

Lambdoma Harmonics

Research Collection

by *Barbara Hero*

The Music of Foods, Glands, Colors, Minerals and Vitamins.

This chart illustrates that a database of harmonic musical frequencies and notations may be formed that relates many seemingly diverse phenomena. It reveals the musical relationship of foods to the spinal column, glands, minerals and vitamins. By observing these musical relationships and eating the corresponding foods, a harmonic state of being might be induced.

The Hindu Cosmological Number

The Hindu cosmological number 18,446,744,073,709,551,615 when translated into a musical frequency (by taking 10 to the 19th power) results in a frequency of 555.1115123 Hz, a C# in Western notation. This frequency is interesting because it describes the rotation of the earth around the sun, as well as the average clustering of the four DNA strands when coded to a musical language. After taking 10 to the 19th power through 10 to the 30th power, we found an interesting pattern of that same number 5551115123 with decimals in different placements leading to different musical notations for each. Note that 2 to the 64th power leads to the same Hindu number above and is 256 Hz, a bit below middle C on the piano.

Isotope Frequencies Based upon the Lambdoma

The half life and time span of Isotopes from the Periodic Table were translated into frequencies in Hertz, musical notation, and corresponding colors.

Comparison of Frequencies on a Piano to Lambdoma Reference Octaves.

The harmonic Lambdoma frequencies in a reference octave of both the overtone (ascending) and undertone (descending) scales show the difference from the artificial Western scale that is based upon the 12th root of 2.

The Musical Revolutions of Time, Frequency, Note & Color.

Periods of time from 1 second to 15 seconds; or minutes, or hours, or days or years, may all be translated into a series of sub harmonics with their corresponding frequencies, musical notations and colors.

The Lambdoma Table Extended in 4 Quadrants as a Face of a Cube

Each color in the matrix represents a musical note. Red is the note C, orange the note D, yellow E, green F, blue G, A indigo, and the B's are purple. There are 8 notes in the Lambdoma system instead of 7 in the Western system.

Circular Lambdoma Scale

The colors of the Lambdoma scale go from the center, red as >C, to the rings: orange as >D, yellow as Eb, green as F#, blue as >G, aqua as Ab, indigo as Bb, magenta as >B fading into red/orange, >C.

Brain Waves According to Lambdoma Frequencies

The cycles of the alpha, beta, delta and theta brain waves are translated into frequencies and musical notations that all may be listened to, and played on the Lambdoma Harmonic Keyboard.

Circular Lambdoma with Ratios

Mayan Calendar According to Lambdoma

Greek Modes with Ratios

Meridians with Degrees and Ratios

Spine	Glands	Minerals	Hertz	Notes	Foods	Vitamins & Minerals	Colors
	Pineal	Sodium	352, 372	F# Gb	Salads Fruits Melons	Mb P Cu Fe Mg K Ca P Fe Mg K Ca Vit. A,C Fe Mg K Ca Vit. A,C	Greens
		Potassium	304, 432	Eb Ab	Casaba Kelp Alfalfa Wheat Germ Fruit/veg Juice	Ca K Mg Cr I Cu Fl S Cl Fl P Zn Na Fe S K Cl Mg Vit.A,B6,D,E,K,U Zn Mb Vit.E Vit.A,C,E	Yellows Orange Indigos
Medulla	Pituitary	Manganese	400, 328	Ab E	Carrots CottageCheese Kelp Celery Almonds Lettuce	Ca Fe K Zn Vit.A Ca Vit. D,G Ca K Mg Cr I Cu Fl S Cl Na S Vit.U Ca P Fe K Cu Vit.B3 Vit.E	DeepBl Yellows
Cervical	Thyroid	Iodine	424 309	Ab D#	Kelp Watercress Raw Milk Egg Yolk Alfalfa Carrot/Oran Juice	Ca K Mg Cr I Cu Fl S Cl Na S Ca Mn P S Fe Vit.A,D,E,G Fl P Zn Na Fe S K Cl Mg Vit.A,B6,D,E,K,U Vit. A,B6,C	DeepBl Orange Yellows
Dorsal	Thymus	Chlorine	272 482	C# B	Raisins Spinach Nuts Lettuce Vegetables Egg Yolk	Ca Fe K P Zn Mg P Fe Vit.G(B2) Ca Se Mn P S Cu Mg K Mn Vit.E Fe Mn P S Vit.A,B2,D,E	Redish Orange Purples
Lumbar	Adrenal	Magnesium	384 341	G F	Tomatoes Alfalfa Celery Beets Cucumbers Grapefruit	Mg P K Vit.A,C Fl P Zn Na Fe S K Cl Mg Vit.A,B6,D,E,K,U Ca Fe P K Vit.U Fe K Cr Ca K Mn Mg P K Vit.C	Blues Greens
Sacral	Pancreas	Sulfur	256 128	C C	Cabbage Figs Grapefruit Beets Onions Pineapple Brussel sprouts Artichokes	Ca K P Fl S Vit.C,U Na Ca Fe Mg K Zn Vit.A Mn Mg P K Vit.C Fe K Cr Se K Vit.C Ca Fe Mg K Vit.C S Ca Fe P K Vit.A,C Ca Fe Mg P K	Reds
Coccyx	Gonads	Iron Copper	416 315 404 283	Ab Eb G# D	Wheat germ Alfalfa Parsley Tomatoes Raisins Carrots Garlic	Zn Vit.E Fl P Zn Na Fe S K Cl Mg Vit.A,B6,D,E,K,U Ca Cu Fe Mg K Vit.A,C Mg P K Vit. A,C Ca Fe K P Zn Mg Ca Fe K Zn Vit.A Ca K Zn Cu Fl	Blue Greens Orange Yellow

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N = 18,446,744,073,709,551,615

10 ¹⁹	N/2 ⁿ	555.1115123	277Hz	C#	
10 ²⁰	N/2 ⁿ	5551.115123	346.9Hz	>F	
10 ²¹	N/2 ⁿ	55511.15123	433.7Hz	>Ab	
10 ²²	N/2 ⁿ	555111.5123	271Hz	C#	
10 ²³	N/2 ⁿ	5551115.123	338.8Hz	<F	
10 ²⁴	N/2 ⁿ	55511151.23	423.5Hz	>Ab	
10 ²⁵	N/2 ⁿ	555111512.3	264.7Hz	C	
10 ²⁶	N/2 ⁿ	5551115123	330.8Hz	E	
10 ²⁷	N/2 ⁿ	5.551115123 ¹⁰	287Hz	<D	
10 ²⁸	N/2 ⁿ	5.551115123 ¹¹	358.7Hz	>F	
10 ²⁹	N/2 ⁿ	5.551115123 ¹²	448.4Hz	>A	
10 ³⁰	N/2 ⁿ	5.551115123 ¹³	280.3Hz	<D	

Hydrogen	355.2	Gb	Green	12.26	Years
Carbon	389.2	G	Bluegreen	5730	Years
Potassium	456.7	Bb	Purple	1.28E+09	Years
Rubidium	311.8	Eb	Yelloworange	4.8E+11	Years
Lutetium	252.8	C	Red	3.7E+10	Years
Rhenium	374.1	G	Bluegreen	5E+10	Years
Lead	390.6	G	Bluegreen	22.3	Years
Polonium	359.2	Gb	Green	138.38	Days
Radon	406.2	Ab	Blue	3.824	Days
Francium	400.8	Ab	Blue	21.8	Minutes
Radium	348.4	F	Yellowgreen	1600	Years
Actinium	400.1	Ab	Blue	21.77	Years
Thorium (228)	284.6	D	Orange	1.913	Years
Thorium (230)	485.9	B	Redpurple	7.7E+10	Years
Thorium (232)	334.0	F	Yellowgreen	1.4E+10	Years
Protactinium	278.7	C#	Redorange	32000	Years
Uranium (234)	292.4	D	Orange	244000	Years
Uranium (235)	415.2	Ab	Blue	7.04E+08	Years
Uranium (238)	261.5	C	Red	4.47E+09	Years
Plutonium	370.1	Gb	Green	24100	Years

FREQUENCIES OF PIANO KEYBOARD IN REFERENCE OCTAVE

DO		RE		MI	FA		SOL		LA		SI	DO
C	C#/Db	D	D#/E b	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C
261	277	293	311	330	349	370	392	415	440	466	494	522

RATIOS & FREQUENCIES OF LAMBDOMA IN OVERTONE REFERENCE OCTAVE

DO		RE		MI	FA		SOL		LA		SI	DO
C	C#/Db	D	D#/E b	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C
256	288		320			352	384	416	448		480	512
8:8	9:8		10:8			11:8	12:8	13:8	14:8		15:8	16:8

RATIOS & FREQUENCIES OF LAMBDOMA IN UNDERTONE ONE OCTAVE BELOW REFERENCE OCTAVE

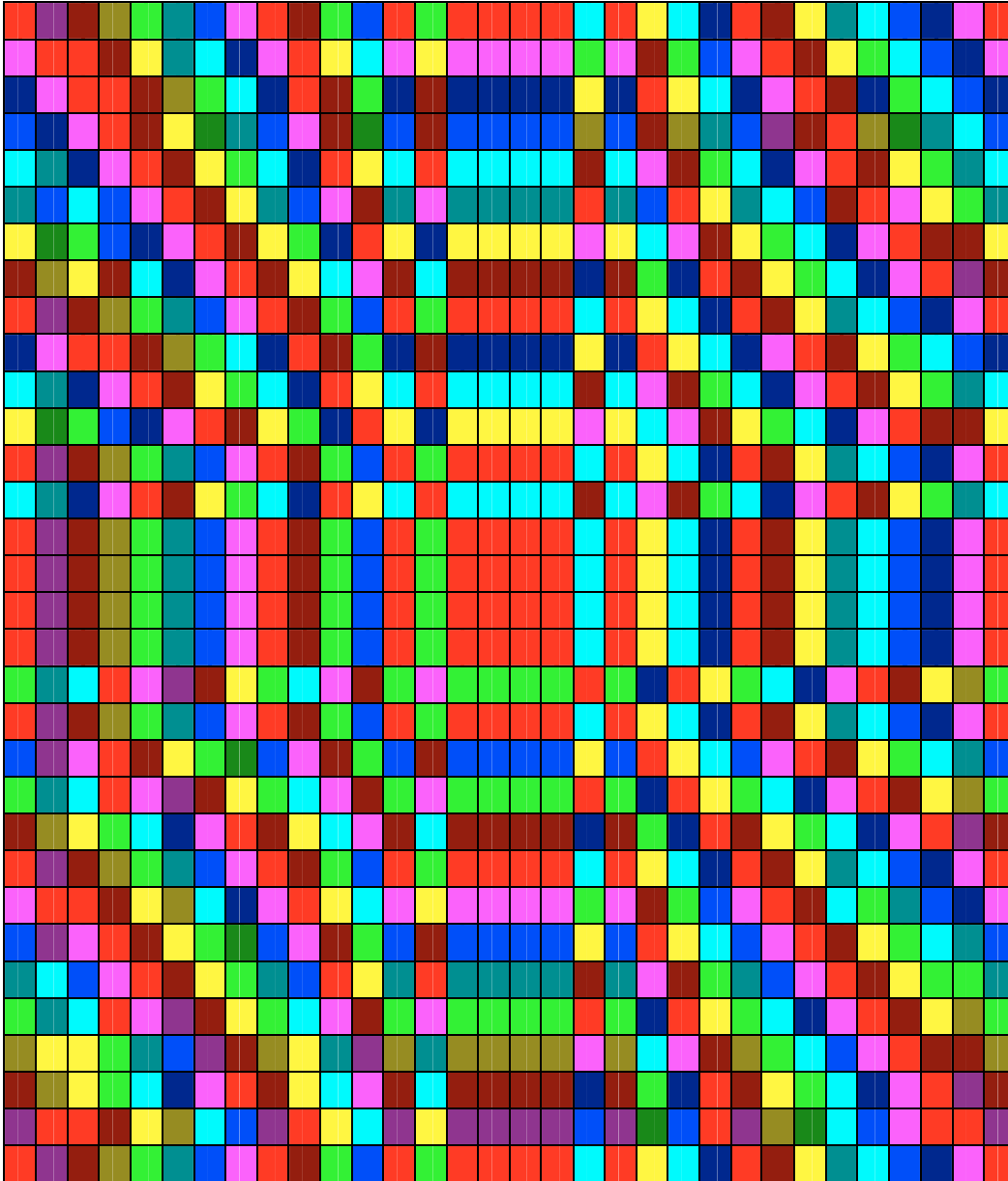
DO		RE		MI	FA		SOL		LA		SI	DO
C	C#/Db	D	D#/Eb	E	F	F#/G	G	G#/Ab	A	A#/Bb	B	C
256	137	146	158		171	186		205		228		128
8:8	8:15	8:14	8:13		8:12	8:11		8:10		8:9		8:16

**FREQUENCY, NOTE, COLOR & REVOLUTIONS OF TIME
ACCORDING TO LAMBDOMA - Barbara Hero**

1	Second	256	C	Red	
3	Seconds	341.3	F	Yellow Green	
5	Seconds	409.06	Ab	Blue	
7	Seconds	292.6	D	Orange	
9	Seconds	455.1	Bb	Purple	
11	Seconds	372.4	Gb	Green	
13	Seconds	315.1	Eb	Yellow	
15	Seconds	273.1	C#	Red Orange	
1	Minute	273.1	C#	Red Orange	
3	Minutes	364.1	Gb	Green	
5	Minutes	436.9	A	Blue Purple	
7	Minutes	312.1	Eb	Yellow Orange	
9	Minutes	485.5	B	Red Purple	
11	Minutes	397.2	Ab	Blue	
13	Minutes	336.1	F	Yellow Green	
15	Minutes	291.3	D	Orange	
1	Hour	291.3	D	Orange	
3	Hours	388.4	G	Blue Green	
5	Hours	466.0	Bb	Purple	
7	Hours	332.9	F	Yellow Green	
9	Hours	258.9	C	Red	
11	Hours	423.7	Ab	Blue Purple	
13	Hours	358.5	Gb	Green	
15	Hours	310.7	Eb	Yellow Orange	
1	Day	388.4	G	Blue Green	
3	Days	358.9	C	Red	
5	Days	310.7	Eb	Yellow Orange	
7	Days	443.8	Bb	Purple	
9	Days	345.2	F	Yellow Green	
11	Days	282.4	D	Orange	
13	Days	478.0	B	Red Purple	
15	Days	414.3	Ab	Blue	
1	Year	272.2	Db	Red Orange	
3	Years	362.9	Gb	Green	
5	Years	435.5	A	Blue Purple	
7	Years	311.1	Eb	Yellow Orange	
9	Years	483.9	B	Red Purple	
11	Years	395.9	Ab	Blue	
13	Years	335.0	F	Yellow Green	
15	Years	290.4	D	Orange	

LAMBDOMA TABLE EXTENDED IN 4 QUADRANTS AS FACE OF A CUBE
Color coded according to the musical intervals Pythagoras assigned to notes.

By
Second Quadrant Barbara Hero First Quadrant



The first quadrant (upper right) is a multiplication table with circular pattern. The second quadrant (upper left) is a Lambdoma table with inverse ray pattern. The third quadrant (lower left) is the inverse of the first quadrant with inverse circular pattern. The fourth quadrant (lower right) is a Lambdoma with ray pattern.

	CYCLES	MUSIC	FREQUENCY	EFFECTS
	8	C	256	Edge of sleep, relaxation, creativity.
	9	D	288	
	10	Eb	320	
	11	F+	352	
	12	G-	384	
	13	Ab	416	
BETA	14	Bb	448	Reading
	15	B	480	
	16	C	256	
	17	C#	272	
	18	D	288	
	19	D#	304	
	20	Eb	320	
	21	E+	336	
	22	F+	352	
	23	F#	368	
	24	G	384	
	25	G#	400	
	26	Ab	416	
	27	A	432	
	28	Bb+	448	
	29	Bb	464	
	30	B	480	
THETA	4	C	256	
	5	Eb	320	
	6	G	384	
	7	Bb	448	
DELTA	.5	C	256	Deep Sleep
	.6	D#	307	
	.7	F#	358	
	.8	G#	410	
	.9	Bb	461	
	.10	G#	410	
	.11	A#	451	
	.12	B	492	
	.13	C	266	
	.14	D	287	
	.15	D#	307	
	.16	E	328	

ALPHA, BETA, THETA, DELTA

The chart "Alpha, Beta, Theta, Delta" allows one to view the cycles, music, frequencies and effect of our brain waves. Anyone of these cycles may be made into its own Lambdoma matrix. For example, take the 11th cycle of the alpha brain wave that is a multiple of 2^n at 352 hertz and a musical notation of F+. An 8 by 8 matrix of 352 hertz as the generating fundamental frequency would create a field of harmonic sounds that would reinforce a subset of an alpha state of relaxation and creativity.

TZOLKIN OF 20 LIGHT PULSES AND 13 DAY PERIODS IN HERTZ FREQUENCIES

[1] 37 D	[2] 28 A/B	[3] 19 D/E	[4] 10 E	[5] 14 A/B	[6] 18 D	[7] 22 F/G	[8] 26 G/A	[9] 30 B	[10] 34 C/D	[11] 38 D/E	[12] 42 E/F	[13] 46 F/G
74 D	56 A/B	38 D/E	20 E	28 A/B	36 D	44 F/G	52 G/A	60 B	68 C/D	76 D/E	84 E/F	92 F/G
111 A	84 E/F	57 A/B	30 B	42 E/F	54 A	66 C	78 D/E	90 F/G	102 G/A	114 A/B	126 B/C	138 C/D
145 D	112 A/B	76 D/E	40 E	56 A/B	72 D	88 F/G	104 G/A	120 B	136 C/D	152 D/E	168 E/F	184 F/G
185 F/G	140 C/D	95 F/G	50 G/A	70 C/D	90 F/G	110 A	130 C	150 D/E	170 F	190 F/G	210 G/A	230 A/B
222 A	168 E/F	114 A/B	60 B	84 E/F	108 G/A	132 C	156 D/E	180 F/G	204 G/A	228 A/B	252 B/C	276 C/D
259 C	196 G	133 C	70 D	98 G	126 B	154 D/E	182 F/G	210 G/A	238 B	266 C	294 D	322 D/E
296 D	224 A/B	152 D/E	80 E	112 A/B	144 D	176 F/G	208 G/A	240 B	272 C/D	304 D/E	336 E/F	368 F/G
333 E/F	252 B/C	171 F	90 F/G	126 B	162 D/E	198 G	234 A/B	270 C/D	306 D/E	342 F	378 F/G	414 G/A
370 F/G	280 C/D	190 F/G	100 G/A	140 C/D	180 F/G	220 A	260 C	300 D/E	340 F	380 F/G	420 G/A	460 A/B
407 G/A	308 D/E	209 G/A	110 A	154 D/E	198 G	242 B	286 D	330 E	374 F/G	418 G/A	462 A/B	506 B/C
444 A/B	336 E/F	228 A/B	120 B	168 E/F	216 G/A	264 C	312 D/E	360 F/G	408 G/A	456 A/B	504 B/C	552 C/D
481 D	364 F/G	247 B/C	130 C	182 F/G	234 A/B	286 D	338 E/F	390 G	442 A	494 B/C	546 C/D	598 D
518 C	392 G	266 C	140 C/D	196 G	252 B/C	308 D/E	364 F/G	420 G/A	476 A/B	532 C	588 D	644 D/E
555 C/D	420 G/A	285 D	150 D/E	210 G/A	270 C/D	330 E	390 G	450 A/B	510 B/C	570 D	630 D/E	690 F
592 D	448 A/B	304 D/E	160 D/E	224 A/B	288 D	352 F/G	416 G/A	480 B	544 C/D	608 D/E	672 E/F	736 F/G
629 D/E	476 A/B	323 D/E	170 F	238 A/B	306 D/E	374 F/G	442 A	510 B/C	578 D	646 D/E	714 F/G	782 G
666 E/F	504 B/C	342 F	180 F/G	252 B/C	324 D/E	396 G	468 A/B	540 C/D	612 D/E	684 F	756 C/D	828 G/A
703 F/G	532 C	361 F/G	190 G	266 C	342 F	418 G/A	494 B/C	570 C/D	646 D/E	722 F/G	798 G	874 A
740 F/G	560 C/D	380 F/G	200 G/A	280 C/D	360 F/G	440 A	520 C	600 D/E	680 F	760 F/G	840 G/A	920 A/B

Adapted from "The Mayan Pleiadian Cosmology" by Aluna Joy Yaxkin
With musical notation and color-coding added by Barbara Hero

GREEK MODES WITH RATIOS

from Kathleen Schlesinger in "The Greek Aulos", Methuen, London 1937, p. 11

HARMONIA	INTERVAL	RATIO		VALUE
Hypodorian	Unison or Octave	16/8	(16/8)	F to F
Mixolydian	Flat Minor 7 th	14/8	(14/8)	F to E
Lydian	Flat Major 6 th	13/8	(13/8)	F to D
Phrygian	Perfect 5 th	24/16	(12/8)	F to C
Dorian	Harmonic 4 th	11/8	(11/8)	F to B
Hypolydian	Major 3 rd	20/16	(10/8)	F to A
Hypophrygian	Major Tone	36/32	(9/8)	F to G

Note that the ratios in parenthesis are found on the upper left row of the second quadrant of the Lambdoma Harmonic Keyboard. The fundamental frequency must be set to 352 Hz in order to correspond to the values listed for each of the Greek modes.

For instance F at 352 Hz would be the 11th harmonic of C at 256, the frequencies of the ratios become the following: 704 (F), 616 (Eb), 572 (D), 528 (C), 484 (B), 440 (A) and 396 (G).

However if F were the subharmonic 3rd of F at 341 Hz the following frequencies would not always apply: 682 (F), 597 (D), 554 (C#), 512 (C), 469 (Bb), 426 (Ab) and 384 (G).

Triple Warmer Hindbrain	31 59	3:5 5:3	153.6 426	Eb Ab	Yellow Orange Aqua	
Triple Warmer Midbrain	32 58	7:11 11:7	162.9 402	Eb G#	Yellow Orange Aqua	
Stomach	33 57	9:14 14:9	164.6 398.2	E G	Yellow Blue	
Triple Warmer	34 56	2:3 3:2	170.7 384	F G	Green Blue	
Triple Warmer Forebrain	35 55	7:10 10:7	179.2 365.7	F+ F#	Green Green Blue	
Small Intestine	36 54	5:7 7:5	182.9 358.4	F#+ F+	Green Blue Green	
Bladder	37 53	3:4 4:3	192 341.3	G F	Blue Green	
Heart	38 52	7:9 9:7	199.1 329.1	G# E	Blue Green Yellow	
Lung	39 51	4:5 5:4	204.8 320	Ab Eb	Aqua Yellow Orange	
Large Intestine	40 50	5:6 6:5	213.3 307.2	Ab D#	Aqua Orange Yellow	
Kidney	41 49	6:7 7:6	219.4 298.7	A D	Indigo Orange	
Pericardium	42 48	8:9 9:8	227.6 288	Bb D-	Purple Orange Red	
Gall Bladder	43 47	12:13 13:12	236.3 277.3	Bb+ C#	Purple Red Orange	
Liver	45 45	14:14 14:14	256 256	C C	Red	
Central Meridian	38	7:9	199.1	G#	Aqua	
Governing Meridian	52	9:7	329.1	E	Yellow	

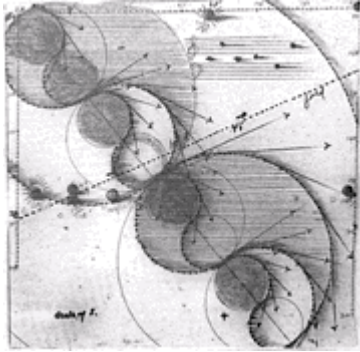
The musical chords are derived from the angles of the right triangles which are associated with the acupuncture meridian system of the body.

The angles of the meridians have been derived from an ancient babylonian mathematical cuneform tablet catalogued as "plimpton 322" that dates circa 1800 bc.

These angles might also be interpreted as relating to the meridian system (latitude and longitude) of our planet.

The frequencies of the angles were determined from the arctangent ratios of the lambdoma matrix.
Barbara Hero.

Alchemy of Music *Books by Barbara Hero*



Eyes + Ears = Ideas

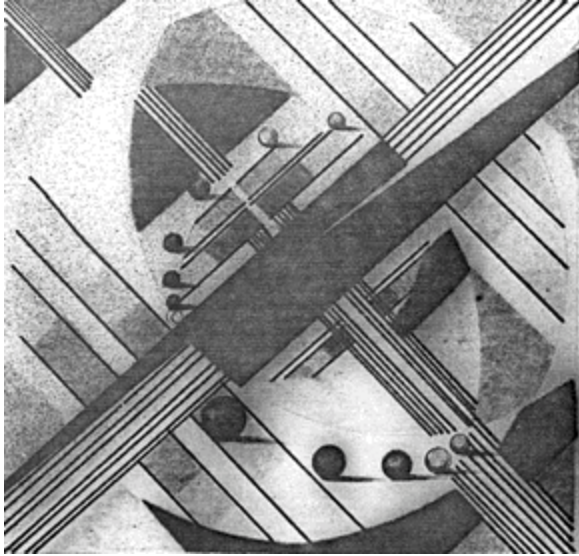
"Eyes + Ears = Ideas" was originally conceived and published in the 1970's after a decade of researching the link between art and music. The four sections of the book are titled: "Glimpses of the Bridges of Art" "Start, Stop and Think" "The other Side of Art" "Theories and Queries" The drawings from the section "Start, Stop and Think" were shown at Barbara Hero's solo exhibition at the Max Protetch Gallery in Washington, D.C. and these drawings were played on the flute by Adam Hubble ([Item AT13](#)) The sections "The Other Side of Art" and "Start, Stop and Think" were also developed into musical compositions by Barbara Hero and played and recorded in Robert Ceely's BEEP studio in Massachusetts. ([Item AT9](#)) Two hard backed copies were made of the manuscript and one was exhibited at Franklin Furnace, in New York City, and later at an Artists and Books show at the Ulrich Museum of Art at the Wichita State University in Kansas, and subsequently purchased for their library collection. The other copy was most recently on exhibition at an art show curated by Art Historian

Renee Arb at the Schlesinger Library at Radcliffe College. *Eyes + Ears = Ideas* has been completely revised, reformatted, and a heretofore unpublished narrative has been updated and professionally typeset with the black and white illustrations scanned from the original canvases, where available, or from microfilm documents. The author has provided an artistic rendering of mathematical relationships between form and substance, sound and color. This entertaining look at the forces of the universe, their relationship to each other and mankind is required reading/viewing for all. This book brings you an exploration of possibility, probability and repetitive observations as seen by a musician applying mathematics to art.

8.5" by 14" Spiral bound. 213 pages.
163 black & white illustrations

\$55



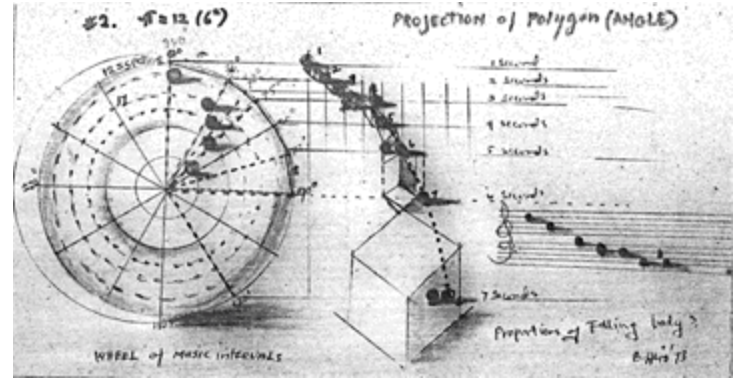


The Lambdoma, Resonant, Harmonic Scale (P, Q, R, S, T, U, V and W)

In this book, Barbara Hero describes why the differences between the resonant Lambdoma harmonic scales P, Q, R, S, T, U, V and W and the tempered scales lead to new/old ways of realizing the powerful impact of the Lambdoma scale to unlock positive emotions. The sections include: The resonant Harmonic Scale; Visible Harmony; Forming Matter; Manifesting; Increasing the Quality of Our Lives by: Survival, Love and Belonging, Power, Freedom, and Fun. The conditions for quality in our lives become: Building trust and revealing ourselves and our values; Speaking and listening; Reading; Writing; Numbers; Life skills and Sharing self evaluation and how this can happen through following the laws of the Lambdoma.

5.5" by 8.5" Spiral Bound 146 pages with pull out chart.

\$25



Music Graphs

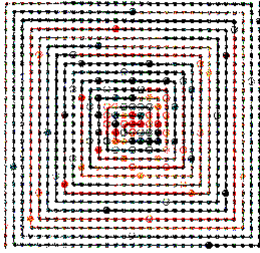
Barbara Hero draws upon her insight and wisdom in both art and mathematics to apply visual symbolism to relate the qualities of the Pythagorean numbers 1 - 10 to her 16 Lambdoma Laws of Harmony. Each page has a visual "Music Graph" as one of the ways of interpreting the symbolism of number. "The Theology of Arithmetic" by the neo-Pythagorean Iamblichus is one of the references for this work. (Iamblichus brought forth the Lambdoma again in 200 AD).

8.5" by 11" Spiral Bound 42 pages. 18 Charts/Tables and 18 Black and White Illustrations.

\$15

The Glass Bead and Knot Theory of Relationships

THE GLASS BEAD AND KNOT THEORY OF RELATIONSHIPS

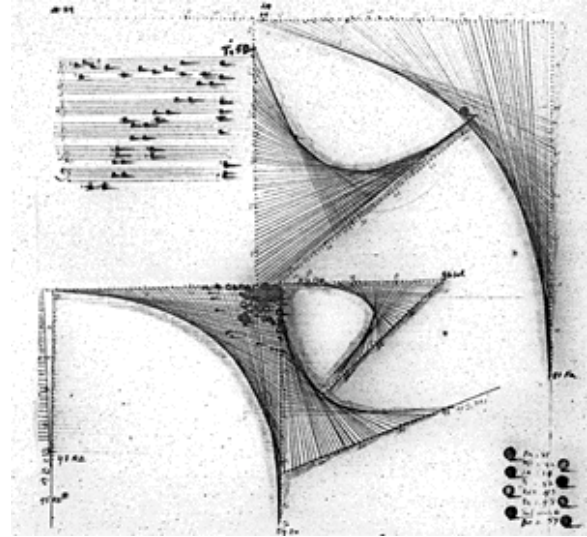


Barbara Hero
Second Edition

This small book was stimulated by a reading of Hermann Hess' "Magister Ludi, the Glass Bead Game", and was compiled as a brief guide to those who wish to apply the relationships between dimension (wavelength) and the harmonic intervals (frequencies) of music. The cover illustration depicts an ordering of harmonic relationships which lead to an example of a simple construction of a Lambdoma necklace. Another application of Lambdoma theory is in weaving, and yet another is in musical time signatures related to the ratios of musical keynotes which might help musical compositions become even more harmonious. ([Item AT4 side 2](#)). Charts, showing translations of Time in seconds, minutes, hours, days years and light-years, into musical frequencies, as well as Dimensions in inches, feet, meters and miles, might help others find their own correspondence to our particular universe.

8.5" by 11 " Spiral Bound 18 pages, 4 Illustrations and 15 Charts/Tables.

\$15



The Sub-conscious speaks; with Lambdomas

"Contacting the Sub-Conscious, or Subjective mind, without loss of conscious identity has long been sought. This feat here has unquestionably been accomplished. The contents of the book proper belong entirely to the author's Subjective mind. Yet at no time was there a loss of conscious control and direction, nor was the author at any time in any other than a perfectly normal condition". Chapter titles include: Mind; Effect of Mental Attitudes of the Conscious Mind upon the Sub-Conscious; Fear; Health; Confidence in Self - Faith in God; Using Conscious Thought in a Definitely Creative Manner; and Success - Failure. 8.5" by 11" Spiral Bound, 7 Chapters. 88 pages with 43 Black and White Lambdoma Illustrations.

\$25