first 30 days as man and wife. The 30 days represented a full cycle of the moon (actually a lunar month is more like 28 days, but we'll just report what we read). Where did we gain this bit of information? Why, from a small booklet attached to the neck of a bottle of commercially produced mead- the first we've ever seen. Not bad stuff, either.

Got anything you want to have published in The Runestone (ads, articles, etc.)? Submit it for publication. We won't guarantee to run it - we will check for suitability - but we will look at it. If you want it back, send a self-addressed, stamped envelope.

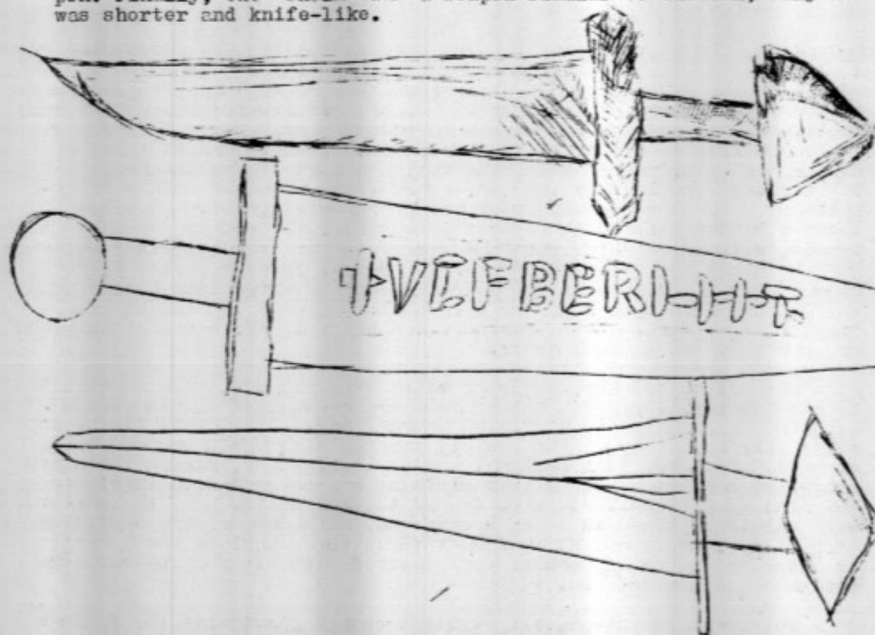
THE BOGGS

Dear Readers: if at any time we at The Runestone seem late in answering letters, please excuse us. Sometimes it is hard to keep up with all our inquiries all the time. We will try to answer as soon as possible, but we are a small staff, and sometimes we get the goggles, but as a rental car service says "WE TRY HARDER".

The Viking Sword-Its History, Development and Use Part I

The sword was the staple weapon during the Viking Age. The axe came to supplant the spear and went on to become the typical Viking weapon, but the sword's popularity seems to have been a constant one. Perhaps this popularity is due to the particular mystique of the sword. In the earliest times only men of wealth and rank could afford to own a sword. Thus it quickly became a symbol of authority and the respect given it is indicated by the fact that oaths were sworn on it.

There are four different words in Norse literature which may be translated as "sword". The most frequently used term is "svaerd", which meant what would today be called a broadsword. It possessed two sharp edges but only a relatively dull point and was used as a slashing weapon. A "mackir" was a sword-like weapon characterized by a very tapered and slender blade ending in a sharp point. The "Sax", which was especially popular in Norway, was a long, single-edged weapon. Finally, the "okola" was a weapon similar to the sax, only it was shorter and knife-like.



A technique called "pattern welding" was used in the production of the Vikings sword to increase the carbon content of the weapon and thus give it more strength. The first step in pattern welding was to take thin bars of iron, pack them in charcoal, and keep them at a high temperature until they absorbed enough carbon to change the surface of the bar into steel (though the core of the bars remained

iron). These bars were cut up and then reformed in a different order to make the central portion of the blade. Two steel stripes were welded onto this center part to serve as the cutting edge. This entire assembly was then ground and filed into the desired shape. The process created beautiful patterns in the blade, hence the name "pattern welding"

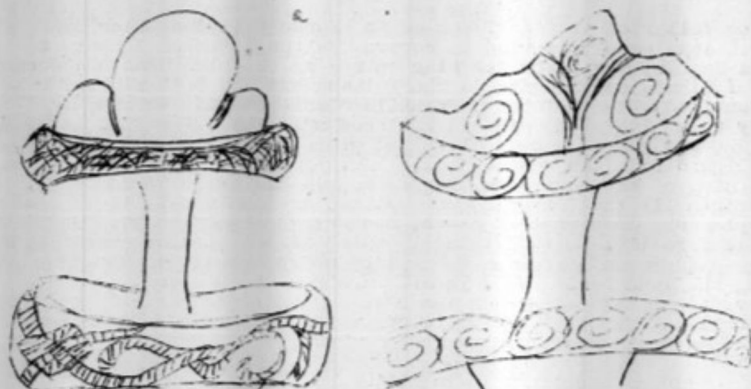
Such a blade could be further hardened by a technique known as "quenching". As the name implies, the heated blade was thrust into a medium, the exact nature of which is unknown today, as it was kept secret. Water probably was not used in quenching, because the steam formed by the hot blade would create an effective barrier of steam around the metal. Honey, oil, and wet clay have been suggested, but the fact is that the process remains lost. Blood, of course, is mentioned in various sagas as being used for quenching, which makes one wonder if there might not be an element of ceremonial involved.

After pattern welding and quenching, the sword was made smooth and shining by rubbing it with an acidic substance such as vinegar, urine, or tannic acid.

Toward the end of the ninth century pattern welding was supplanted by a new kind of weapons-making technique. The blades which were the result had a higher carbon content (as high as 75%) and, in contrast to the older method, the carbon was evenly distributed throughout the metal. This innovation may have been brought about by an improvement in the quality of available iron ores or an improvement in furnace design, or both. In any case, the finished product was tougher, lighter, and more shapely than the sword which resulted from pattern-welding, with a pronounced taper and a center of gravity which was located close to the hilt for better balance. The finest swords of this type bear the name "Ulfberht" and, according to archaeological evidence were produced for a period of over 200 years. These superior blades seem to have been made in the Rhineland and imported into Scandinavia through the market town of Hedeby. Similar weapons bearing the runes "Inglarii" appeared in the Northern countries in the tenth century and are probably of Frankish origin.

Decorations on swords appear to be more the work of a swordsmith than a jeweler. Three general periods are recognized in connection with the ornamentations of Viking swords. During the early Viking Age thick silver plating of the pommel, covered with small punched dots, crosser, or geometrical designs, was typical. Later, during the ninth and tenth centuries, the silver plating was covered with intricate interlacing patterns. Finally, toward the end of the age, the patterns were inlaid in brass on a tin background, with copper wire outlining each figure. One constant throughout these three periods was a design in which the guard and pommel were covered with alternating vertical strips of copper and tin.

To a certain extent, the physical characteristics of the Vikings' swords determined the way in which they were used in battle. For example, maneuvers pitting blade against blade were not used because blows of this sort would spoil the edge on the weapon. Blows were absorbed by the use of the shield. Because the commonly used sword was lightweight, weighing about two to three pounds, it was usually held with one hand. This was not a fixed rule, however, and both hands were sometimes used to deliver an exceptionally strong blow. Many Norsemen cultivated the ability to fight well using either hand for the purpose of confusing an opponent or using an unwounded arm.



The ways of sword fighting changed over the years. In the olden days, according to Saxo Grammaticus, it was the mightiness of the blows rather than their number which was counted of worth. There were, in fact, considerable pauses between blows. Saga descriptions, on the other hand, differ from this in that they make frequent mention of speed and ability in the use of the sword. Much dodging, ducking, leaping out of the range of an opponent's weapon, and fancy footwork was involved, and balance and coordination were at a premium. Actual acrobatic feats are recounted. In *Eyrbyggja Saga* one Steinthor saved the life of one of his friends who had slipped on the ice during a fight by running up to him and turning a blow from him with his shield, while he cut off the leg of his attacker with the other hand, and, "in one and the same moment" leaped up into the air so that a stroke aimed at him by another of the enemy missed him by traveling between his legs. Another excellent description of agility in sword combat is detailed in *Njal's Saga*, wherein Njal's son Skarphedin spies enemies on the far bank of a frozen stream and by gaining speed on the ice leaps across the open center portion of the river, alights on the far ice, and, sliding at high speed on it, cuts one of his opponents down before they realize what is happening.

Thus we end our discussion of the Viking Sword. Certainly its merits were many and its influence on the world considerable. It was a work of art and the treasured possession of the Viking who lavished his affection on it, named it according to his fancy, and bore it into battle. The book of one of our opponents threatens that he who lives by the sword will die by the sword, but one cannot help but ask - is it such a terrible thing, if one has to die (and all do, sooner or later), to die bravely, free and fighting, by that weapon of such power, magnificence, and mystique, the sword?

SEE THE NEXT ISSUE FOR VIKING WEAPONRY
PART II

The latest from the Viking dictionary: *Saga* used as a noun is a story or history of a story. Used as a verb is the word saw.

VALKYRIES

The Valkyries are one facet of the Norse religion which has received some popularization in current culture, thanks largely to Richard Wagner, who based his ring operas on the old Norse and Germanic story of Sigurd (or Siegfried) the Volsung and the Valkyrie Brynhild (or Brunhilda). In the story, Brynhild disobeyed Odin by granting victory to a king whom Odin had declared must lose. For this disobedience she was put in a deep sleep and placed within a wall of fire, until Sigurd rode through to awaken her. Around this story of the curse on the Ring of the Nibelungs, Wagner weaves his operatic tapestry.

Originally the Valkyries were viewed as female spirits who took great pleasure in carnage and war, devouring corpses on the battlefield in their ferocity. In the Viking Age they became the more traditional armored maidens on horseback who waited on the heroes in Valhalla, keeping the mead horns full. Their primary task, however, was to retrieve the bodies of heroes who have fallen in battle and bear them to Valhalla. Their title means "Choosers of the Slain" and they were pictured as

Maidens excellent in beauty,
Riding their steeds in shining armor,
Solemn and deep in thought,
With their white hands beckoning.

VALHALLA



Sometimes they were seen as being giant supernatural beings, who would appear to snatch the hero from some perilous situation. Saxo claims they could vary their appearance from fearsome beings to maidens of great beauty at will, and others identify them with the swan and claim they could change themselves from human to bird form whenever they wished. In Edison Marshall's novel West With the Vikings the author describes a meeting between his chief character, Leif Ericson, and a Valkyrie named Minin who is such a swan lady.

In the story of Volund the Smith, Volund and his two brothers meet three Swan-maidens by the pool called Wolf's Water, laying in repose on their dresses of swan's feathers. The Valkyries Hladgrun, Alvit, and Olrun - stay with the men for nine years until they fly off to their duties of bearing the fallen to their reward.

This story, by the way, illustrates the dual nature of Valkyries as supernatural beings and as human princesses, a theme which often appears in the literature. Alvit and Hladgrun were the daughters of King Hlodvir, and Olrun the daughter of King Kar. What is more, all Valkyries were not the typical Nordic blondes- Alvit's locks were brown.

The Valkyries would attach themselves to a particular hero, allegedly protecting him in life and receiving him after death in Valhalla. Swanwhite befriended Ragnar, and Svava was said to have been reborn as Sigrun, the princess who later married him.

There is some implication that Valkyries were the guardian spirits of certain families and befriended warriors of succeeding generations. After serving them in life and receiving them in death, they returned to earth to appear, when the time was right, to the warrior's son.

Valkyries rode in companies and an Anglo-Saxon tradition of warrior women riding over the hills and casting spears to bring disaster to their victims may have its origin in the Valkyries.



Archeological finds which deal with Valkyries are several, including many depictions on the Gotland stones, on which they are pictured either horn in hand to receive a hero or flying over the battlefield carrying a spear. At Birka and elsewhere small silver amulets of horn-carrying women have been excavated, and these evidently are Valkyries. The "Frank's casket", an ivory box dating from the seventh century in Northumbria, shows a figure with an animal head confronting a warrior in an eagle helmet. Some authorities state that this is a representation of a Valkyrie in her terrible aspect, but this writer thinks it might as well be a picture of a berserker.

Whatever the various conceptualizations of the Valkyries in the past, we may be grateful for our Choosers of the Slain. They add a bit of feminine color to our religion as well as romantic interest. What greater sight to a dying Viking than see a company of singing shield-maids come winging out of the sky on their cloud-steeds, and for one of the byruied maidens to descend to bear away the brave soul of the warrior to Valhalla.

DREAM VIKING

by John W. Dalrymple

I am no Viking;
They are all dead,
Dead and in Valhalla
A thousand years ago.
There are times, though,
Times when I am neither asleep
Nor awake;
But in that ghostly land that lies between,
I feel the restless surge of full-grown waters,
Bring and cold as the wind that fills a sail I cannot see,
So thick is the fog.
Or is it snow?
I am not sure,
But I do not rest easily.

BOOK REVIEW: The Viking Settlements of North America
by Frederick J. Pohl

This book is the most recent work by Mr. Pohl who has also written The Vikings on Cape Cod and The Viking Explorers. It is a readable account of Norse explorations in Vinland from the time of Bjarni Herjulfsson's initial sighting of three unidentified lands southeast of Greenland to the time when traffic with Vinland stopped and the knowledge of just what lay beyond Greenland faded.

The main portion of the book is divided into three sections. The first part is a narrative account of the Vinland voyages and is noteworthy for its readability and clarity. An insight into the conversion of the Norsemen into Christians is provided by chapters dealing with the religious schism between Erik the Red and his son Leif - how one died an unrepentant pagan and the other actively promoted the Christian cause. Related, also, are the economic pressures and the holding of pagan hostages used by Norway's Olaf Tryggvason to insure the speedy adoption of Christianity as the official religion of Greenland and Iceland.

Perhaps one of the most interesting revelations in Pohl's book is that in 1477 a "young Italian sailor, Cristoforo Colombo, visited Iceland and picks up waterfront gossip of land to the west."

The second part of the book is concerned with the geographical identification of specific sites mentioned in the sagas and the archaeological evidence found to support the identification of these sites. Perhaps most interesting of all is the story of the excavation of the Pollins Pond gully on Cape Cod where evidence was discovered to indicate that a Viking knorr, or merchant ship - specifically, Leif's had been shored for the winter. The choice of the dig and the analysis of the keel-bearing posts which were unearthed make an archaeological detective story of the first magnitude.

Thirdly, Pohl offers his translation of both the Graenlendinga Saga and Eirik's Saga, for the reason that translation plays a vital part in attempting any sort of correlation between the sagas and geography.

In an excellent appendix Pohl analyzes evidence which indicates the presence of Norsemen as far afield as West Virginia, Tennessee, and Oklahoma. Some of Mr. Pohl's theories are controversial, but he makes a believable defense for them and they cannot be easily dismissed.

In short, The Viking Settlements of North America is a volume which should interest all followers of the old religion, even though most of the characters it depicts were Christian. The vitality of our spiritual ancestors, and the clash between pagan and Christian, are well depicted, and this well-illustrated (60 line drawings and maps) book would be a worthwhile addition to a Vikings library.

GIVE ME THAT OLE TIME RELIGION !!

- Letters - Letters - Letters -

We have finally received a letter from one of our subscribers. We hope more will follow. If any of our readers have questions please free to write we will answer them, it might awhile, but we will eventually answer them.

To Pam Fults % The Runestone

Dear Pam,

Greetings!

Thank you for sending me the introductory leaflet on your revival. But seriously, how can I recommend you if I don't know anything about your group but the introductory material which is rather sketchy? We in WICCA have seen paganism (The Western Variety) literally crushed under the heel of Judeo-Christianity and almost obliterated from the Earth.... We bear the worst scars of this, and therefore, in our emergence from the pits of hiding for centuries, we sympathize and offer, when we can, as much help as possible to the resurrection of the old Gods. We would like to see all bonafide pagan groups grow and prosper.....We would like to see your group, possibly, grow and prosper. I realize that, in the dim past, there was an enmity between the Norse and the insular celts... Therefore, between your religion and mine.....But surely, we're not fighting for territories etc. Now I myself have some Nordic blood in me, yet I'm a High Priest of a Celtic religion! But enough of that.... We would like to know if you are in anyway politically-oriented, if so, in what context. Is your religion sexually-oriented? What are your views on Homosexuality? Are you definitely patriarchal? What importance do the various Mother-Goddesses have in your religion? (i.e. Frigga, Freya, Hela etc) How do your groups meet for Worship? Do your groups meet often? What form of Priesthood do you have? Do you have Priestesses? What is the position of woman amongst you? Do you have 'set' rituals? What kind of people do you want for your groups? Are there any 'Definitely Not's in your philosophy?

I hope that none of these questions offend you in any way. We, ourselves, would be glad to answer them according to our ways, for you. If you so desire!

We of the Hereditary Covens of WICCA, wish you every good fortune in your revival (od rather, emergence!) And I, as a High Priest, invoke the blessings of our Horned God and Great Mother upon you. After all, our gods are but different aspects of the same gods that you worship!

Hope we hear from you soon.....

Odin Lives!
HIGH PRIEST OF THE NEW
ENGLAND COVEN OF
TRADITIONALIST WITCHES
Mr. Ed Buczynski
13516 95th st.
Ozone Park, N.Y. 11417

Being only the editor and illustrator of The Runestone I really could not answer Mr. Ed Buczynski's questions honestly so I sent the letter to our Chieftain, The Viking. His answer will follow on the next page.

Dear Ed,

Pam referred your questions to me, since I am the actual head of the Viking Brotherhood. Hopefully my answers will be useful.

First of all I want to clear up this Celt*Norse thing - as indeed you seem to have done. I have more Celt in me than Norse, myself. Following the Norse religion is wholly apart from race or national origin. Sure, I will praise Ragnar's sacking of Paris, and the opening of the Viking Age by the attack on Lindisfarne. That doesn't mean I'm out to run down modern day Frenchmen or Englishmen at all.

Regarding political orientation - we can't be too politically oriented or out hope for tax exemption would fly out the window. We wouldn't be, anyway. Our religion does have political ramifications (as does everything else) but since our fellows will probably interpret parts of the religion differently, we see no need to ride close herd on them. We have spoken out in The Runestone against both fascism and communism, as we see both of these systems as being remarkably similar collectivism, while we emphasize individualism. We have no intention of jumping on any liberation bandwagons.

Our religion is not sexually oriented. Homosexuality turns me off, personally, and I do not feel it has any place in our religion. But since we are not very sexually oriented - as a religion - neither are we obsessed with other forms of sexual behavior.

Yes, probably we are definitely patriarchal. Though women have a definite place with us, ours is basically a warrior religion, one based on self-assertion, courage, and other attributes generally considered masculine. As a result, our female goddesses (that's sort of redundant, sorry about that) are deemphasized. We do consider them important for balance, and certainly add color to the bleak Northland. Practically speaking, we are more directly concerned with the Valkyries than with the goddesses.

Regarding meetings, etc- we have not yet devised the necessary rituals for formalized meetings, though we have some of these in the works. It is not terribly pressing at the moment because we are 1) small and 2) very scattered. There just aren't enough of us in any one place to conduct rituals. It is something we plan on seeing to soon, however, as it was weak organization which helped bring us down a thousand years ago.

Probably we would not have priestess, as the Viking war chief usually presided over religious matters as well.

Women in essential value, men and women are held in equal regard. Their roles are seen as being sharply differentiated, though. Man the warrior, woman the housewife who waits for him while he goes a-viking. We expect similar virtues in our men and in our women-courage, self-reliance, and integrity.

Pam, of course, is a woman, and without her work The Runestone could not exist.

What kind of people do we want? Men and women who feel they can subscribe to our beliefs as we express them in The Runestone. Such people probably would not be: mystics, collectivists of any variety, dopers, war protesters.

Definitely not's. The above sentence probably takes in most of them which may exist.

I know these answers are pretty brief, but maybe they help clear up your questions. As you can see, we are pretty different from most pagan groups. We are basically patriarchal. We revere nature largely because we feel wilderness and a natural environment are conducive to Viking virtues, but we are not nature mystics. We are about 180° from Tim Zell's "Terrebios" concept, as we are from Teilhard de Chardin

and mystical thought in general. We are essentially exoteric. We are competitive and can be very violent, as Christendom knew well. By Aleister Crowley's definition we are evil, because we follow after the "illusion" of individuality. And so on.

Still, perhaps you will find our ideas interesting.

Sincerely,

"The Viking"

Vikings in Oklahoma!

There are a lot of people, including several scholars of renown, who insist that Vikings - or, more correctly, Norsemen, as these men were not sea-pirates- explored eastern Oklahoma and other areas deep in the American continent in the eleventh century. This is an awfully long way from Scandinavia or even Greenland and when first the idea was proposed to me I was deeply in doubt. Upon looking into the evidence, though, I think it not improbable that such explorations might have taken place.

After running across references to a runestone found near Heavener, Oklahoma, I decided it was time to see for myself. Several friends and I piled into the car one sunny weekend and made the long pilgrimage to Heavener, where we had no trouble finding our way as there exists well-advertised Runestone State Park to serve as official protection of the runestone.

Deep in a cool, quiet valley, shaded by oak trees (how appropriate!) we found the runestone. We immediately agreed that even if it was a hoax it was an impressive one. The slab of stone towers over the secker, measuring twelve feet high and ten feet wide. Surely enough, carved into its rough surface were eight Norse runes.

The Park Headquarters provided us with a comprehensive brochure which told us what we wished to know about the artifact here preserved.

It is theorized, in correlating the information which can be deduced from the Heavener stone with the sagas, that the runes were carved by Norsemen who had sailed to the New World with Thorfinn Karlsefni, but who had decided to explore to the south of their landing on Cape Cod. This ship had sailed around the tip of Florida and followed the coast until they came to the Mississippi River, which gave them access to the interior of the continent. By entering the tributary now called the Arkansas River and finally by entering its tributary, the Poteau River, they could indeed have reached eastern Oklahoma.

The stone with its mysterious carvings came to light in the 1830's when a hunting party of Choctaw Indians discovered it. Early settlers labeled it "Indian Rock" and it was widely believed that the carvings were of Indian origin. Subsequent research proved this to be untrue, but no one thought of the possibility of Scandinavian runes. It took Mrs. Gloria Farley, in about 1948, to recognize this possibility and to begin a serious inquiry into the



runestone and its origin.

Many varying translations for the inscription were offered, most of them not making much sense. The runes themselves complicated matters for they were of two types - indeed, from two different runic alphabets. Six of the characters are from the old Germanic alphabet, or futhark. The breakthrough came in 1967 when a retired Army cryptographer named Alf Monge and physicist Dr. Ole Landsverk released a book titled Norse Medieval Cryptography in Runic Carvings in which they revealed that the Heavener inscription and similar inscriptions found elsewhere were in actuality carefully encoded dates which had

HEAVENER #2

Y T DECEMBER 25, 1015

POTEAU NOVEMBER 11, 1017

XIXIMFFD

HEAVENER #3

Y T X DECEMBER 30, 1022/23

TUISA

X L T Y S Y J DECEMBER 2, 1022

SHAWNEE

P W R K NOVEMBER 24, 1024

Other carvings were given similar dates, as the chart reveals. Though the chart deals only with runestones found in Oklahoma, the same method was applied to runestones in Greenland, the Orkney Islands and the Scandinavian countries, and, interestingly, the controversial Kensington stone of Minnesota. According to Monge and Landsverk the date is presented in eight different ways as a deliberate and clever puzzle. Most likely its composer was a medieval Norse Benedictine monk, who would have had an intimate knowledge of the perpetual church calendar which is the key to the puzzle.

Another stone was found on September 18, 1967 by two thirteen year-old boys at Poteau, Oklahoma, near Heavener. Mr. Monge declared that it was inscribed by the same man who wrote the runes on the original Heavener stone, but five years later to the day - November 11, 1017.

It is noteworthy that the locations of the Poteau runestone and the three Heavener runestones form a straight line when plotted on a map.

A second runestone was found near Heavener in August of 1954. The inscription in this case consisted of a symbol resembling a turkey track and a strange symbol later identified as a bindrune, or a combination of other runic letters. The obviously old and weathered runes had been made using a punch, as had the Heavener Number One runes. A local man said the stone had been used for at least fifty years as a stepping stone over a fence! Heavener Number Three was rediscovered in February of 1959 by a local resident who had first seen it forty five years earlier. Located 1 1/2 miles from Heavener Number One, it bears symbols resembling a "turkey track, a cross and an arrow" - all symbols from the futhark. They appear to have been made with a chisel rather than with a punch such as was used on the other two runestones, and instead of being in a straight line are arranged in a triangle.

A different kind of evidence has emerged to indicate the possibility of the Norsemen in the neighboring state of Texas. Near the small town of Sunset, in the northern central part of the state and

about 25 miles from the Red River which is boundary between Texas and Oklahoma, according to a newspaper clipping unfortunately not in our collection - a fossilized boot of the Norse type, containing human bone, has been found. The clipping claims "This fossil has had a carbon test run on it, as well as other tests to determine its authenticity, and tests indicate it dates back to the eleventh century". Authentication of this find was not available at the time that this article was being prepared, but The Runestone is now attempting to obtain such verification and will keep our readership informed. The Boot would seem to rule out Indians and most European peoples. Size 17 or 18 is pretty huge even for a large people such as the Norse were.

The evidence of Norsemen in Oklahoma makes it apparent that the souls of the Northmen were as large as their soles. The same dynamic urgings which led Vikings to ravage England and France and to make such a reputation as warriors for themselves led them and their Christian-venerated descendants to make voyages of exploration and settlement which were awesome in their ambition and scope. These last ripples of what had been the Viking wave of vitality are surely an inspiration to those of us who remain loyal to the old ways.

!!!!!!!PUBLICITY!!!!!!!

The Runestone and the Viking religion got some notice in the Wichita Falls, Texas newspaper recently in an article entitled "Vikings' Religion Is Organized Here". We have not been actively seeking publicity of this sort, but word gets around somehow and the newspaper came looking for us. We obliged by giving them an interview and copies of The Runestone. The resulting article was well-done and our religion was given fair treatment. Several local inquiries for more information on Norse Paganism were received by The Runestone as a result of the coverage given us by the press. Unfortunately due to space we can not reprint the article.

ATTENTION

Dear Readers: We have ODIN LIVES! bumper stickers for 25¢. Let yourself be known get a bumper sticker. Today.

___ ADS ___ ADS ___ ADS ___ ADS ___ ADS ___ ADS ___ ADS ___ ADS ___

We would like acknowledge a fine newsletter called The Green Egg. They were very kind in advertising our newsletter in theirs. We've had a lot response from this so we say Thankyou and Odin Lives! For Those interested Their address is:

The Church of All Worlds
P.O. Box 2955
St. Louis, Missouri 63130

They send issue 8 times a year
A subscription is \$4 dollars for
one year.

Another fine periodical is the Crystal Well. It was known for several years as The Waxing Moon. They asked for no subscription fee but only for donations. Their Address is:

The Crystal Well
P.O. Box 18351
Philadelphia, Pennsylvania
19120

We at the Runestone hope you seek out and enjoy these periodicals as we have.